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FEBRUARY • 25 CENTS

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Jeanne Crain

IRS. VAN JOHNSON TAKES HER LIFE IN HER HANDS

PN1992
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A ROMANTIC NOVEL

... MEET HESTER SNOW
Young Yankee schoolmarm, whose feminine charms suddenly flamed in the sinister decay of a once-proud Southern plantation.

... and the Lord of "Seven Chimneys"
Ruthless, dissolute St. Clair Le Grand, whose first two wives met with mysterious deaths.

... and his half-brother Roi
Handsome, romantic Roi Le Grand, an outcast from Seven Chimneys, who contested St. Clair for Hester's love.

... and the dusky-skinned "Tawn"
Beautiful ex-slave who exerted a sinister power over St. Clair and hated Hester.

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Vol. 6
February, 1948
No. 1

MOVIELAND

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novels
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Cass Timberlane
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ever wrote...now becomes
one of the screen's most
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from M-G-M

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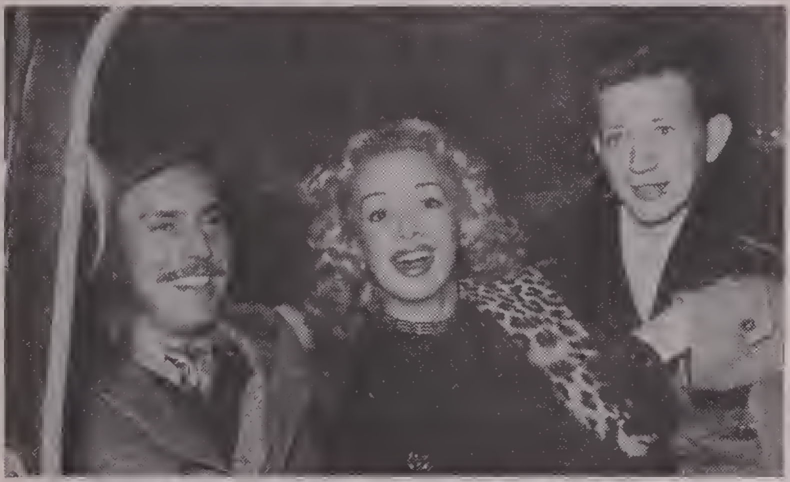
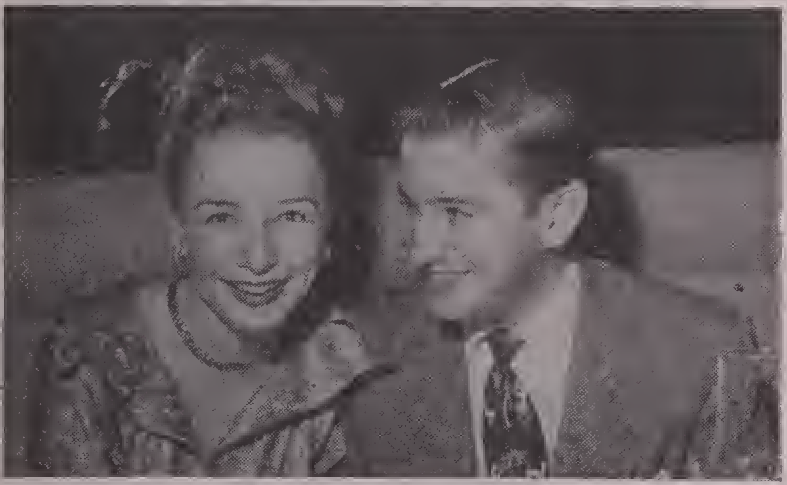
Based on the Novel by SINCLAIR LEWIS
Directed by GEORGE SIDNEY • Produced by ARTHUR HORNBLOW, JR.
A METRO-GOLDWYN-MAYER PICTURE

Many a fair lady would give her eye teeth to be seen with the one and only Clark Gable so it isn't clear just why Lady Sylvia Ashley is trying to hide from the camera. The twosome is Hollywood's newest romance.



Gleesome threesome are Edmond O'Brien, Olga San Juan, Donald O'Connor as they arrive at send-off ceremony for Friendship Train.



Looks like Bob Neal has eyes for no one but Diana Lynn and we can understand why. Such sparkle would enchant any prince charming.

Inside Hollywood

BY BEATRICE LUBITZ COLE

It's a gay New Year in Hollywood as your favorite stars welcome in 1948

★ Hollywood is puzzled by Joan Crawford's actions. Early in the fall, she went to Honolulu for an announced "long vacation" and was on her way back home in three days. Then she went to New York to spend that long vacation and stayed 10 days. We believe, despite reports, that it's not the children that sends her scurrying back home. After all, she could take the tots with her. But could she take Greg Bautzer?

Margaret O'Brien and mother were among Hollywoodites who were on deck for star-spangled launching of Friendship Train.

Joining in fun at Hope Testimonial dinner are Geo. Jessel, E. Cantor, Geo. Burns, Kay Kyser, guest-of-honor Hope, Al Jolson.

Paulette Goddard, who registered a scathing protest when a Negro role in "Hazzard" was re-written so a white could play it, turned the whole matter over to the Screen Actors Guild; and the case seems to have died on the vine. Paulette said she couldn't do more. She couldn't refuse the picture because of her contract, but, seething at what she considers a rank injustice based purely on racial prejudice, she wonders why the Guild couldn't have acted.

* * *

The day the Brian Ahernes moved into the Randy Scotts' house near Santa Monica, the Scotts moved into a new home in Beverly Hills. Early the next morning, so Brian tells us, the doorbell rang. It was the Scotts' Chinese houseboy who'd come all the way down to the beach to borrow a bucket of water from the old diggings. The Scotts' plumbing was not functioning.

* * *

Marilyn Maxwell was burned to a slight crisp by those reports that she'd marry her musical arranger, Dean Elliot. Said she, "I've been married once, and am in no haste to rush into matrimony again. Dean and I have known each other for several years, but never got beyond the friendship stage. And such reports are apt to put a girl out of circulation."

* * *

An exhibitor tells us that Frank Sinatra's popularity, as far as his theater was concerned, began a decline when he separated from his wife Nancy; and has never recovered. More and more stars are realizing that their private lives do affect their professional life.

* * *

Gabriel Dell, one of the original Dead End Kids, has wound up directing the dialogue on the Constance Bennett picture, "Smart Woman." We hope all the actors don't wind up talking out of the corner of their mouths.

* * *

Bing Crosby, whom many regard as Mr. Moneybags, put his son Gary, aged 14, to work on his ranch last summer, paying him exactly what he paid the other help. Gary, who drove a tractor and pitched hay, managed to save over $400 during the summer season; and he'll

Judy Clark doesn't much relish the idea of becoming owner of a whole lobster. Escort Roddy McDowall thinks it's a fine idea.

Dancing with Lawford is never dull. Pete's joke has such a good punch line, Mrs. Ned McLean has to take time out to enjoy it.

Inside Hollywood

continued

Joan Davis' hat was a sensation at Ciro's. Danny Thomas learned long ago, you can't count on Joan to be conventional so he doesn't let the feathered wonder distract him.

The Bob Mitchums on hand to help Jean Hersholt celebrate 10th year on radio.

use the coin as his pocket money this winter at school. Meanwhile, his one-dollar-weekly allowance has been cut off. Papa Bing aims to teach his sons that money comes the hard way.

* * *

On the 20th Century lot an epidemic of "closed sets"—no visitors allowed—made things difficult for both publicity men and the working press. Seems it became a matter of prestige among directors to shut the sound stages. When one closed a set, another would say, "If he can, I can." So went the world away.

* * *

Betty Hutton is reported to have been none too cooperative during the making of her last picture, "Dream Girl," when it came to publicity. Stars, who are only too ready, willing, and able to cooperate when they first get started, should remember that the publicity guys who build them up still have to make a living after they've arrived on the Big Time.

* * *

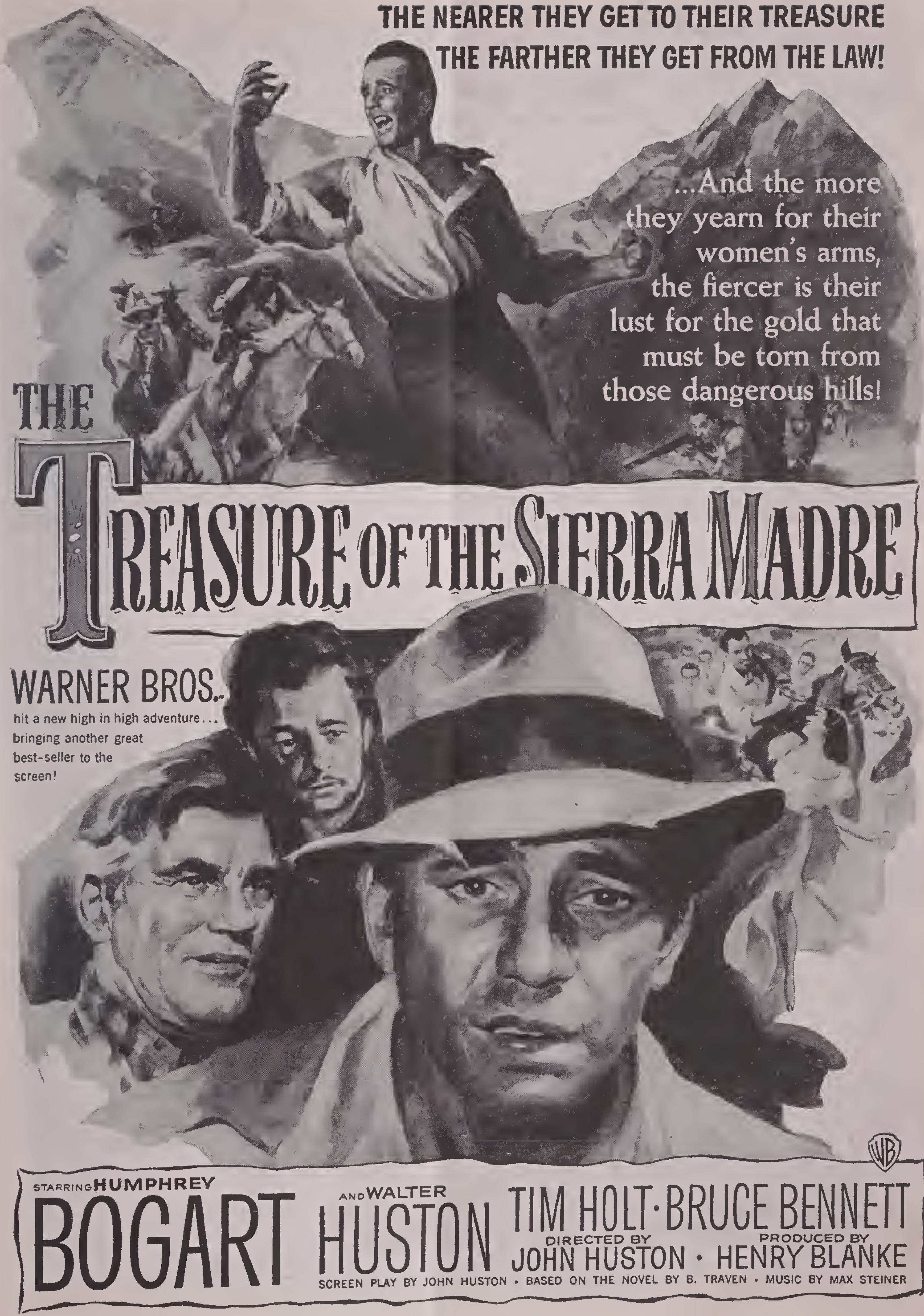
Paulette Goddard laughed off that report by a columnist that she'd likely marry Sir Alexander Korda, as the height of absurdity. Said she, "Those stories start about every year around autumn. I already have a perfectly good husband; and if I'd wanted to have married a title, I'd have done so long ago."

* * *

When Wanda Hendrix and her boy friend were having a small lovers' tiff at a party, Larry Tierney, the newborn cavalier, moved in to protest against the lad's actions, but moved right back out again on the strong advice of the same young man, who happened to be Audie Murphy, the most decorated soldier of World War II, credited with knocking off 300 Germans. Audie's as peaceful as they come; but, come war or peace, he doesn't stand for any pushing around, no matter how big the guy.

Don and Mrs. DeFore get together with Lina Romay over canapes at Hersholt Dinner. Don and Lina have spotted the same shrimp.

Ted Briskin, Betty Hutton, Edward Arnold congratulate Jean Hersholt at dinner celebrating his 10th year as radio's Dr. Christian.



THE NEARER THEY GET TO THEIR TREASURE
THE FARTHER THEY GET FROM THE LAW!

...And the more
they yearn for their
women's arms,
the fiercer is their
lust for the gold that
must be torn from
those dangerous hills!

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bringing another great
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AND WALTER
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DIRECTED BY
JOHN HUSTON · PRODUCED BY
HENRY BLANKE

SCREEN PLAY BY JOHN HUSTON · BASED ON THE NOVEL BY B. TRAVEN · MUSIC BY MAX STEINER

Inside Hollywood

continued

Dress-up occasions make star news in three different ways

West Point commandant Maj. Gen. Maxwell D. Taylor awards medal to Marlene Dietrich.

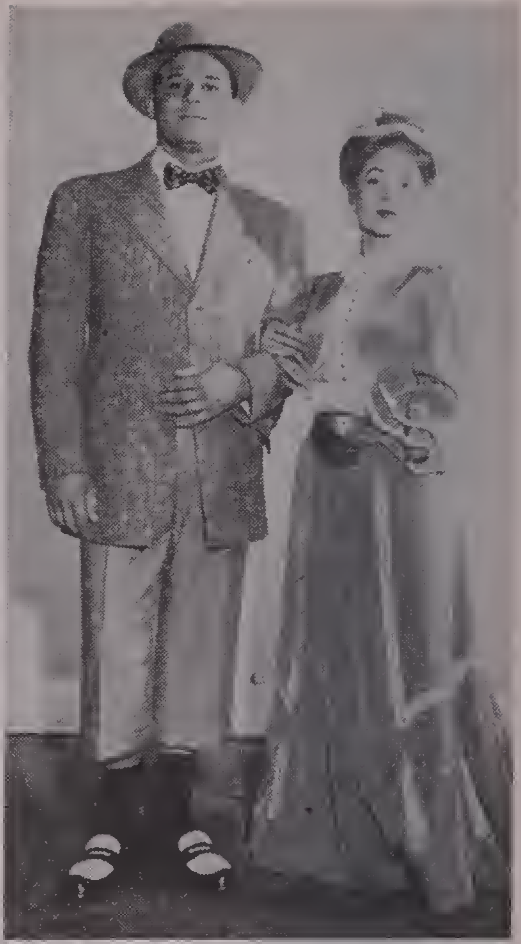
Mike North's sudden blossoming forth as the Casanova of the year was largely the work of a zealous press agent who arranged dates and connections. Incidentally, North's boss, Mike Curtiz, has given him the order to burn the candles at both ends to see if he can't add some years to his face. Despite the fact that he's 29, he photographs like a juvenile. Bob Cummings had this same trouble; and it retarded his career for years before he discovered the secret of going before the cameras without makeup.

* * *

Though those fisticuffs between Orson Welles and Producer Ben Bogeaus received wide publicity, cause for the fracas was never printed. Could it have been, as we hear, over a third party—of the opposite sex?

* * *

You can look for a change in tone on the publicity coming out on Ingrid Berg-



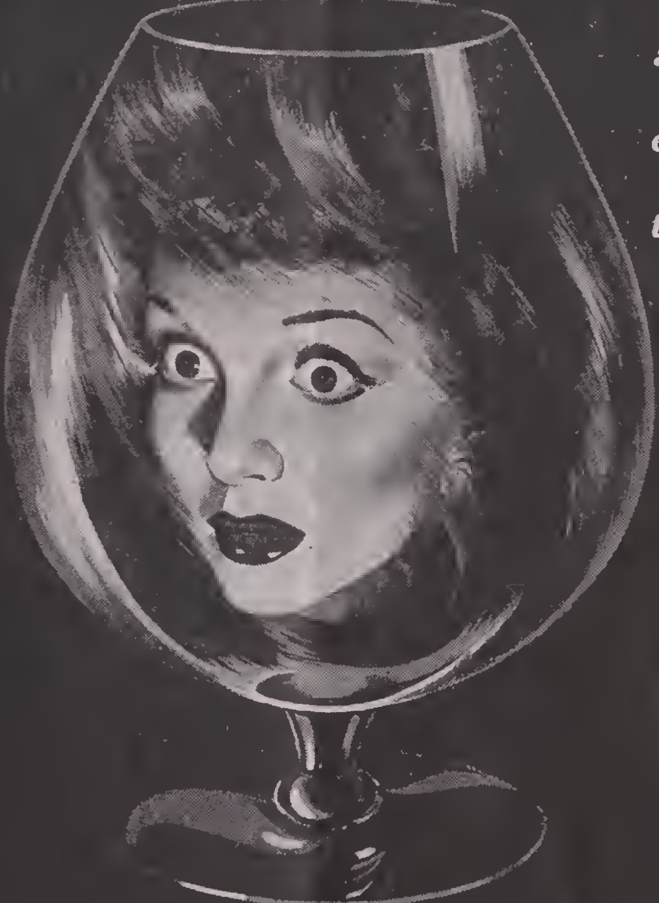
Jack Carson's short pants are his answer to Ann Sothern's threatened "new look."

After Marlene Dietrich received highest civilian decoration, Medal for Freedom, at West Point, cadets Dick Minor, Bob Taylor take her for tour along Flirtation Walk.

Wanda Hendrix and beau Audie Murphy doll up for Florence Pritchitt's costume party.

"Sleep, my Love"

*. . . the most
terrifying words
a man
ever whispered
to a woman!*



Mary Pickford presents

the cast of the year in the picture of the year!

CLAUDETTE COLBERT · ROBERT CUMMINGS · DON AMECHE

in "Sleep, my Love"

with RITA JOHNSON · GEORGE COULOURIS · RALPH MORGAN and **HAZEL BROOKS**

Produced by Chas. Buddy Rogers and Ralph Cohn · Associate Producer Harold Greene · Screenplay by St. Clair McKelway and Leo Rosten
Directed by Douglas Sirk · Director of Photography Joseph Valentine, A.S.C. · A Triangle Production released thru United Artists

Dancing at Ciro's, Roy Rogers and Dale Evans enjoy everything but cowboy music.

By the time you read this, Roy Rogers and ex-leading lady Dale Evans probably will be Mr. and Mrs. Here they are with Rogers children: Cheryl, Linda Lou, son Dusty.

Inside Hollywood

continued

Roy Rogers and family begin the New Year with a big celebration

Since Roy Rogers is King of the Cowboys, son Dusty should be Crown Prince, say the Sons of the Pioneers; so they make the title official while Roy and Dale look on.

man in the future. The etherealness will be played down and the down-to-earth qualities played up. Seems the press agents figured the ephemeral side of La Bergman had been overdone.

* * *

Rumor hath it that the Merle Oberon-Lucien Ballard marriage is none too much on the solid side after their trip to Europe for location shooting on "Berlin Express." While gone, Lucien reportedly got in a fight with Charles Korvin; and Merle returned here with an injured jaw that started a round of vicious stories.

* * *

Watch that Rita Hayworth-Ted Stauffer romance. We understand that the two saw a great deal of one another when Rita was in Switzerland last summer. Incidentally, there are a lot of stories afloat that Orson Welles is still carrying a great big blazing torch for Rita. If he is, he's certainly doing it in charming company. Don't believe we ever saw him with so many, and varied, beauts.

* * *

Dorothy Lamour spent years trying to get rid of her native New Orleans accent; then had to burn midnight oil re-acquiring it for the role of the New Orleans woman she plays in "Lulu Belle."

* * *

In the new Pete Smith short, "Just Suppose," Dave O'Brien and Dorothy Short, who are married in real life, played husband and wife. In one scene Dorothy had to kick Dave in the neck. She did it with such enthusiasm that the poor guy wasn't able to speak for a considerable time, but, since Pete Smith did the narration, the picture went right on in pantomime.

* * *

While visiting here, Maureen O'Hara's mother was offered the role of Maureen's mother in "Sitting Pretty," but turned it down, saying five actors in one family are enough. Besides Maureen, she has two sons and a couple of daughters who also act.

* * *

After the Washington investigation, the reports got out that Adolphe Menjou and Katharine Hepburn weren't speaking on the set of "State of the Union," because of opposed political views. Menjou denied that there was a vestige of truth to the widely circulated reports.

* * *

Incidentally, we hear the reason Claudette Colbert dropped her part in that picture—which was taken over by Hepburn—rather than work after five o'clock in the afternoon is that her face did not appear to camera advantage after five in the afternoon. She wasn't taking any

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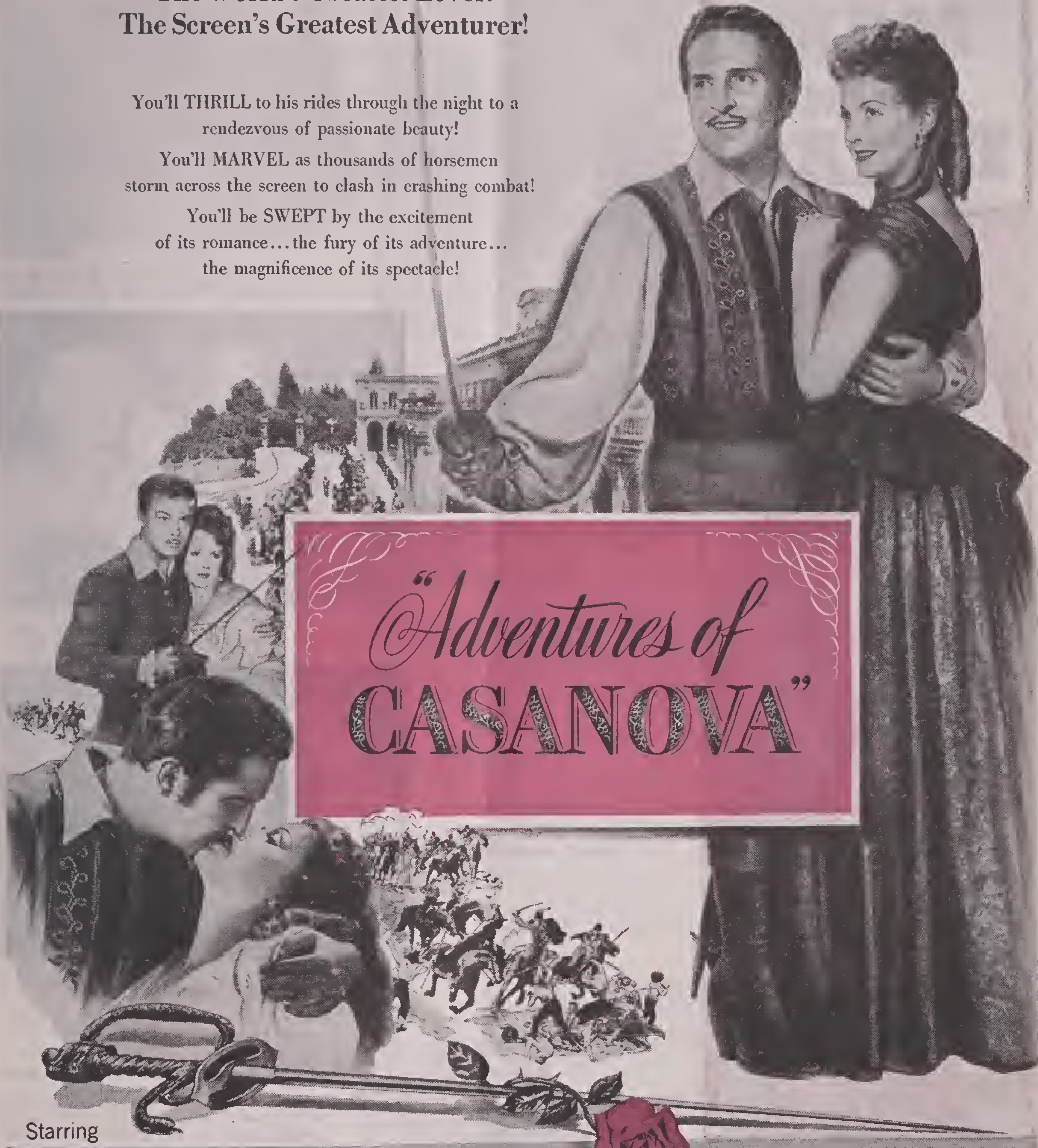
You'll be SWEPT by the excitement of its romance...the fury of its adventure... the magnificence of its spectacle!



"Adventures of CASANOVA"

Starring

ARTURO DE CORDOVA · LUCILLE BREMER
TURHAN BEY · NOREEN NASH with JOHN SUTTON
GEORGE TOBIAS

Produced by LEONARD PICKER
Directed by ROBERTO GAVALDON
Screenplay by CRANE WILBUR, WALTER BULLOCK and KAREN DE WOLF
From a Story by CRANE WILBUR
An EAGLE LION FILMS Production

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THE
MAN
FROM
TEXAS

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"THE MAN FROM TEXAS"
starring
JAMES CRAIG · LYNN BARI
JOHNNIE JOHNSTON
with UNA MERKEL · WALLY FORD · HARRY DAVENPORT
SARA ALLGOOD · Produced by JOSEPH FIELDS
Directed by LEIGH JASON
Screen Play by JOSEPH FIELDS and JEROME CHODOROV
Based on the Stage Play by E. B. GINTY

Movieland hit the air when Editorial Director Beatrice Lubitz Cole (left), Buddy Rogers (right) co-guested on ABC program "Lunch with Maggi McNellis and Herb Sheldon."

Hollywood personalities take to the air with news, awards and fancy emoting

Edgar Bergen swoons but Charlie isn't going to miss a trick—not when Lana Turner turns up as guest star!

Screen Guide Editor, Janet Graves, presents award to Bill Hamilton, G. Whitman of "Cavalcade of America."

Inside Hollywood

continued

chances on looking any older than she is.

* * *

Hattie McDaniels reveals to us that she'll open a fried chicken joint somewhere near the Strip to cater to her friends in the movies. There was a period of 21 months when Hattie, who's a splendid actress, didn't get a single movie job. Part of her trouble she lays directly to a few members of her own race who think it degrading of her to play mammy roles and caused so much trouble about it that studios hesitated to hire her. Hattie asked, "What do they want me to do?

Bogart's fancy bit of emoting gets a rise out of Jolson on Al's Kraft Music Hall show.

Play a glamor girl and sit on Clark Gable's knee?"

* * *

Yvonne De Carlo tells us that she's getting to be a stay-at-home girl and is going with nobody steadily anymore. She wants to get married if she can find the right guy. Howard Duff, to whom she was announced engaged, is now almost steady company for Ava Gardner, who a few months ago said she intended getting serious with no man until she'd got set in her career.

* * *

Columnists are trying to make that relationship between Clark Gable and Dolly O'Brien near the altar state. As a matter of fact, the two have known each other about twenty years; and it seems to us that if ever they were going to be wed, there's been time aplenty. Clark was asked recently about marrying a certain woman. He said, "No. Did you ever see her in a riding habit astride a horse? If you have, you'll know why my answer is no."

LISTEN IN JANUARY 16TH!

Put a red circle on your radio calendar!

Be sure and listen in to the Cities Service Program "Highways in Melody" when Paul Lavalle, Conductor of the Cities Service Orchestra, will conduct a full hour of beautiful music from current motion picture scores. Your MOVIELAND Editor, Beatrice Lubitz Cole, on behalf of the Motion Picture Industry, will present Paul Lavalle a special award for bringing this music to you.

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PAN AMERICAN WORLD AIRWAYS stewardess

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City....................*Zone*....*State*..........

Perhaps I know

some things you don't (about Tampax!)

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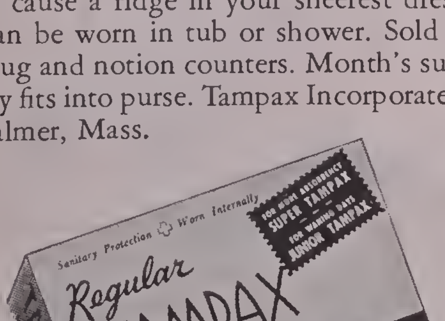
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TAMPAX

Accepted for Advertising by the Journal of the American Medical Association

MY FAVORITE DESIGNER

is Edith Head

List Paramount designer Edith Head among Barbara's best friends. Heavy gold bracelet she wears above is gift from "Missy."

BY BARBARA STANWYCK

Gown of black crepe with Oriental design of gold beads is one of Barbara's favorites. Matching bolero completes outfit.

★ Once my only interest in clothes was to have them neat, plain and of good material. Usually, I wore severely tailored suits.

Who would dream that a couple of broken-down suits which I was to wear in my role as a poor girl in "Internes Can't Take Money" would change my viewpoint. So uninspiring were those costume requirements that Travis Banton, then Paramount's head designer, sent his assistant, Edith Head, to do my wardrobe.

She came in bubbling with enthusiasm. She was a "dress girl" . . . that is, she expressed her rebellion against the current mannish suits by wearing simple dresses. Tiny, with coal-black straight hair contrasting with her white skin, Edith reminded me of a Fujita drawing.

She wanted the two suits I was to wear to be more feminine than the current vogue. Not that Edith doesn't always consider the story first. But she wanted the suits to do something for me. And they did! I acquired a thorough respect and liking for Edith Head.

From time to time after that, she designed costumes for me for other pictures. But for personal wear, I still stuck to my severe, tailored type clothes.

Then came the night I went with genuine excitement to the premiere of "Stella Dallas." My heart's blood was in that

Suits have always been Barbara's great love; but now Edith makes them soft, feminine like this one of striped wool.

Jewels on this gold lame dinner dress are repeated on bra-type underblouse. Jacket is always a feature of Barbara's wardrobe.

performance and I was proud of it—a luxury I had never before permitted myself.

The studio as usual had additional police guards stationed around the theatre to protect the stars from the fans' over-enthusiasm.

I arrived with Robert Taylor as my escort, and his cheering fans broke the barriers and surged around us. In the melee, an officer assumed I was a fan who had grabbed Bob's arm. He yanked me away. Not until Bob started swinging, was I released. Not at all abashed, the officer said, "She doesn't look like a movie star to me!"

(Please turn to page 108)

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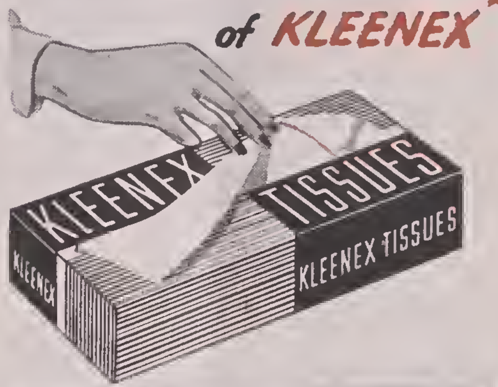

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CAN I HELP YOU?

By Joan Crawford

Let glamorous Joan Crawford help you solve your problem. Write her c/o Movieland, 916 N. La Cienega, Los Angeles 46, Calif. Your letter will receive her personal attention

I'M IN LOVE WITH MY STEP-FATHER

Dear Miss Crawford:

I'm in an awful spot. I've fallen in love with my step-father. I've actually become my own mother's rival.

I'm eighteen and my step-father is thirty-eight. He's tall, handsome, and kind. He's the type of man that I myself would like to marry. Mother married him about six months ago when I was off at school. I never knew him. Now I do, and I've fallen completely in love with him. What I'm trying to say is that subconsciously I dislike my mother for having taken this potential husband away from me. I know it's wrong to feel that way, but there's nothing I can do about it.

I've tried to hide my feelings, but it's no use. Mother knows about it and jokes about it, but it's no joking matter to me. What do you suggest I do?

Clare W.
Eau Claire, Wis.

When you're eighteen, you fall in and out of love rather quickly. You don't think so now. You think your step-father is the only man you'll ever love, but come next Spring, you'll see how easily you were mistaken. Obviously, you don't want to hurt your mother. I, therefore, suggest that you start going out with young men more your age.

Surely, there must be several such young fellows you know. Cultivate their attention. Since your step-father is already taken, all you can do is set your sights on some other target. It's the easiest thing in the world to just sit around the house and mope. You bemoan your fate; you sympathize with yourself; you say, "Why should this happen to me?" All that will lead to nowhere. You've got to take some positive action and that action involves going around with other men. Start double-dating with your girlfriends, attend dances, go to parties. You'll be surprised how quickly your step-father will fade from the position he now holds so tightly in your heart.

LONG DRESSES

Dear Miss Crawford:

I'd like to get your advice on the new long dresses. I'm a very short girl, only five feet tall. When I wear one of the new type dresses, I look like a beer barrel. If I don't wear the latest fashions, I'm considered out of step. What do you recommend?

Marjorie B.
Superior, Wis.

I recommend moderation. It doesn't pay to become a slave to fashion. In your case, a dress thirteen or fourteen inches from the ground, providing you're wearing high heels, ought to look well.

If the skirt is not too full then it must be a rather slim skirt to be that long on a short person.

G. I. BRIDE

Dear Miss Crawford:

When I was stationed in England during the war, I fell in love with an English girl. She wanted me to marry her then, but since I was going to France and didn't know whether I'd get back alive, I said no. I promised to marry her after the war.

I'm proud to say that I kept my promise. I sent for my girl a year ago and married her in Dallas. Unfortunately, my wife doesn't like Dallas. She wants us to go back to England. I think that's ridiculous. I have nothing against England, but you know how conditions are over there; no food, no clothes, no nothing. In addition, I'd have to become an English citizen in order to get a job.

I'm convinced that this is the best country on the face of the earth. My wife just doesn't seem to be able to adapt herself to Texas. She says people make fun of her accent. She has a long list of gripes and complaints, and frankly, I'm sorry I ever married her. I'd like a divorce but I don't want to hurt her feelings. What shall I do?

Ben B.
Dallas, Tex.

My advice is that you tell your wife you want a divorce.

Your letter sounds very much as if you haven't told your wife about your feelings. In all honesty, you must tell her that you want a divorce, that is, if you're certain you want one. After you reach a settlement, she can go back to England. I shouldn't hesitate if I were you, because that will only lead to trouble. You will probably find some other girl who appeals to you. Your wife will become suspicious. She will sue you for divorce. Much better that you tell her out and out and as quickly and as clearly as possible.

BRITISH BAN

Dear Miss Crawford:

Don't you think that since the British have placed a prohibitive tax on our American pictures that it would be a good idea to ban all British actors and actresses from our own movies? After all, why should we give employment to foreign stars and directors when there are so many Americans in the motion picture industry who can't find a job?

Clarence J.
Los Angeles, Cal.

My own personal opinion on that question means very little. It's the producer who hires the director and the stars, and there isn't much anyone can do about it. I feel sure, however, that we will be able to work something out with the British Government on the tax situation. We mustn't forget that Britain has invoked the tax not because of maliciousness, but because Great Britain is desperate for dollars. If she doesn't get them, if she doesn't prevent them from leaving the country then the British nation actually faces starvation.

HEN-PECKED HUSBAND

Dear Miss Crawford:

I have a brother of twenty who is married to a girl of eighteen. She treats him like dirt. You may not believe this, but she actually makes him do the washing. He also does the cleaning and the

(Please turn to page 71)

Now! 3 Sizes of Modess!

to meet every woman's needs

Modess Regular

in the familiar blue box

Ideal for average needs—it's the size most women use. A luxury napkin—so soft, so comfortable, 8 out of 10 women in a recent test reported: *no chafing with Modess!* And wonderfully absorbent!

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A slightly narrower napkin. For women and girls of all ages who find a smaller napkin more comfortable and amply protective. Modess Junior size gives you the same luxury softness and so-safe protection as Regular size Modess.

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New longer length . . . flared flounce trimmed with wide, sheer black lace . . . new draped hipline . . . capped sleeves. The hugging shirred front and slim-as-a-feather waistline flatter you instantly. Tie-back belt. Order "Peek-a-Boo" today in time for holiday and party wear. Money back if not delighted! Sizes 9-15.

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On set of "Monsieur Verdoux," producer-director-actor Charles Chaplin (left) gets an enthusiastic response from co-star Martha Raye as he explains next scene.

Monsieur Chaplin

By Martha Raye

Chaplin and Martha's little daughter had lots of fun when she visited the set.

What's Charles Chaplin really like? We asked Martha Raye—and here's her frank answer

★ All right, so I was scared.

That sounds silly, I guess, coming from me, a toughened-up trouper who's afraid of neither men, mice nor the special brand of rodent known as a night-club heckler.

But the first day I walked onto the set to play a scene opposite Charles Chaplin, I thought I'd never be able to open my big mouth. Me, Martha Raye! Funny, isn't it?

My agent had called me a couple of weeks before. "Martha," says he, "Charles Chaplin wants you to play opposite him in 'Monsieur Verdoux!'"

"You must have got yourself a new writer," I came back, quick and cute as anything. "You were never this funny before."

It took the fellow ten minutes—and a few light taps with a ball peen hammer—to get it through my head that he was serious and that Charles Chaplin did want me to play the role of the indestructible Annabella in his French Bluebeard comedy.

I jumped at the chance. There isn't a comedienne anywhere who wouldn't have. For to all of us, Chaplin is the tops—and corny as it may sound—to work with an artist like that is an honor and a privilege.

But after I'd jumped at the chance, I wanted to jump right back again. In the interval before I went to work on "Verdoux," I envied those funny man high-divers in the newsreels—the ones who can un-plunge.

"A fine thing, Martha." (I'd taken to talking to myself, between mouthfuls of my beige living room carpet.) "You're hired to be a grown-up comedienne and you've taken to standing around with your finger in your mouth and twisting your dirndl like a poor boy's Margaret O'Brien."

Wanta know how long that scared feeling lasted? For about ten minutes after I'd started working with Mr. Chaplin.

Somehow he put me at my ease immediately. He made me feel as though my contribution to the picture was a good one and important. And the Charles Chaplin whom I'd respected as an artist became "Chuck"—a person whom I liked besides.

I've been tossing around words like honor and privilege. Words like that are usually associated with the kind of wonderful but darned uncomfortable feeling a man must feel when he wears a boiled shirt. Working with Chaplin was not only an honor and a privilege, but more fun than I've had since funny business became a business. And that, for me, was when I was three-and-a-half years old.

That first day we worked through lunch hour and well into the afternoon. Chuck was intent upon some intricate effect, and the cast and crew, whose day had begun almost before daylight, began to get the haggard, hungry look of a high fashion dress model.

At twelve o'clock on the second day, I yelled "Lunch!"

(*Please turn to page* 107)

Comedy ran high and fast when Martha and Chaplin exchanged ideas about new scenes.

Too bashful to ask about these *Intimate Physical Facts?*

Then learn *here* how NO OTHER type liquid antiseptic-germicide tested for the douche is SO POWERFUL yet SO HARMLESS.

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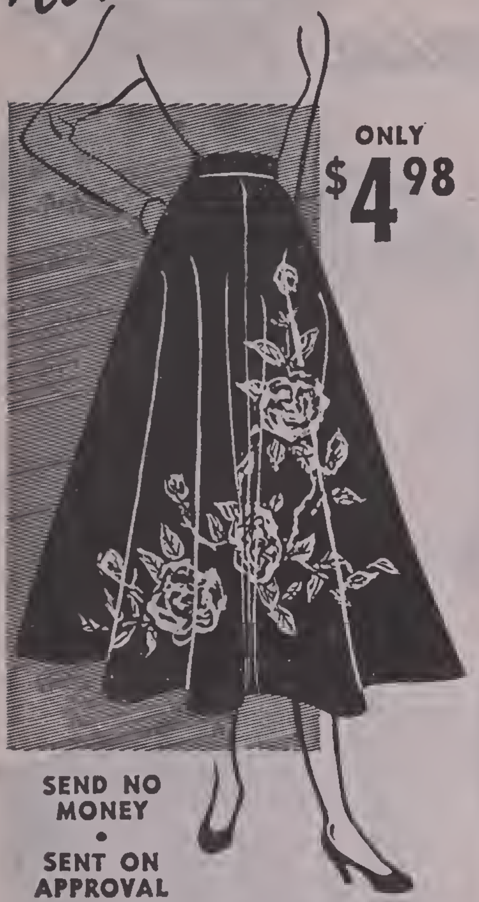

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Movieland Applauds

Performances of Dorothy McGuire, Gregory Peck and a splendid supporting cast help put "Gentleman's Agreement" on Movieland's list of really important movie events.

Gentleman's Agreement

The film version of Laura Z. Hobson's controversial best-seller becomes an exciting, suspenseful movie and shows promise of being the Picture of the Year.

★ Take our word for it, "Gentleman's Agreement" is a wonderful picture. It is better, more graphic, and more sweeping in its condemnation of the cruelties of anti-Semitism, than was the book. It is exciting, gripping, suspenseful.

Gregory Peck plays the role of Phillip Green with intensity and sincerity. Phil is a writer who has been assigned to write a series of articles on anti-Semitism. In order to approach the subject more realistically, he poses as a Jew and learns first-hand of the vicious cruelty, the barbs and the discrimination that the Jew is subjected to.

This bigotry almost comes between him and Kathy, the girl he loves (played superbly by Dorothy McGuire)—nearly wrecks their lives.

Darryl F. Zanuck, who produced this picture, deserves great credit for honestly presenting a real problem on the screen and doing so fearlessly, without pulling any punches.

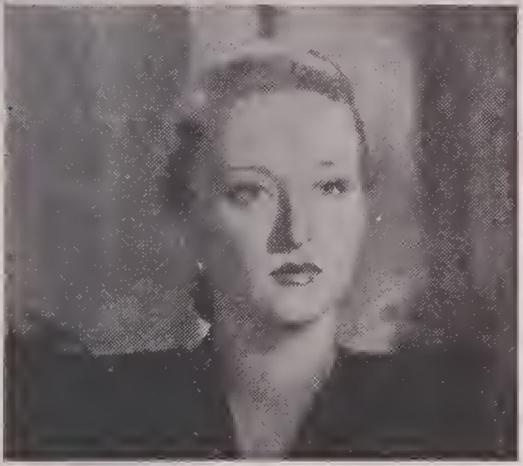
The picture is neither preachy nor is it propaganda. It is first and foremost an exciting problem story, dramatizing the conflict between an intelligent, passionately honest man and a supposedly unbigoted girl, who for all her intellectual convictions, can't quite shake off the vicious prejudices of her swank social set.

John Garfield does a swell job as Phil's Jewish friend and June Havoc and Celeste Holm are both magnificent in important supporting roles.

You've probably read Laura Z. Hobson's exciting novel and know all about the story—but see the picture anyway. The screen version is a compelling, splendid outcry against anti-Semitism.

Phil Green's pretty secretary, Miss Wales (June Havoc), knows all about race hatred.

Ex-GI Dave Goldman (John Garfield) has had lots of experience with intolerance.



Celeste Holm's sensitive portrayal of Anne Detrey guarantees future stardom.

The theme is beautifully handled and reflects much credit on the movie industry.

You may be a bit startled to recognize some of your friends—even some of your family—in the characterizations of Phil Green (Gregory Peck), Kathy (Dorothy McGuire), Dave Goldman (John Garfield), Anne Detrey (Celeste Holm), Miss Wales (June Havoc). Yes, and the hotel man, Calkin, is probably somebody you've seen or known in your time.

This is a *must* picture for everyone to see. It is a picture everyone will talk about; one you will want to see more than once. Come to think of it, it is probably the Picture of the Year—and when the smoke clears, we predict it will be rated one of the finest movies to come out of Hollywood in a long time.

THE END

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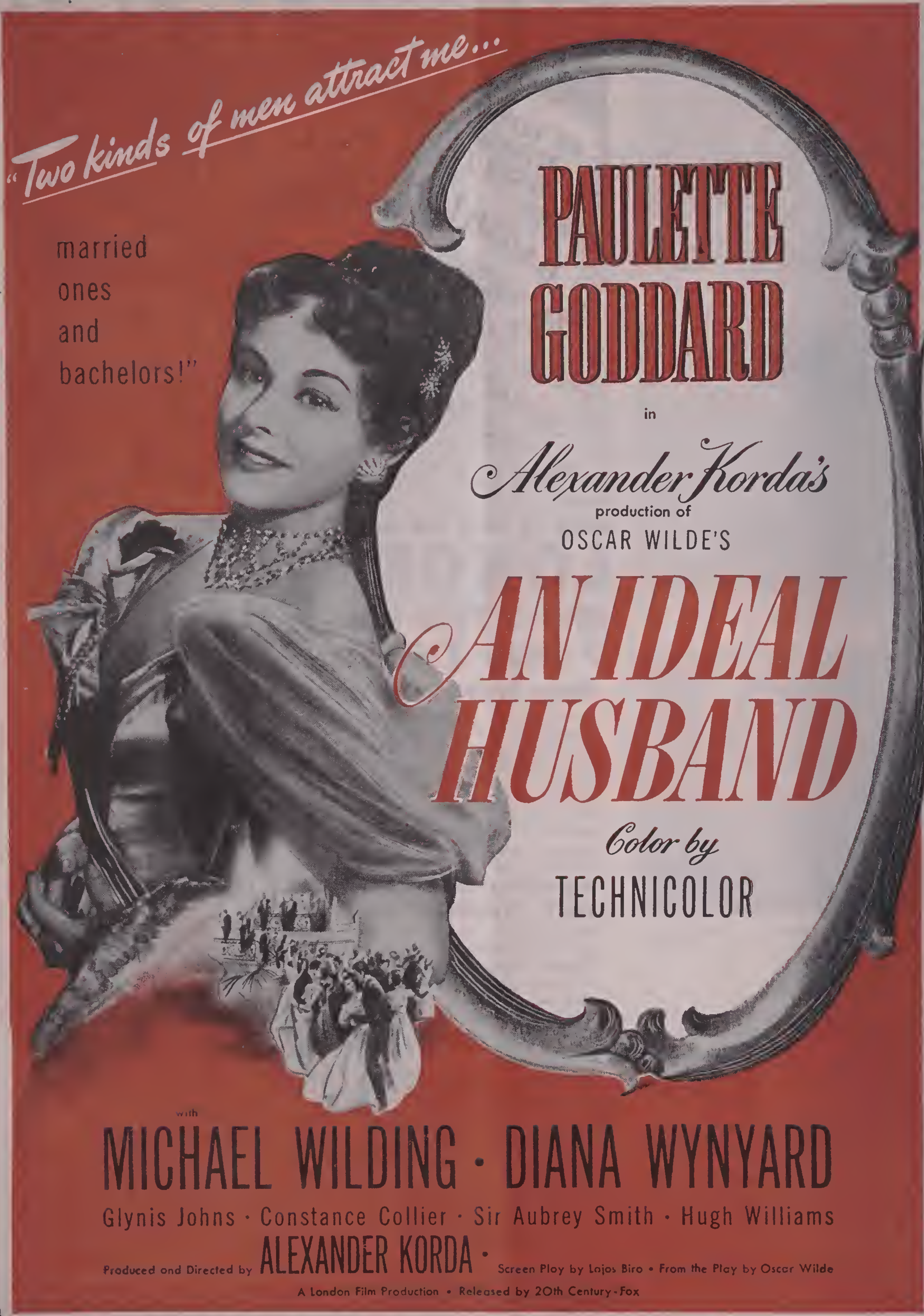

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Glynis Johns · Constance Collier · Sir Aubrey Smith · Hugh Williams

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A London Film Production • Released by 20th Century-Fox

MRS. VAN JOHNSON TAKES HER LIFE IN HER HANDS

Win or lose, Evie Johnson faces her ordeal with a calm, quiet hope—and a great faith

★ By the time this story sees print, Evie Wynn Johnson may have won or lost the greatest gamble of her life.

She will have given or will be about to give birth to a third child by Caesarian section.

It will be Van Johnson's child, and it may well mean Evie's life. Her doctors told her so.

Win or lose, Evie Johnson is the bravest girl I know. I say this without prejudice or theatrics. I say it as a simple statement of fact.

Evie and I have been friends ever since she left home in Buffalo many years ago and became a budding actress under the name of Eve Abbott. On three separate occasions, I've confessed to her and to our old crowd at Sardi's that Evie has more courage, more character, more heart than any other person in the world. And I think she's proven that in her attempt to give Van a child of his own.

Evie literally took her life in her hands when she decided to have her third child. That she decided it without hesitation, without a thought for herself, is typical of the girl's unselfishness. She will risk anything, she will venture anything for those she loves.

If this sounds overly dramatic, if it sounds movie-like, all I can say is that it should. It's part of the fabric of Evie's life. And that fabric has always been spun from excitement and impulse and courage. I know because I've been on hand to observe other instances where Evie practised bravery and sacrifice beyond all thought of consequence.

When we were young, for example, and we were dashing madly about New York, Evie and I thought only of our careers. Hers was infinitely more promising than mine. She was highly regarded by many Broadway producers, especially Katharine Cornell and her husband, Guthrie McClintic. Evie played in many of their productions. She was particularly good in *Saint Joan, Wingless Victory*, and *Romeo and Juliet*. Tyrone Power, incidentally, was a beginner in that same cast. Evie also worked in many of Maxwell Anderson's dramas like *Key Largo* and *The Star Wagon.*

Then she met Keenan Wynn, brash, talkative, irrepressible Keenan. He was playing in *The Star Wagon*, too, and they were married in Warrenton on May 11, 1939.

Almost immediately, (*Please turn to page* 86)

Lana Turner and Ty Power as they appeared at a Hollywood premiere just before he left for Africa.

Lana and Love

By DOROTHY BLANCHARD

Glamorous Lana hits her acting stride in "Cass Timberlane" opposite Spencer Tracy.

The radiance surrounding Lana will never dim. Her glamor comes from within—from being a real person

★ It seems strange now that I don't really remember the first time I met Lana Turner. Perhaps that's because our first meeting was so casual, and I didn't realize—eight years ago—just how much we were to be thrown together, nor how fond I was to become of her. Since then we have grown to be great friends.

I do remember a party the George Murphys gave where Lana and I talked for over an hour. I discovered then that she has a wonderful sense of humor and that we both seemed to laugh at the same things. We got along famously, and I liked her immediately.

She was honest and completely without pretense. I had no feeling of talking to a big star but to a very attractive, charming girl who took a great interest in everything around her.

I wasn't working at the studio at the time, but most of my friends were in picture business. The George Murphys and I had been great friends in the east, and they had introduced me to Bob (*Please turn to page* 91)

Ronald Reagan's romantic role in "The Voice of the Turtle," is guaranteed to please fans. →

By Robbin Coons

Citizen Reagan

SPLENDID ACTOR, LOVING HUSBAND, DEVOTED FATHER AND—ABOVE ALL—A CONSCIENTIOUS AMERICAN CITIZEN

★ When Jane Wyman was on location in the wilds of Mendocino County, Calif., for *Johnny Belinda*, she had a visitor—chap name of Ronald Reagan, her husband.

Mr. Reagan, who does acting chores for a living himself, had a wonderful time, as he usually does anywhere. That's the way he is. But on this occasion he had an especially wonderful time, and he still talks of it with fond nostalgia.

"There wasn't a telephone anywhere," he explains. "Some day we are going to live in a place like that."

Mr. Reagan's professed antipathy for Don Ameche's invention is of long standing and not for a moment to be taken seriously. No more seriously, surely, than his remark to Jane one morning over the breakfast table: "I see by the paper," he said, "that someone at last has found a practical use for a telephone."

"Yes?" said Mrs. Reagan politely.

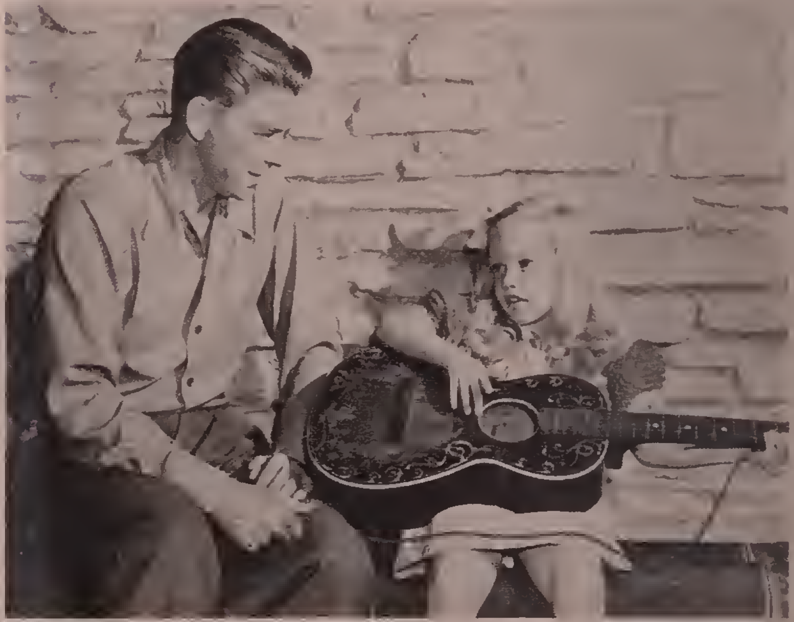
"Yes," solemnly. "A fellow used it to knock out his wife."

Despite such playful banter, the truth is that Ronald Reagan and the telephone have a deep affinity for each other and in a very real sense it helps to further his way of life—an American way in which Ronald Reagan, citizen, is as busy as Ronald Reagan, actor.

Because he is socially conscious, civic-minded, and a hard and willing worker, he is one of the most constantly telephoned men in Hollywood. But that little black and frequently jangling instrument serves Reagan, too. It helps him to spread himself, give of himself, and get things done—the things he believes in.

(Please turn to page 78)

Good friends get together at the Bob Hope Testimonial dinner. Kay Kyser's wit provokes a chuckle from Ronnie and lovely Jane.



Ronnie's three children rate him high as a papa. Maureen, six, stops in on the set to take a guitar lesson from her daddy.

My Happiness
by Joan Crawford

as told to **KATE HOLLIDAY**

Proud mother Joan Crawford poses with son Christopher and daughter Christina on the set of "Daisy Kenyon."

For the first time, Joan Crawford talks about the subject closest to her heart: her four children

★ I've never talked about "Crawford's Nursery" for a magazine before. There were many reasons why I didn't want to and couldn't. But now I can. And, like any mother, I'm almost bursting with the desire to chat about my offspring.

Before we go any further, let me answer one question which has been asked me, both personally and in print: Why did I adopt four children?

I went and found my four youngsters for the same reason that any mother has her own boys and girls: I've always wanted them. I have always wanted the sound of their laughter and their high voices in my house; have felt that it was merely a house until there were babies in it and that, when they arrived and only then—would it become a home. It's as simple as that. I just love kids. I always have. I always will.

Now I have four. And I will not say that even that number is all I shall ever have. Frankly, I'd like to go on getting children. I think it might be very nice to have a baseball team—or even a football team.

My children as you know are adopted. I realize that poses on me a great responsibility, perhaps an even greater responsibility than if they had been my own physically. I honestly hate these natural mothers who have money and throw their children to the tender mercies of nurses; who only see their sons and daughters for five minutes at a time once a week.

I have *chosen* to have kids. I have gone through the legal formalities which enabled me to have them. I want to be a good mother. As I say, I loathe that throw-'em-to-the-hired-help routine. I would never under any circumstances do it. I don't do it now, acting or no acting.

My four have one nurse, the precious and wise Miss Brown. She takes care of all of them when I must be away. But I see them every day, except when I am not in town, which is rare.

I have breakfast and dinner with them. I kiss them goodnight, hear their prayers, play games with them, take them to parties and for (*Please turn to page 76*)

Serenely beautiful, Joan Crawford exemplifies poise, charm, womanly grace. ➤

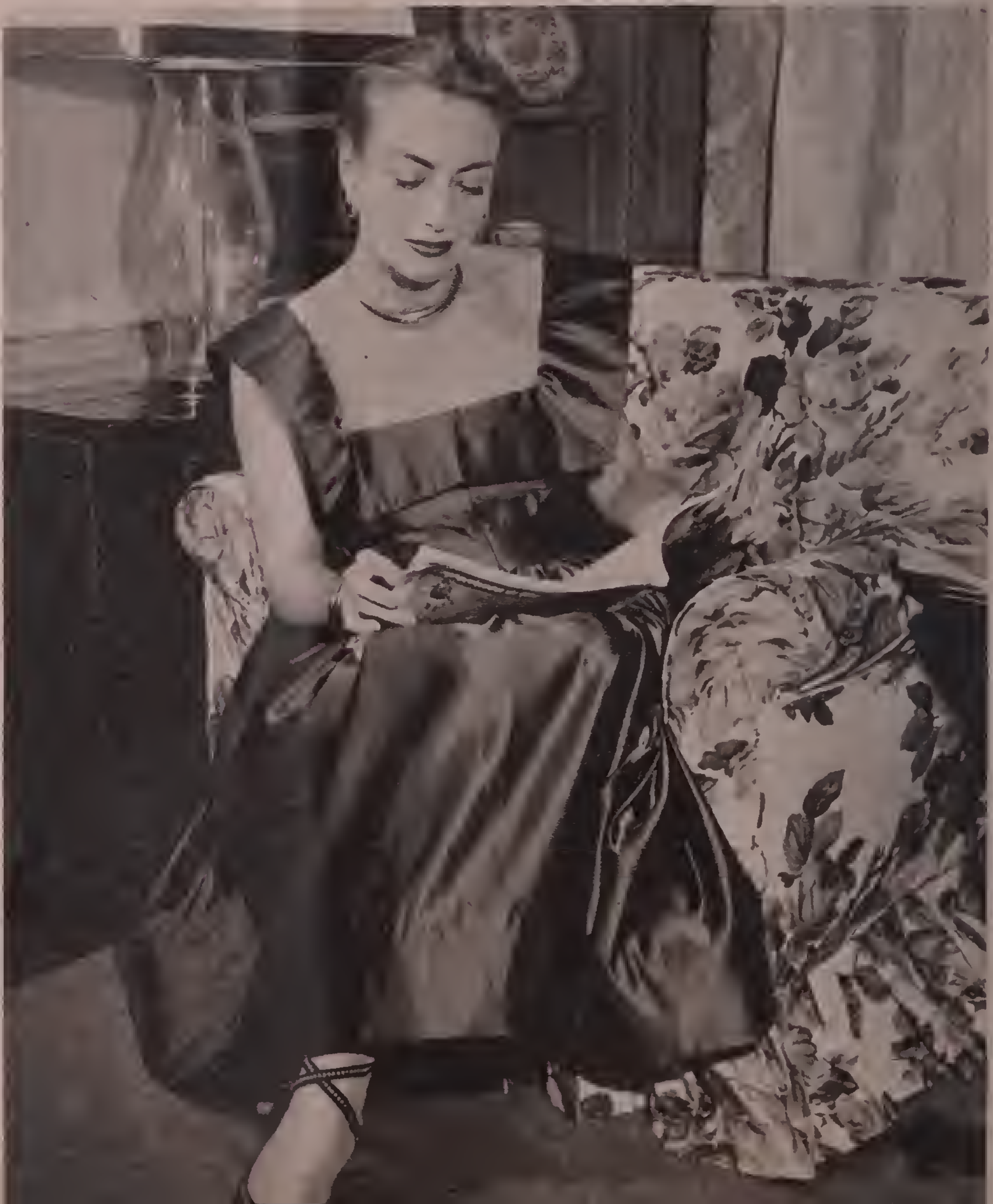
Hampshire House doorman, a Crawford fan of long standing, is first to see Joan.

"It's Joan Crawford!" Exclamation from a passing fan brings friendly greeting from gracious Joan.

Checking in at the hotel, Joan picks up personal mail and messages from the desk.

Joan Takes a Holiday

At completion of her latest film, Daisy Kenyon, Joan Crawford takes a quick trip to New York City to do some shopping, to visit friends, and to see new plays



While waiting for theater-time, Joan relaxes in her sitting-room, looks over new magazines. Her gown is soft green satin with short, full skirt of ballerina style.

Style note: Joan stops at Phelps' to look over fine leather accessories for her tailored suits.

Pony skin suit catches Joan's eye. She didn't buy the outfit, but decided to try it on anyway.

What an exciting day—but it's not over yet! Joan and close friend Mrs. Werblin return to the suite to talk over evening's performance.

Joan's worried about being late for opening act of Judith Anderson's "Medea." Rain has snarled traffic, made travel slow. She manages to arrive just before curtain.

Between acts fans clamor for autographs. Always charming Joan signs, signs, signs.

◄ Squire Clark as we love him—wearing the winning Gable smile.

STILL KING GABLE

Gable and Turner are a team again in "Homecoming."

HE'S GOT EVERYONE UNDER HIS SPELL—THAT GABLE MAN OF THE LAZY GRIN AND BLACK MAGIC CHARM

By Dorothy O'Leary

★ Every time Clark Gable starts a new motion picture, the reporters, syndicate writers and magazine scriveners who want to interview "The King," if stood in line would queue from Culver City to Hollywood and Vine. Well. nearly that far. There are about 500 accredited writers covering Hollywood, all of whom scramble to be first to see Gable when production starts.

Just before cameras rolled on *Homecoming*, one of these scribes who has known Gable for several years saw him in a restaurant and asked to have the very first interview, adding, "I'd like the cream of the Gable news."

"Chum," replied Gable, "no matter how much you skim it, there will be no cream."

Which is typical of Gable. He regards himself as an average guy; he doesn't think he's newsworthy. He knows he's still "The King" on the M-G-M lot, but doesn't understand why people are so curious about what he does, eats, thinks and says. (*Please turn to page 72*)

Fitting climax for a party. Deborah Kerr. Myrna Loy help Clark cut his birthday cake.

Twelve years ago, Spencer Tracy dubbed Clark "The King." Both friendship and name stuck.

By Ben Maddox

Between scenes of "Sitting Pretty," Maureen plays piano, relaxes in her dressing room.

Diet-conscious stars might hate her for enjoying this lunch, but she has no weight worries.

She feels that being Mrs. Will Price, housewife, is her most important job.

Unmasking Maureen O'Hara

YOU CAN LOOK EVERYWHERE AND FIND FEW AS FAIR AS THIS WILD IRISH ROSE

★ Her beauty doesn't impress *her!*

She's a true daughter of Dublin except that she hasn't the gift of blarney.

It's the principle of the thing that counts with Maureen and she'll fight to the hilt for what's right. To sum up this lovable Irish lass in a neat, compact phrase: She's a real wild Irish rose.

Although *The Foxes of Harrow* was 20th Century-Fox's biggest money-maker for the year just ended, and Maureen is one of the highest-paid actresses on the screen, she never thinks of herself in this way. She's too busy living.

She's been an American star for seven years, yet only recently has she been to New York on vacation.

Although she stayed at the most exclusive hotel, she was distressed to find that the bathtub wasn't clean enough. She sent for the maid who went once-over-lightly.

"I can do better than that!" Maureen exclaimed. So while important people waited to meet the great beauty from Hollywood, Maureen ducked out for a can of cleanser.

She was later entertained by the owner of the hotel. Chit-chat may have been what he expected, but realism is what he got. (*Please turn to page 74*)

←Here's lovely Maureen as she appears in "The Foxes of Harrow," with co-star Rex Harrison.

. . . AND LOVELY QUIQUE (PRONOUNCED "KEEK")—A CHARMING, COLORFUL PAIR WHO HAVE BROUGHT AN ENCHANTING DASH OF PARIS TO HOLLYWOOD

Welcome, Louis Jourdan

By JACK ROURKE

★ A few months ago a handsome French movie star visited the offices of Movieland. He had just arrived in America and was thrilled with the sights he was seeing; the Hollywood studios, meeting the American stars, eating good American food, and seeing, as he put it, "the budeefull American girls."

His name was Louis Jourdan and before he'd appeared in his first American picture, he had taken America by storm. Candid camera snapshots of him had caused a flood of fan mail to pour into David Selznick Studios, wanting to know all about this "dreamy Frenchman."

We told you the story then; told you that he was a bit lonely despite his great happiness in being in America. The main reason he was lonely was that his lovely wife, Berthe, who bears the delightful nickname. "Quique," (pronounced Keek) was still in France. He was looking forward to the time when he'd be able to introduce Quique to his new-found Hollywood friends, to the beautiful Hollywood scenery and the elaborate studio sets.

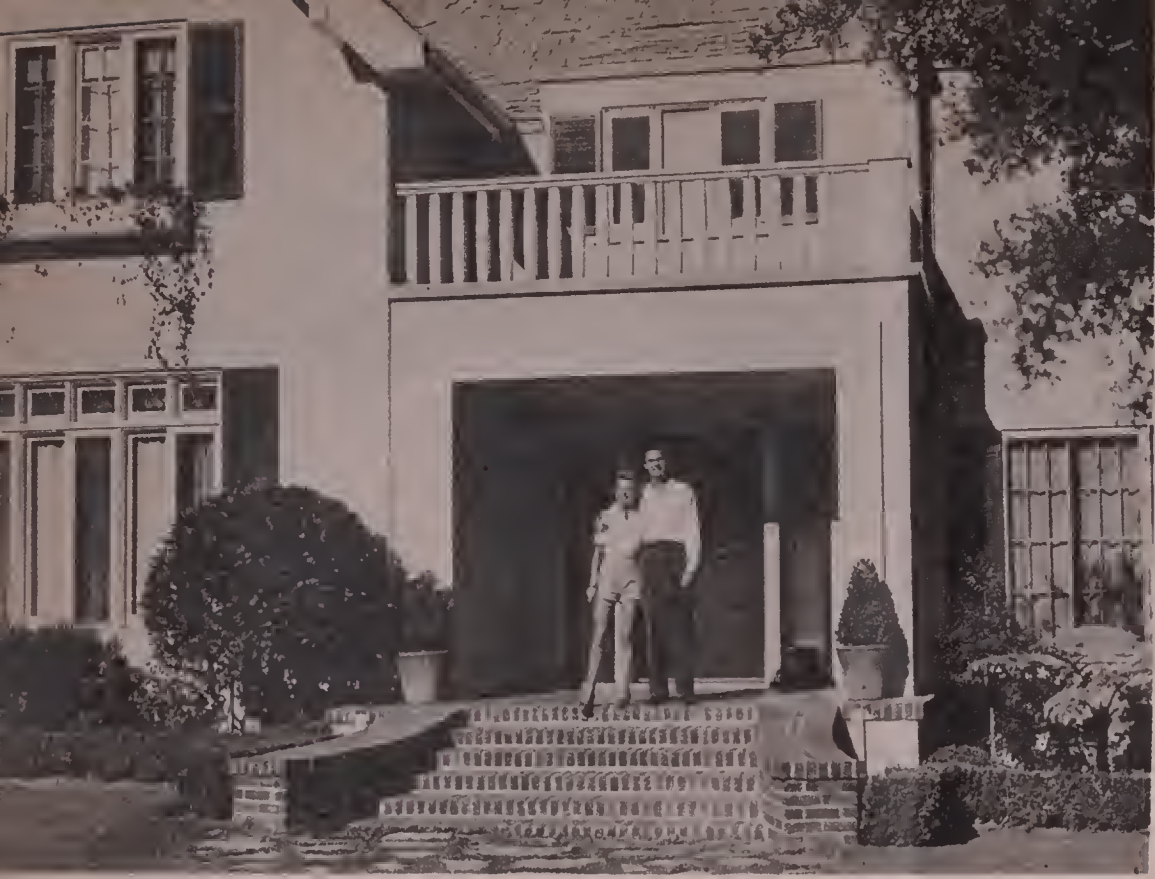
That moment has arrived, and Louis has had the thrill of showing his wife the sights and the people of Hollywood.

Quique and Louis Jourdan are crazy about each other. They're a colorful pair, speaking English with a fiery enthusiastic accent—bringing a dash of Paris to the film colony.

Louis Jourdan has dark hair, dark soulful eyes. a perfectly chiseled profile and a slender figure on a six foot frame. He has a *(Please turn to next page)*

Louis loved America but was lonely until Quique arrived from France. Now everything is perfect—they're together again!

◀Take a good look at this handsome fellow! He's a sensation in "The Paradine Case."



The Jourdans are thrilled with their new Beverly Hills home. What fun they have in their spare time: planning furniture and decoration!

WELCOME, LOUIS JOURDAN *continued*

beautiful smile and his vibrant manner suggests the appeal of Charles Boyer.

"How would you describe your husband," I said to Quique Jourdan, as we sat at a table in Romanoff's Restaurant, "if you had to describe him in one sentence?"

"Well, now let me see," said Quique. "That is a very difficult question."

She paused so as to frame her English sentence correctly. Louis and I waited with equal anticipation. "I have it," said Mrs. J., "Louis is charming."

"Don't say charming," interposed Louis, "it is not a good word."

"But," replied Quique, "I think (*Please turn to page* 100)

Quique and Louis make a handsome couple as they take their morning walk in the sun.

Jourdans are loyal Movieland readers. Louis was introduced in Movieland, September, '46.

Before he starts "Letter from an Unknown Woman," Louis and Quique relax a bit.

Louis planned to win this game of Belotte. He suspects Quique of using card tricks.

This is the role Jeanne loves best—just being mother to her dimpled darling, 10-months-old Paul Brinkman Jr.

Jeanne's Dreams Come True

By KATHERINE LAKE

There's nothing more for Jeanne Crain to wish for. Now she has everything!

★ In these days of atomic bombs, rumors of war, of strife, strikes, and hurly-burly, of malice domestic and chaos beyond the seas, it is pleasant to contemplate that there are small havens.

Jeanne Crain and Paul Brinkman have established one of these havens—an island in the sky, on top of one of the highest Hollywood hills, its view reaching out to the sea.

Jeanne and Paul's happiness has nothing to do with her fame, his undoubted business ability, or their good fortune to date. The truth is that they are a young working couple, very much in love, living carefully within their means and making plans for the future. Having fun doing it, too.

They laugh when they talk about their house. It has been a long time in the building, and even today it is several months from being completely furnished, or landscaped. (For one

(*Please turn to following page*)

JEANNE'S DREAMS COME TRUE

continued

thing, they are still waiting for a building permit to add a nursery, and much of their furniture is being custom built.)

There came a day when, unbelievably, the Brinkmans watched workmen unload and install their pearl grey broadloom carpeting. In keeping with smart new decorator trends, the same covering was used in every room in the house, with the single exception of the kitchen. This carpet, laid over an all-wool padding, accepted the weight of the human foot with the tender graciousness of dew-coated meadow grass.

Jeanne and Paul, each with an arm about the other, strolled through the rooms in a luxury of admiration.

"And now," said Paul, "all we need is *furniture*."

Furniture inventory (grand total) was, at that moment: one large bed, one small bassinet, one large ice box, one medium stove, one custom built radio-phonograph (Paul's design), one battered kitchen table bearing a red formica top, and four *very* antique bar chairs which were being used in the breakfast alcove. Eventually the Brinkmans will have the finish removed on the chairs, the hardwood base sanded and waxed, and the set returned to newness "with character." That phrase "with character" means (*Please turn to page* 93)

"Woo ita pfui moo na," says baby Paul to Jeanne who translates: He wants to be a boxer when he grows up.

Life was a simple affair until baby Paul discovered beef broth. Since then, milk has been just kid stuff to Master Brinkman.

When baby Paul isn't around, Jeanne and Paul run off the film history of their pride and joy—just to keep from being lonely!

Baby Paul's just getting interested in stories now. Wait till Jeanne tells him the one about the lion she owned before he came.

A career is a means to an end as far as Jeanne's concerned. She's more interested in being a housewife than a star—at least for now.

Like most proud parents the Brinkmans record baby's gurglings. They're really concentrating on catching Paul's first distinct words.

Barbara Lawrence

Howard Duff

Wanda Hendrix

Don Castle

Celeste Holm

Richard Widmark

You can put your money on these newcomers—sure bets for stardom.

Christian Kelleen

Joan McCracken

HEADED FOR STARDOM

Say *Movieland* readers

Barbara Lawrence is acquiring an education, experience and career all at the same time. Her part in *Margie* attracted attention, won her a meaty role in *Captain from Castile.*

Howard Duff is radio's Sam Spade. After an outstanding performance in *Brute Force*, Mark Hellinger signed him to a long-term contract. Now he's starring in *The Naked City.*

Wanda Hendrix may be a tiny girl, but she's a big threat to the glamor girls in Hollywood. You'll agree stardom is in the cards for Wanda when you see her in *Ride the Pink Horse.*

Christian Kelleen is six feet tall, blond, Sweden's No. 1 actor. David O. Selznick is giving him a star buildup and under his magic guidance, Chris is bound to become a favorite.

Don Castle got his big break when he returned to civilian life. His performance in Monogram's *High Tide* prompted M-G-M to give him the lead in *Who Killed Doc Robin?*

Celeste Holm came to Hollywood after starring in two Broadway hits. Now she chalks up another success. Her first picture, *Gentleman's Agreement*, makes her a full-fledged film star.

Richard Widmark didn't pull any punches in *Kiss of Death* and got rave notices for his portrayal of the merciless gangster. He'll do a switch and go romantic in his next picture.

Joan McCracken is another Broadway recruit. She was a hit in *Oklahoma* and *Bloomer Girl.* Now her pixie-like charm will enchant movie-goers in M-G-M's musical, *Good News.*

Back in the twenties, Bing sang with Paul Whiteman's Rhythm Boys. He was really a playboy then.

Bing plays golf almost every day. He and Bob Hope get away with a lot of tomfoolery when together, so golf games turn out more like minstrel shows than sporting events.

My Husband, Bing

By Dixie Lee Crosby
as told to Marva Peterson

"The Irishmen" share the spotlight with their pop. From left to right

Whether working or playing, Bing's "casual" attire usually includes hat and splashy shirt.

Bing protests as *Movieland* camera catches him and Dixie Lee dining at Ciro's. His pet aversion is having his picture taken when he's not wearing a hat.

Bing, Gary, Phillip, Dennis, Lindsay.

He proposed over a plate of fried chicken, and made a promise to succeed—but even Dixie Lee wasn't prepared for the wonderland future that followed

★ A week before I hitched my star to Bing's—away back on September 29, 1930—a motion picture producer I had worked for came up to me and said, "Dixie, you'd better give that Crosby up, because if you marry him, you'll have to support him for the rest of your life."

Nowadays, of course, with Bing one of the most successful singing stars in the entire history of entertainment, that warning seems ridiculous. But back then in 1930, it was sounded to me over and over again. People kept telling me that this sweetheart of mine was "reckless, irresponsible; he has no sense of duty."

The people who spoke thusly of Bing weren't his enemies. Many, in fact, were his friends. They were kind and well-intentioned. "We just don't want both of you to make a mistake," they said. "Bing's always been a kind of care-free, happy-go-lucky fellow. And there's no reason to believe that marriage will change him. He's a playboy at heart."

Bing *was* a playboy. No doubt about that. Back in his early twenties when he sang with the Rhythm Boys at the Coconut Grove, there were (*Please turn to page* 84)

Cornel hitches a ride in Pat's cab. While she's shopping, he'll visit 20th's offices.

Portrait of a blissful woman! Pat's first stop is swanky Bergdorf-Goodman to try on hats. Can't you hear her sigh over this beige bonnet with mink trim?

Pat's off to buy a hat, so husband Cornel Wilde gives a fond farewell. He loves her—but won't go on a "shopping spree."

While "just looking" around the famous House of Gourielli, Pat finds it difficult to resist their newest perfume sensation, "Five O'Clock."

Time out to tell Cornel about the new hat. Her description brings loud groans from him, but it's all in fun.

Second Honeymoon

Memories of courtship days and plans for the future bring the Cornel Wildes to Gotham

★ Pat Knight and husband Cornel Wilde have reason to be romantic about the Big City; after all, they met there while starting their stage careers. When Cornel became a movie actor Pat gave up her own acting dreams to be just Mrs. Cornel Wilde. But now that Cornel's at the top of the ladder, she's picking up her own career—and with great success! Pat's already finished her first movie, Republic's *The Fabulous Texan*, and while in New York she's considering a stage role.

Who will be her leading man? Well, she's hoping it'll be none other than the Wilde man himself!

Dreamy, isn't it? That's what Pat thinks when she sees herself in this luscious white negligee trimmed with shimmering green sequin leaves

Continued on following page

Gowns by Igor Cassini (center) make Pat want to be formally dressed all the time—they're that lovely! This green satin gown with Scotch plaid stole is trademarked "Brigadoon" after the New York stage play.

Lunch serves a double purpose. While waiting to be served, Pat thinks of a "surprise" gift for Cornel.

SPORTSMAN'S INFORM
BULLETI

At Abercrombie & Fitch, Pat examines a chair that's supposed to be a fisherman's delight. Just the thing for Cornel's "surprise."

"That's a hat?" Cornel queries with mock concern. He'll eventually give in, admit it doesn't look so bad—on her!

Off to meet Pat's parents for dinner. Where's the new hat? She's saving it for another outfit.

Dinner at the Algonquin to celebrate a family reunion with Pat's parents. Mr. and Mrs. Karl Heiniken flew from hometown Boston for the big event.

He's modest about his success in Hollywood.

IS BOB MITCHUM

Mrs. Mitchum admits that she likes to listen when Bob reads bedtime stories to little Chris.

On location in Oregon, Bob and Loretta Young go over their lines for "Rachel." Bob has earned a fabulous reputation for being a wonderful guy to work with.

Bob admits to friends he's a vagabond at heart.

Talented, attractive, but above all, colorful—always good copy.

They say he's "wacky like a fox." Is that bad?

He's always unpretentious, casual, thoroughly unpredictable.

REALLY Wacky?

YOU'VE GOT TO TAKE THIS MITCHUM GUY WITH A GRAIN OF SALT. AFTER ALL, HE STARTED THE STORIES THAT MAKE HIM SOUND LIKE A FIT CANDIDATE FOR THE NEAREST BOOBY-HATCH

"Talent isn't enough. You need luck too, in Hollywood," says Bob.

By Kathrine Calvin

★ Robert Mitchum is, according to the Hollywood press, "good copy." He is talented, attractive, intelligent, and amusing. But, above all, he is colorful; a guy from whom you can always get a story.

This sort of character is more unusual than you would think in cinema circles. And, because "Mitch" is such a reporter's dream, every male, female, and small child who ever beat a Hollywood typewriter has leapt to do a piece on him, the wilder the better.

The result is that the public has been treated to a series of reports which make Our Robert a fit candidate for the nearest booby-hatch.

Now, it seems to me, it's time to slow down a bit, examine the man through the eyes of the people with whom he works and lives, and see if he is truly the madman he is painted. Maybe so. Maybe not. Draw your own conclusions from what the following persons have to say:

Edward Dmytryk, director of RKO's CROSSFIRE:

Mitchum makes me mad. For, though he's a great success and has shown enormous talent on the screen, he has never yet used half the ability he possesses. He is capable of much more than he's done so far.

To me, the reason for this half-way business is that he has not acquired the confidence in himself which other people have in him. He hasn't cracked open yet. He's still hanging

(Please turn to following page)

Getting boys to bed isn't easy. Chris plays possum: Josh plays with Dad's scalp.

OFFSCREEN, BOB IS HAPPY IN A SMALL WORLD MADE UP OF DOROTHY AND TWO MISCHIEVOUS MITCHUMS, JOSH AND CHRIS

onto a shell which has served him well in the past and pays dividends. On the surface, he is irresponsible and vague and—yes—wacky. Underneath, he knows the score as few men do in Hollywood.

Does he take direction easily? Is he easy to work with? Well, my only answer to that is to state that we made *Crossfire* in 24 days. And this means that everyone in the cast had to be good, completely professional. "Mitch," as you know, played one of the three leads: He was in there pitching.

There's been a lot of talk about his stealing scenes from other actors. Personally, I've never seen him do it deliberately. If he does attract the audience's attention, it is purely and simply because somehow his personality is more arresting than that of the others in a sequence and he can't help what happens. And, far from trying to get into the limelight, half the time he asks to be

(*Please turn to page* 82)

At story-telling time, Dorothy and Chris listen closely to Bob's yarn. Josh's expression indicates he's heard this one before.

Dorothy tries but has a time controlling the boys when they discover Dad napping. They can think of nothing more exciting than waking him from a peaceful slumber.

The boys are packed off to bed. Now Bob and Dorothy can talk about the day's activities.

The Mitchums' marriage is built on great love and understanding. No wonder they are considered one of Hollywood's happiest couples.

Since the birth of her daughter, Bette Davis has acquired a new ease of being, a mellowness that makes her lovelier than ever.

She's changed! You can see it in her eyes, the lift of her head, even the way she walks. Life has taken on new meaning for Bette Davis

Bette's "NEW LOOK"

By FREDDA DUDLEY

★ It is difficult for those who have known Bette Davis a long time, not to sound idiotically idolatrous when talking about her. She has always been a straightforward, soundly sensible girl with a fine mind, a strong ethical sense, a tremendous dynamism, and a gigantic sense of humor. Those who have worked with her find it impossible to discuss Bette without lapsing into superlatives.

What has been true in the past is doubly true in the present, now that Bette has returned to Warners' to do *Winter Meeting*, her first picture since *Deception* and her first since the birth of her daughter, Barbara Davis Sherry.

It is quite certain that Bette is happier now than she has ever been in her life. She is a woman completely fulfilled. Having retained her superb drive, her Yankee forthrightness, and her inclination toward laughter, she has added a certain ease of being, a new softness of speech and manner, and a mellowness that become her very well.

The fact of her motherhood is still a source of bemused wonder to Bette. She had always sworn, in earlier years when discussing the possibility of having a child, that she would never descend into the sticky

(*Please turn to following page*)

"Love me, love my dog," is a Davis slogan. Bette's pet cocker goes with her to the studio every day, is an honored guest on Warner Brothers' lot.

Marriage to artist William Grant Sherry has brought great peace and contentment to Bette.

. . . I can't quite believe Bede's mine. But since she is, I guess it's all right to say she's pretty nice!

BETTE'S "NEW LOOK" *continued*

boredom of orange juice conversations to the exclusion of every other topic. She had insisted that it was possible to rear a child without retrograding into babytalk or fatuous reminiscence.

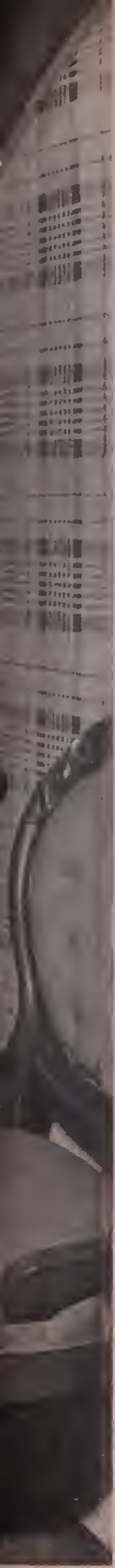
She is sticking to that viewpoint, but not to the extent of the textbook austerity of many career mothers. Bette has snapshots of the baby propped up on her desk in her Warner Brothers dressing room, along with several camera studies of William Grant Sherry, in the manner of devoted wives and mothers the world over.

Perhaps her joyful, but faintly incredulous attitude is best illustrated by her comment on the handsome baby buggy. "For me to wheel Bede in that carriage down the main street of Laguna is something I never thought I could do," she confessed to her sister one afternoon. Yet Bette now does it as matter-of-factly as any suburban housewife.

In a way, Bette agrees with the observation of her eight-year-old niece, Fay. "Having Bede is just like having a real live doll that gets bathed, that eats and sleeps, and that coos," said Fay while watching her small cousin devour her formula.

Incidentally, Barbara Davis Sherry came by her nickname a week after (*Please turn to page* 102)

While relaxing in her dressing room Bette's talk turns to Bede's future. Like most mothers she has big hopes for daughter's happiness.



As Bette does a quick make-up job she explains how her daughter got the nickname of "Bede." It's really B.D., the initials of first and middle names: Barbara Davis.

Production on Bette's newest movie, "Winter Meeting," stops while she and Director Bretaigne Windust have lunch, discuss the next scene. Film is her first since birth of her daughter.

Bette and husband William Grant Sherry offer congratulations to screen veteran Jean Hersholt at the anniversary dinner celebrating his tenth radio year as the now famous "Dr. Christian."

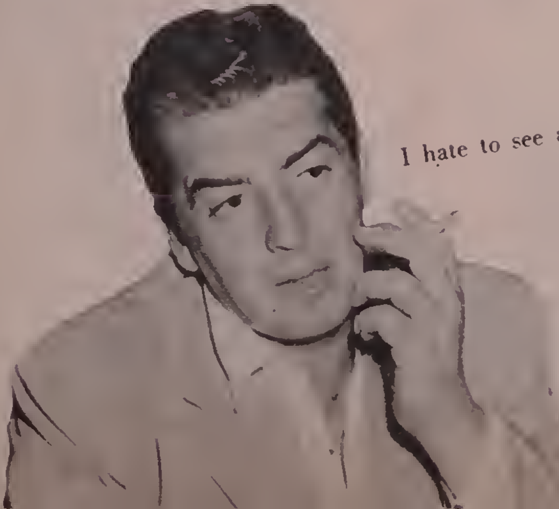
By ALYCE CANFIELD

"Kiss of Death" gave me my best role . . .

Author Alyce Canfield turns on the Soundmirror machine and gets a line on Vic via a recorded interview. Alyce finds Vic's enthusiasm contagious when he describes plans for decorating his house.

I'm used to being in the doghouse . . .

I hate to see anyone belittled . . .



Let's start the boogie. Let's go!

HERE'S MATURE ON THE RECORD!
HIS NEW ROLES ARE PROVING WHAT
A FINE DRAMATIC ACTOR HE IS;
BUT OFF THE SCREEN HE'S STILL
THE SAME IRREPRESSIBLE VIC!

STRICTLY MATURE

★ I had heard that Vic Mature had changed. The gay, brash, noisy Vic changed?—that I'd have to see! So, I hied off to Vic's house carting a Soundmirror Recording machine; I not only wanted to see if Vic had changed—I wanted to record the conversation. After exchanging greetings, I turned on the recorder and here's the way our talk went:

I hope you're going to watch what you say, Vic, because you're being recorded, you know. Don't say you weren't warned!

You're a screwy dame, Alyce. It isn't enough that you take everything down; now you've gotta have it on record.

Let's just hope you haven't any skeletons in the closet.

Doesn't everyone?

Seriously, though. Your fans want to know what has been happening to you lately.

Well-l, and then . . . I also . . . Besides . . .

That's nice to know!

As you darned well know, I've just finished making *Kiss of Death*. I think you'll like it. I know I enjoyed making it.

I hear you went on location to make it.

Yes, we went back to New York to make it. Half of the picture was filmed in Sing Sing, the other half in the Tombs. I play a gangster; but a nice one, you understand? He loves his kids; he buys old ladies candy. But he's a gangster.

Who did the screen play?

Just a couple of broken-down hack writers, Ben Hecht and Charles Lederer.

What did you do with your nice new house when you were away?

Some friends of mine subleased it. They took care of my two dogs for me, too.

Did you get back in time to get down to Laguna last summer? You got such a beautiful tan the year before—remember?

Yes, I did. Only trouble with going to Laguna, it's so far. You know how I hate to drive, Alyce. *(Please turn to page 96)*

Women are all the same—wonderful!

HERE SHE IS..

1 We have the honor to present—the Winner! Matilda (Til) Jane Paty of East Riverside Street, Elizabethton, Tenn. "Til" is 21 years old; a student. She weighs 112 lbs.; is 5 feet 4½ inches tall and you can see for yourself what she does to a bathing suit. On points of charm, naturalness, posture and poise, "Til" won out of thousands of entries. She's a brownette; has grey-blue eyes.

★ ★

For consolation prizes, each will receive as a memento from *Movieland* a gold-monogrammed, fine leather wallet. Better luck next time!

2 Joyce Arlene Herzog of Piedmont, Calif., took second prize. Joyce is also a college student but works part time. She is 18 and weighs 120 lbs.; is 5 feet 5 inches tall. We were all taken at her resemblance to Ginger Rogers and we confess that the prize hovered between "Til" and Joyce. "Til" finally won on points and we all hope that Joyce will be "discovered" by a talent scout soon.

The Wild Calendar Girl!

Yes, she's beautiful; she's appealing; she has that irresistible "something" that stands out in a crowd. Matilda (Til) Paty may be on the brink of a movie career—if she has talent, stamina, luck. The judges agree she exemplifies the typical American girl

★ Don't think it was easy! At one time the judges, Ginger Rogers, star of "Wild Calendar"; Edward Rubin, famous talent scout; Wolfgang Reinhart, Producer, and Jack Briggs, Associate Producer of "Wild Calendar" and Beatrice Lubitz Cole, Editor of MOVIELAND, just felt the physical task of choosing the winner out of thousands of pictures was an impossibility. We had to ask for more time!

Finally, at the eleventh hour, the final lineup was completed with Matilda Jane Paty everyone's choice for FIRST—the typical American girl to win the Wild Calendar Girl contest.

"Til" Paty actually wins 17 prizes: Train fare to and from Hollywood from her home in Elizabethton, Tenn.; $50 spending money while traveling; $50 spending money in Hollywood. A week in Hollywood with all expenses paid. *A walk-on part in the Ginger Rogers picture, "Wild Calendar."* Board and room at the Hollywood Studio Club; a night at the Mocambo with a movie star as escort. Lunch with Ginger Rogers; a condensed grooming course given by the Mary Webb Davis School for Models; her picture in MOVIELAND; a tour of Enterprise studios; a complete hair-styling and make-up job by Perc Westmore; a basic black date dress designed by Renie; a date hat designed by Kenneth Hopkins; three pairs of Orchid play shoes; lunch at the Brown Derby with a movie star; a glamor portrait by "Scotty" Welborne.

Watch for "Til's" exciting story in pictures in March MOVIELAND; on sale at newsstands February 6th.

* * *

3 Third prize goes to blonde, blue-eyed lovely Patty Ann Nelson of Longmont, Colorado. Now you can understand why the Wild Calendar Girl contest judges had difficulty deciding who'd be winner.

4 Lynda Elizabeth Childs of Manchester, N. H. is fourth in the Wild Calendar Girl contest. Lynda's nineteen years old, 5'4" tall, 115 lbs.

5 *Movieland* predicts a bright future for pert 16-year-old Beth Hamilton of Columbus, O. She's a student at North High School, studies dramatics on the side, is preparing herself for a career.

Valiant is the Word for Susan

On their sunporch, Susan reads scripts as husband Richard Quine naps. Finding a story for her return to pictures was no easy job.

PISCES
AQUARIUS
CAPRICORN
ARIES
TAURUS
CARROLL RIGHTER

Between scenes of Columbia's "The Sign of the Ram," Susan chats with astrologer C. Righter.

Larry Parks, Evelyn Keyes, Glenn Ford wish Susan luck as she begins her second screen career.

By HELEN HOVER WELLER

Timothy, Susan's son, gets plenty of attention. She arranges her days so that she can devote much time to his care.

Susan Peters has earned an award for a brand of courage that accepts no defeat

★ There was nothing about this early July morning in Beverly Hills to make it different from other mornings. The sun had scarcely begun to cut through the mist, the scent of the night-blooming jasmine still clung sweetly to the air and the street was quiet of all traffic.

But to a slim girl trembling with excitement in her small apartment this was the morning she had been looking forward to for almost two-and-a-half years. Now that it had arrived she was frightened.

To Susan Peters, this was the most important day of her life. It was the day that doctors and friends had believed would never come about. It was the day she was going back to start work in *The Sign of the Ram*, her first (*Please turn to page* 99)

Even in Danny Kaye's childhood, he was extremely active. Other children would play but Danny was busy planning his future.

When Danny started out to carve his niche in the hall of fame, big producers welcomed him with open arms. They even told their secretaries to give this boy a helping hand.

Danny's years in the Orient taught him fearlessness. When others blanched and fainted at the sight of scorpions, flying cockroaches, he remained calm, was a pillar of strength.

Before Danny went on the stage, he entertained on the famous "Borscht Circuit." His funny-hat act enchanted guests.

Kaye Marches On!

For twelve years, Danny traveled over the world. But with all his success, remained sane and sensible. When not acting, he seemed just like any other ordinary business man.

Here's the saga of the All-American boy who took a strangle-hold on his tonsils and turned a git-gat-giddle into a million-dollar career. The story puts Fearless Fosdick, Dick Tracy and the Rover Boys in the shade—but what can you expect since this is the tale of the one and only Danny Kaye!

Please turn to next page

Never in Danny's career has he been known to use the usual actors' tricks to attract attention to his talents. He relies on the audience to spot a good thing when they see it and this has paid off. His amazing ability to stop the show is a lesson in subtlety.

Mugging is taboo with Danny. He has no desire to go dramatic but prefers "straight" roles that characterize him as the clean-cut American type.

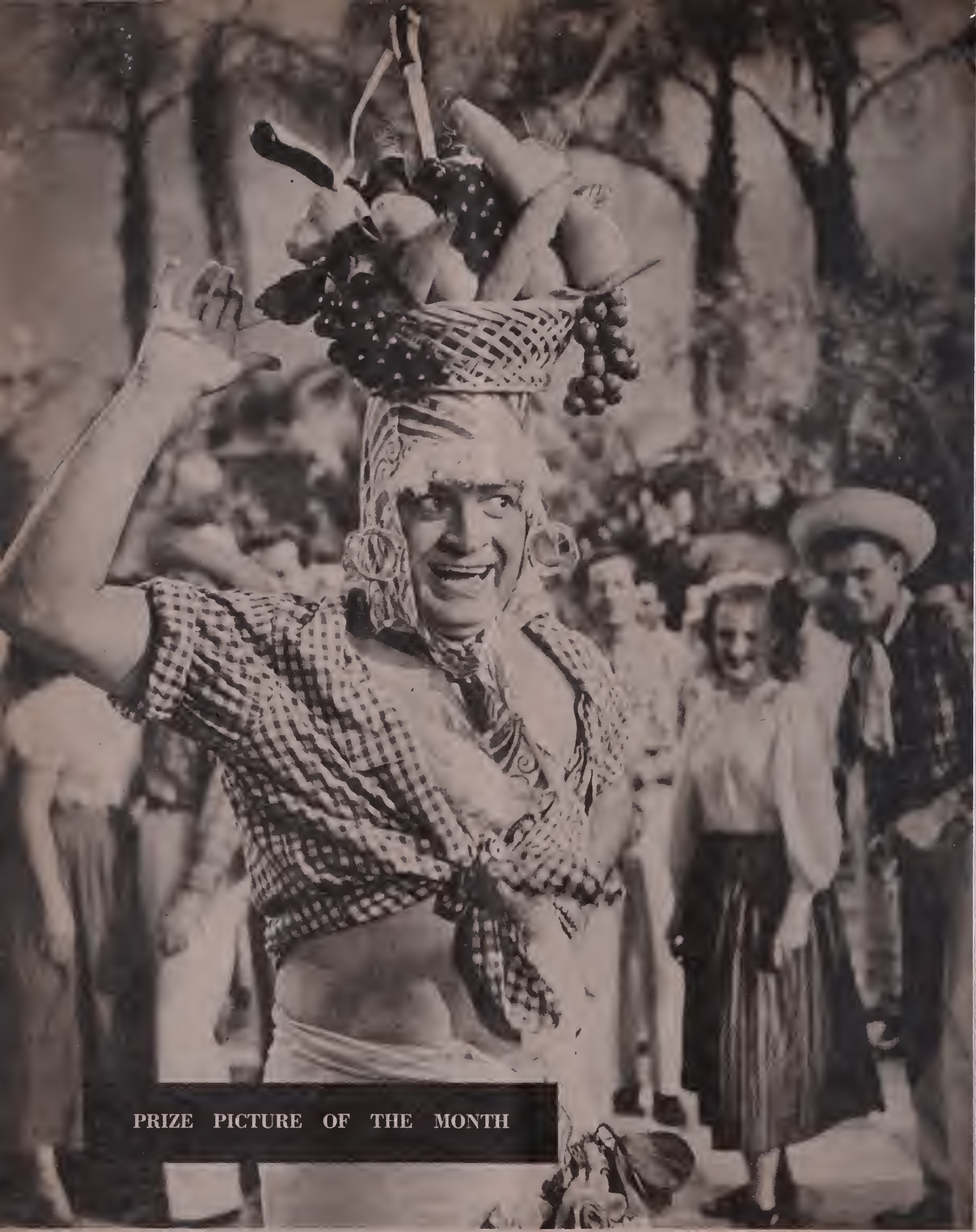
It is a thrilling climax to Danny's act when he is hoisted to the shoulders of an enthusiastic crowd and shouts of "encore" fill the theater.

KAYE MARCHES ON! (Cont'd)

Danny's latest picture is "A Song Is Born." Since his scat-singing routines take a great deal of rehearsing, he has little time for diversion during the filming of pictures. When not before the cameras, Danny can usually be found offstage, studying lines.

Danny's love ot sports accounts for his oak-like arm muscles and legs like steel cable. He doesn't play half-heartedly, but studies a sport, then plays a precision game.

When Actor Kaye leaves the studio, he forgets about routines. Contrary to general opinion, at home, he's a conservative individual who leads a very quiet life.


PRIZE PICTURE OF THE MONTH

DO LOOK NOW! It's that zany Bob Hope making like Carmen Miranda! The antics of Bob and partner Bing Crosby run true to form, so chalk up *Road to Rio* for lots of fun

CAN I HELP YOU?

(Continued from page 19)

dish-washing, and he seems to enjoy it. His wife makes him grovel all the time, so much that many of us have lost complete respect for him.

I've tried to tell him to stand up for his rights but he won't listen. He's making himself ridiculous. That girl has got him wound around her little finger. How can we make him see that?

Doris M.
Wilmington, N. C.

I'm afraid you can't. Your brother has obviously been smitten by his wife, and he enjoys it. Why make him unhappy? Doing these jobs for his wife makes him feel great. So long as he doesn't lose his own self-respect, why worry? He isn't doing anyone harm. He may even arouse a similar attitude in his wife. Just think of it, a husband and a wife who do all they possibly can for each other. If I were you, I would stay out of this.

UGLY DUCKLING

Dear Miss Crawford:

Every time I look at myself in the mirror, I wish I were dead. I'm so funny-looking. Most of all because of my nose. It's long and beaked and it makes me look like an owl.

I understand that plastic surgeons can do something for me. My mother, however, insists that's not true. I'm sure you know the truth. Won't you please tell me? Thank you.

Dolores F.
Chicago, Ill.

Any good plastic surgeon can re-shape your nose. Today it's an ordinary operation. I understand there's very little risk involved if you go to a competent surgeon. There's no need to be tortured by the shape of your nose when you can get a new one.

IS PETTING HARMFUL?

Dear Miss Crawford:

Maybe it's just the boys in this town, I don't know, but unless a girl is willing to neck and pet with them on parties, they never ask her out.

I'm not a prude or anything like that, but I don't like getting pawed by a new boy every night. So I have given up going out. Naturally, it hurts my pride. But what else is there for a decent girl to do? Many of my girlfriends have told me that necking and petting means nothing. I think it means a lot. Since you are a mother, what do you think?

Sue Anne M.
St. Louis, Mo.

I think much the same way that you do. Petting and necking are harmful to growing girls. I believe, however, that intelligent girls can go out with boys and have a fine time without any such indulgence. As you probably know, it is virtually impossible for one couple to neck in the presence of two or three others. Therefore, when you go out with a boy, why don't you see to it that several other couples come along? Make a dance or a party out of it.

An intelligent girl can see to it that she doesn't remain alone with some wolf in the back of a car. It takes a little ingenuity and a little planning, but I'm sure you can do it. There's no need to stay at home and be a wall-flower.

THE END

Are you in the know?

What's best if winter gets under your skin?

☐ *More "fuel" for your frame*
☐ *Stock up on sweaters*
☐ *Firemen's flannels*

Get the chilly-willies? Stoke your system with warmth-giving foods—extra lush with Vitamin A. Guzzle lots of liquids: fruit, veg and sky juice. All to keep you cozy, help guard your skin. For comfort on "calendar" days, there's nothing—but *nothing*—like the *new*, softer Kotex. With downy softness that *holds its shape*. Made to *stay* soft while you wear it.

She is telling the world that she's—

☐ *A curfew dodger*
☐ *No cover girl*
☐ *The dentist's delight*

Comes the yawn—and all too often it reveals more mouth than manners. A smooth gal will cover those yawns—to spare her glamour and etiquette rating. You can rate an A for assurance, if you know how to spare yourself problem-day embarrassment. Simply choose the napkin with the exclusive *safety center* (Kotex!) That gives you *extra* protection.

When in doubt about whether to "dress up"—

☐ *Don't be a Plain Jane*
☐ *Don't go*
☐ *Don't*

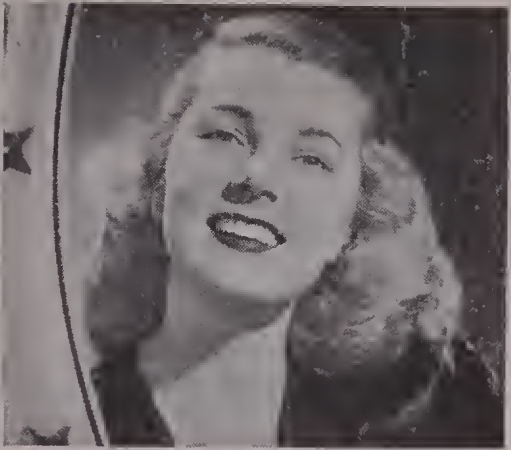
Will the wing-ding be informal, or a fluff-and-flowers affair? Naturally, you'd like to look your loveliest—with competition what it is these days. But when in doubt about dressing up—don't! Better to err on the casual side; at least you're less conspicuous. At certain times, there's never a doubt about confidence—with Kotex. Those *flat pressed ends* prevent revealing outlines. And your new *Kotex Sanitary Belt* fits snugly, comfortably; doesn't bind. It's adjustable . . . all-elastic!

Kotex
Sanitary Napkins
Kotex
Kotex

More women choose KOTEX than all other sanitary napkins*

Kotex comes in 3 sizes: Regular, Junior, Super

*T. M. REG. U. S. PAT. OFF



GIRLS! Want quick curls?

WHAT girl doesn't want quick curls these days! Especially when that favorite fella gives you a call at the last minute. With New Wildroot Hair Set you can set that favorite hair-do in less time. It's absolutely tops for quick good grooming that's so important these days. New Wildroot Hair Set contains processed Lanolin. Leaves any texture of hair soft, natural-looking, and at its lovely best. Replaces old-fashioned thick gummy wave sets. Light bodied. Faster drying. Lets you style your favorite hair-do at home quickly, without fuss or disappointment.

NEW
WILDROOT
HAIR
SET
25¢
+ TAX

NEW WILDROOT HAIR SET

LEARN AT HOME
TO BE A PRACTICAL NURSE

You can learn practical nursing at home in spare time. Course endorsed by physicians. Thousands of graduates.

HIGH SCHOOL NOT REQUIRED

49th yr. One graduate has charge of 10-bed hospital. Another saved $400 while learning. Equipment included. Men, women, 18 to 60. Easy tuition payments. Trial plan.

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Dept. 452, 100 East Ohio Street, Chicago 11, Ill.
Please send free booklet and 16 sample lesson pages.
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City ______ State ______ Age ____

PLAY
GUITAR
IN
2 WEEKS

EASY NEW METHOD
SHOWS HOW TO

TRY IT ON
MONEY-BACK OFFER

45 PHOTOS show exactly where to put your fingers
101 SONGS words & music INCLUDED!

Now let Bob West, radio's favorite guitar player, show you how! Most "Courses" have only 6 or 8 pictures—but Bob's new method has 45 actual photographs! It not only teaches but shows exactly where and how to place your fingers, etc. Most others offer a few songs—Bob provides 101!—chosen for their radio popularity so you can sing and play right along with your favorite radio program or records!

SEND NO MONEY: Just send name and address to Bob West and pay postman $1.69 plus COD and postage. Start playing beautiful chords the very first day. Be playing beautiful music in two weeks or get your money back.

BOB WEST, Dept. HW 1101 N. Paulina, Chicago 22, Ill.

STILL KING GABLE

(Continued from page 35)

During interviews he is charming, amiable and chatty, unless one makes the mistake of asking him a very personal question, at which he will raise an eyebrow, calmly ask "Are you kidding?" and change the subject. He can get away with this, without rancor from the press, because he is that rarely-found character—a rugged, regular guy who possesses a great personal dignity.

Gable never permits fans, associates, even friends or super-snoopers of the Fourth Estate to break down the personal privacy to which he believes he is entitled. Yet with his camaraderie counterbalancing his dignity, everyone agrees he's tops among swell guys. You'll never hear a gripe about Gable.

A few months ago after Gable had been to Indianapolis for the auto races he went to Detroit, picked up a new car and drove back to California. Alone. He likes to take trips alone. He likes to stop at motels when and where the fancy strikes him, without fuss.

One of his stops was in Amarillo, Texas, where someone informed the press that Mr. G. was at a local motor court. Reporters broke speed records to get there. Gable was hot, dusty and tired after a long day's drive and wanted a shower.

"I don't think I said much more than hello, told them where I'd been and where I was going and yes, I preferred stopping in motels," Gable recalled. "They probably said I was an unfriendly cuss and blasted me in the papers." He never saw those papers, because he was off before dawn the next morning.

According to his new contract at M-G-M, Gable has four months off between pictures. And that means *off*. He doesn't do anything connected with movies in that time.

"After seventeen years in pictures I've just managed to get things set about the way I like them. It took a long time, but I guess I'm lucky at that," he grinned.

We were chatting in his pine-paneled dressing room, with its big, comfortable red leather couch and chairs, on the set of "Homecoming." Gable had been doing an intensely dramatic scene in which he was severely wounded, in a hospital bed, with bandages and dirt on his face and Lana Turner as an adoring nurse at his elbow.

During our conversation he was repeatedly called back to the set for different angle shots of the action. But never a second was Gable worried about the "mood" of his acting. He'd stop telling us about his ski trip with the Gary Coopers, walk into the set, do his scene, come back and pick up the conversation about skiing. No histrionics. No artiness.

Gable treats acting as a job, to be as well done as possible. He's bored to distraction with people who go into the artiness of the thing. He makes no pretense of being an arty actor. Yet he has consistently remained one of the best and most efficient—along with tops in popularity—in Hollywood. He always knows his lines, is never late, is amenable to direction, takes things in stride and does not get temperamental. He reminds one of a successful business executive following through on a well-planned business campaign.

Away from work, however, he doesn't plan his activities.

"I like to do things spontaneously," he answered to our question of what he planned doing during his vacation after "Homecoming." "They're more fun that way. Last vacation I did practically nothing."

"Nothing," he admitted, included the trip to Indianapolis and the drive back, two trips to Oregon for fishing on the Rogue River, a lot of golf—which he shoots in the high 70's—and pottering around his 20-acre ranch in Encino.

"Pottering" was another typically Gablesque understatement.

"The ranch was run down when I came back from the Army, but it wasn't my caretaker's fault. He's a good man," Gable hastened to defend. "He couldn't get materials or men to help during the war. The fences were falling down. The trees needed pruning, spraying, cultivating. Deer that came in had eaten shrubs and flowers. I needed a sprinkling system before planting more.

"As soon as I was back I went into 'Adventure.' Maybe I shouldn't even mention that! When that was finished materials still were unavailable but after 'The Hucksters' I had better luck. I got some lumber—although the best I could buy was second grade—and built the fences.

"Then I located some pipe—second hand, of course—and laid out the irrigating system. Then I planted shrubs and fixed the trees. There are lots of trees, shade as well as citrus, and they take work," explained Squire Gable who, as you note, has just as much trouble getting building material as Joe Doakes. "I like to potter around. It's good exercise."

That it is, if one builds fences, installs irrigation systems, cultivates, prunes trees and such. But what about the deer?

"They just sail right over the new fence. They eat everything and are really quite destructive. The county sent me a notice I could shoot five, but I just can't do it," said Great Hunter Gable.

"You mean you don't shoot deer on all those hunting trips of yours?" we challenged.

"Naw. Haven't in years. I like to shoot and I'm a fairly good shot. I see how close I can get and then feel satisfied that I *could* have bagged one. But I can't shoot 'em; they're too graceful and gentle. I used to like hunting mountain lion, but that's awfully rugged. You spend days on pack trips in spots like Arizona's Kaibab Plateau or the High Sierra. I'd rather play golf or ski," he grinned.

Somehow that grin, his aforementioned dignity and, when needed, his equally famous frown have accomplished for him something no other Great Lover of the Screen has known: the ability to keep his fans from literally pulling him apart. Don't think he's any less popular than others.

Gable has held his old fans and has a whole new generation swooning over his virile sex appeal. His fan mail still measures in the bushels, including scores of proposals every month. His pictures break box office records, even clucks like "Adventure." Men like him, as well as women.

But his fans do their swooning from a distance.

When Gable first gained fame he started a policy of never giving autographs to "mobs," on the theory that those were not *real* fans, although he never refused them to individuals or a small group. Word got around and this fact is still known. The autograph hounds, even in New York where they have nearly killed some movie stars, know that Gable does not tolerate being mobbed and they leave him alone.

Sure, they stare and wave. Gable grins at them, and they open a path for him. They don't pull buttons from his suits or sleeves from his coats. That's why when he goes to New York he doesn't need a studio representative along for protection. He wouldn't have one. He likes to travel alone.

Gable is unable to explain just what he does which inspires respect from fans. He says simply, "People are bothered by autograph hounds who *let themselves be bothered.* I don't. I've never underestimated the importance of fans. I love 'em. But some of those kids in big cities, particularly New York, aren't real fans. The same ones have been around for years. They should be studying or working. Last winter I saw one young man in that crowd that I remembered from seven years ago. I asked him, 'Weren't you hanging around for autographs in 1940?' He admitted he had been and I told him it was high time he had a job. All he said was 'Yes, Mr. Gable.' I don't think he was insulted."

Gable has the faculty of arousing respect along with attention, as befits a "king." And in case you don't know how he acquired that nickname, it was about twelve years ago when he was elected "King of the Box Office." His friend Spencer Tracy had a huge gilt throne complete with purple canopy installed in Gable's dressing room and started calling him The King. The name has stuck. His only other nickname is Pappy, used only by a few of his best friends who remember it as the pet name bestowed on him by his late wife, Carole Lombard.

What really happened to the Lana Turner-Ty Power romance?

Read the inside story in

MARCH MOVIELAND

on newsstands February 6

Flattery and fawning adulation make him sick; he dismisses them with a well-turned phrase or a simple "Are you kidding?" He has equal contempt for conceited people and poseurs. He looks for loyalty in friends, and gets it.

He likes women who are good sports and gay companions; who are chic and well-groomed on proper occasions, but who can be informal, too. He has dates with long-time-friend Mrs. Dolly O'Brien, with Ava Gardner, Anita Colby and Virginia Grey but denies any romance.

Gable likes to laugh, is an amusing conversationalist, an excellent listener and good raconteur, if not exactly a crisp wit of the Noel Coward school.

He dislikes buffet dinners. He likes to sit down to a sturdy, well-cooked meal, served on time. He still likes turtle neck sweaters, still dislikes dancing. He hates overheated rooms, gossip, backseat drivers.

The people he works with are the ones who really tell you what a great guy Gable is. There's Hal Rossen, who has been his cameraman for fifteen years; Lou Smith, who has been his stand-in for eleven; and Chet Davis, head electrician on his pictures for an equal time. They all agree that he is "the sweetest guy in the world."

Some stars are perfectly willing to have their benefactions, charities and kind deeds known to the public. Gable is affronted if anyone tells of his. The only occasion on record of Gable bawling out a fellow worker was once several years ago when he thoroughly dressed down a publicity man for disclosing one of his benefactions.

A few are known, however. There was the time during filming of "Idiot's Delight" when Gable learned that some dancers working with him were short of money. To "save face" with them, instead of giving or lending it to them, which he would gladly have done, he arranged for them to earn it, without their knowledge. He told the studio he needed extra rehearsals with them for several days—which he didn't—for which they were paid more than needed.

As one of his friends, who insisted on remaining anonymous lest Gable think he were disclosing a state secret, said,

"If you were to ask the average star for a loan of twenty bucks he'd pull out a roll that would choke a horse, make sure that everyone saw it and peel off the bills, like a Secretary of the Treasury. If you asked Gable, he'd take you off in a corner so that nobody would see him doing you a favor or you wouldn't be embarrassed. Then he'd just take the money from his pocket. He never flashes a roll. And he'd ask, 'Is that enough?'"

The King, certainly, is regal, rugged and regular. Long live King Clark I.

THE END

"Thanks to the Spot Reducer I lost four inches around the hips and three inches around the waistline. It's amazing." Mary Martin, Long Island City, N. Y.

Marie Hammel, New York, N. Y., says: "I used to wear a size 20 dress now I wear size 14 thanks to the Spot Reducer. It was fun and I enjoyed it."

Miss Nancy Mace, Bronx, N. Y., says: "I went from size 16 dress to a size 12 with the use of the Spot Reducer. I am glad I used it."

Reducing Specialist Says:

LOSE WEIGHT where it shows most

REDUCE most any part of the body with

SPOT REDUCER

Like a magic wand, the "Spot Reducer" obeys your every wish. Most any part of your body where it is loose and flabby, wherever you have extra weight and inches, the "Spot Reducer" can aid you in acquiring a youthful, slender and graceful figure. The beauty of this scientifically designed Reducer is that the method is so simple and easy, the results quick, sure and harmless. No exercises or strict diets. No steambaths, drugs or laxatives.

Thousands have lost weight this way—in hips, abdomen, legs, arms, buttocks, etc. The same method used by many stage, screen and radio personalities and leading reducing salons. The "Spot Reducer" can be used in your spare time, in the privacy of your own room. It breaks down fatty tissues, tones the muscles and flesh, and the increased, awakened blood circulation carries away waste fat. Two weeks after using the "Spot Reducer," look in the mirror and see a more glamorous, better, firmer, slimmer figure that will delight you. You have nothing to lose but weight, for the "Spot Reducer" is sold on a money-back guarantee.

Money-Back Guarantee with a 10-Day Free Trial!

"If the "Spot Reducer" doesn't do the wonders for you as it has for others, if you don't lose weight and inches where you want to lose it most, if you're not 100% delighted with the results your money will be returned at once.

FREE A large size jar of Special Formula Body Massage Cream will be included FREE with your order for the "Spot Reducer."

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Send me at once, for $2 cash, check or money order, the "Spot Reducer" and your famous Special Formula Body Massage Cream, postpaid. If I am not 100% satisfied my money will be refunded.

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CITY.......................... STATE..........

UNMASKING MAUREEN O'HARA

(Continued from page 37)

"I hope people are profiting by it. I told him about his bathtubs!" she laughs.

Sometimes Maureen's passion for perfection backfires. Some time ago she and Will Price, her adoring husband, had been delayed at a doctor's office. Maureen hates to be late and she was due on the set for retakes. She rushed to her car. As Will was letting her out at 20th, both of them were horrified to discover that they had someone else's identically new car by mistake. "For once," Maureen told me, "I was speechless."

Nor is Maureen content with what she has achieved so far as an actress. She is completely honest in her desire for roles demanding dramatic skill rather than mere looks.

"I earned my first money acting when I was eleven, for a role on the radio. My parents sent me to the best dramatic school in Dublin. I want to justify their confidence," she says earnestly.

In her mid-teens she made her professional stage debut at the famous Abbey Theatre: at seventeen she was named the foremost young actress in all Ireland.

It was her own passion for perfection that has paid off in the movies. Even in Technicolor.

In spite of her stunning Titian hair, sky-blue eyes, flawless complexion, she had to fight her way to movie success.

This is the first time she's ever revealed this, but the truth is she heard of a DeMille lead, effected a loan-out to Paramount because of the color test she made for the part. Everything was set and then at the last minute Paulette Goddard, under contract to Paramount, got the Technicolor break Maureen had wangled for.

Later Maureen got her break but it took quite a bit of doing to obtain the color test she made for DeMille so it could be shown to other producers. Eventually it proved she was an obvious bet for Technicolor.

"I often lose in my fights for dramatic roles," Maureen smiles. "Ingrid Bergman is still my idea of a fine actress and I'll keep after the parts that will enable me to win an Academy Award!" Now that she's finally teamed with Rex Harrison, she's already campaigning to be cast opposite Fredric March and James Mason in future pictures of importance.

"Acting needs practice and the stimulation of other fine actors, or one rusts," she explains.

"I don't plan to go on acting all my life. I want to retire eventually." Her long-term contract with 20th has several years to run, and this gives her time to achieve genuine acting honors.

Contrary to most Hollywood actresses who are wrapped up in their current roles, Maureen has hers mastered so completely that she always wants to discuss her next characterization.

"I want to play more believable women," she says musingly. "I want to work under John Ford's direction again, too. A great director can teach an actress so much."

The private life of Maureen and Will is hardly a typical Hollywood tale. Maureen is actually Victorian in her morals and manners.

She abhors actors who try to give her a "line"; is very much married and expects to be treated as such. One reason she enjoyed John Payne as a co-star was that they discussed their children between scenes.

Profanity on a movie set, or anywhere, infuriates her. She feels personally insulted by crudities, and plainly shows her attitude so that the offender is not likely to make the same mistake again.

Maureen's and Will's home is not one of the showplaces of Hollywood. It is, however, one of the most charming and livable in the film colony.

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"Will's raised them and he's nursing each one proudly!" Maureen tells you, beaming.

This is the sixth year of their marriage. Being both in love and devout Catholics, Maureen and Will can be depended on to keep their marriage sacred for the rest of their lives together.

"Before I met Will, and luckily I met him three days after I arrived in Hollywood, this was my dream," she said as she showed me around.

"Will was my first Hollywood date, you know. He says he never spent more than ten dollars a month dating me; so you see movie stars aren't all

Movieland's photog couldn't resist taking a picture of Maureen O'Hara in her new hat, while she and hubby Will Price dined, had fun at Slapsie Maxie's popular restaurant.

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accustomed to expensive dates! I fell in love with Will for himself. He has a happy round face like my father's, the same gentlemanliness, responsibility and humor, the same conventional background. I never had to doll up for him. We went to concerts and to the beach."

Maureen went all the way to McComb, Mississippi, to meet Will's family when they became engaged, and then journeyed there again for a church wedding.

In high school Maureen excelled at geometry. She must have taken it seriously, for she has based her life on its concepts.

"You learn your basic theorems or rules of life from your family, your religion, and your education. Then you have your guideposts," she says. "You always can find your answers by referring a problem back to a fundamental concept."

Will is the head of the house in the Price home, and Maureen never allows her work as an actress to intrude. Her salary is larger than Will's, but she knows hers will end eventually while he can go on in the film industry for twenty years or more.

They are scrupulous about paying their bills on time, are furnishing their house gradually. They've haunted auctions for antiques and scooped up plaid wool yardage at Sears Roebuck for their den windows. With seven bedrooms—"because I expect to have lots of children and want to be a hospitable grandmother!"—they've a lot to do.

Maureen tears around scouting for wallpaper in her spare time like any working wife. And like hundreds of other housewives in America, Maureen settled for cotton carpeting for the house, which must last until better quality comes down in price.

"I'm not an authority on furniture, fabrics, and colors, but I'm learning," Maureen says firmly, "but one thing I like is colored walls."

Her dining-room is in gray, green, and white. With its wall candles and crystal chandelier, it will be completed when the antique dining table she discovered on her trip to Ireland last fall, arrives. She learned a lot about interior decorating from talking to the set decorators at the studio.

"This is a permanent home. Will and I have planted our roots here!" she told me as she graciously showed me through the house.

Maureen removes every trace of studio make-up before coming home, so that her daughter, Bronwyn, who is nearly four, will remember her as she is.

"I had a happy childhood and I want Bronwyn to have the same. I never punish her in front of others, for everyone deserves some dignity. She's not being spoiled. I dislike brats who grow up selfish and maladjusted, chiefly because they aren't taught to be self-disciplined in childhood."

Bronwyn crossed the Atlantic by plane at the age of three when Maureen flew back to Ireland for her first visit with her family. "It was such a wonderful trip," Maureen reminisces. "While there I felt like I'd never been away. My father's hair is white now, but my mother, who's a lovely forty-seven, hadn't changed at all. My two little brothers have grown into handsome young men and Florrie's and Margot's former beaux all called on me with questions about them."

Maureen is encouraging her two younger sisters, Florence and Margot, to try Hollywood. Both followed in Maureen's footsteps in London, debuting in film leads there. They were noticed favorably by the American studios, but

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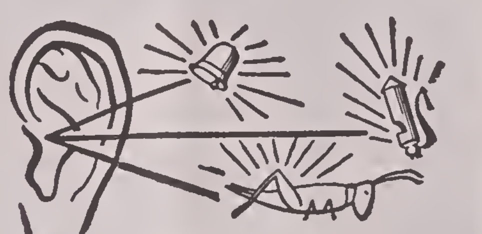

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they were war brides and right now both have babies. Florrie's living in Montreal and Margot in San Diego. When either decides she's ready to continue acting, Maureen's home is open to them.

While Maureen was in Dublin, "Miracle on 34th Street" was premiered in her honor, so she took the entire family with her. Most exciting to Maureen was being received by Eamon de Valera, her country's most famous statesman, in the government buildings. De Valera presented her with an autographed copy of their constitution—something she will always treasure.

On the flight from Dublin back to New York she got off the plane in Hollywood carrying five coats over one arm, and Bronwyn's toys and miniature vacuum cleaner in her free hand. Bronwyn had fifteen gadgets: dolls, pandas, and teddies; these were tied together by string and she did as good a job carrying as Mommy. Bundles came tumbling out after them. No one recognized Maureen because what other star ever traveled like that?

Every Sunday morning she gathers up the Bob Crosby children next door and takes them to mass. Every Monday evening she and Will dine out together at some hideaway spot where they can be unrecognized. Then they wind up at the movies, holding hands. He calls her Snooks!

Which, you will agree, sums up Maureen. She's queenly; she's intellectual; she's one of the beautiful women of the world—but she's still "Snooks" to her husband.

THE END

MY HAPPINESS

(Continued from page 30)

drives and to the beach for picnics every Sunday. And when Miss Brown gets too tired—as, of course, she must sometimes—she goes off for two or three days or a week and I take over completely. The works!

I don't want to seem as if I think I'm a heroine by the above statement. Believe me, I don't think so. For as I have said, I wanted my children. I knew before I first applied for adoption papers that having even one child is an unending source of care, worry, and happiness. I was prepared for that, all of that, before the children were mine. It had to be that way, for I knew then as I know now that babies must have love and personal attention and discipline as well as pretty clothes and a nice home. I am trying to give all four of them that. I shall always try to.

And who are they? What are they like?

Well, first, there is Christina. She's almost nine, a young lady with the bluest eyes I've ever seen and the blondest *natural* hair in Hollywood. She is truly beautiful now, and I think she will be a beautiful woman. For, besides being physically pretty, she is beautiful inside herself, the most sensitive of all of them—so far.

She's a serious child, almost too serious. Right now, she seems completely devoid of humor and I am trying to teach her that there is gaiety and laughter in the world outside of the things which amuse any child. Now, she laughs when someone falls down in a peculiar way, but she has yet to learn the fun in jokes and people and mostly in herself.

She is an independent child, too. I'm glad, in some ways, that she is. But, when she asserts her self-ness by crossing the streets I have told her not to cross; by refusing to do things asked of her, she makes me as worried and unhappy as such conduct would make any mother.

Recently, for instance, she asked permission to walk to school. I told her she could, although it was a distance of almost two miles. I wanted her to know what it was like not to be toted around in a car all the time; to get the exercise, and to have the sense of being on her own.

However, I explained to her that I did not want her to cut directly across the traffic circle near our house, that she should go around it until she came to a certain street which has few cars on it. She stuck out her chin as she agreed to my suggestion. Of course, she went straight across, exactly as I had asked her not to.

That's the wrong kind of independence, the kind which demands punishment of some sort. I believe in punishment. So, that night, Christina went to bed early, even before Christopher. That simply destroyed her. It hurt her more than the hair-brush-on-the-seat-of-the-pants type of discipline—which I have sometimes, used, too, by the way. *She*, Christina, the oldest of them all, was actually going to bed before her baby brother! She was crushed—but she did not go through the traffic circle again.

And then there's my boy, Christopher. He's just five. And he's the charm boy. He is the sort who is so sweet, so cuddly that you just can't help yourself from doing what he wants. (I actually had to fire three nurses before Miss Brown came because they melted before him when he asked them to tie his shoes!) He is the one who always has a smile on his face, even in his sleep; he is always laughing, always light-hearted. He even laughs when he's done something wrong and is in trouble!

He is the exact opposite of Christina, as you can see. And I'm trying to balance the two of them; give Christina some of Christopher's joy and give him some of her seriousness. It isn't easy, I might add!

Tina dominates the boy, of course, as any elder sister dominates her small-fry brother. She gets quite bossy and maternal at times. I was amused to see that he took this as perfectly natural until she went to camp for six weeks last summer. Then he began to see what life could be like without his youngest mother and he positively blossomed.

I was amused to watch what happened when she came home. She began her usual routine about a week after she got off the train and, instead of being meek and mild, Mr. Christopher proceeded to swat her the hardest swat seen outside a Joe Louis fight. Tina bawled, of course, not so much from hurt as from complete shock!

Then there are my two youngest, Cynthia, who is nine-and-a-half months as I write this, and Cathy, who is eight months. Even at these ages, they have definite personalities, of course, and they are as different from one another as are the two older children.

"Cindy" is a bundle of energy in all directions. She has more than her usual share of teeth; is trying to walk; is definite in every motion that she makes.

She will be the dominating one of the pair as they grow up, I think.

Yet, perhaps by passive resistance, it may be Cathy who dominates. For she is the fragile type. She lies on her crib as if she were Madame du Pompadour, even now. She lets the world come to her, with great charm. She is happy when it arrives, of course, and exerts herself to make it happy, too, but she seems self-sufficient, as an empress is self-sufficient; delighted in her own world.

These are my children. And these four—without being too corny about it, I hope—are my most cherished possession.

Maybe "possession" is not the right word. For it is they who really possess me.

They take over my emotions, of course, and they always will. They make me wonder if I deserve them; if I am treating them right; if I am doing the best I can for them. It is such a *serious* business, raising children. That cannot be said too emphatically. It is such a fearful, wonderful sort of responsibility that one *must* give it everything one has.

They take over my physical surroundings, naturally. When I go out, when I am getting dressed, all four of them are in there with me, Christina playing with my jewelry; Christopher listening to cowboy songs on the portable record-player; the two smallest on the bed or on the floor. It is a complete madhouse.

If anyone calls me on the phone at such times, I always answer, "Crawford's Nursery!" partly to warn the other person that I may not be able to hear a word he or she is about to say!

They eat dinner at five-thirty and I've gotten in the habit of eating with them, unless I'm working late. Christina and Christopher have beautiful manners, if I do say so myself—and they wait for me to come into the dining room, standing by their chairs. Miss Brown has helped me to teach them all the sweet wonderful courtesies.

They are naughty and they are good, all of them, in fits and starts. They are normal kids. They mind and they don't mind. They get presents and punishment.

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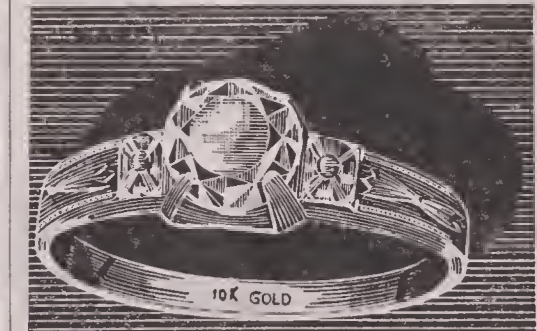

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That normality is exactly what I want. It is for that that Christina goes to a public school, that she has been taught that her mother works for a living and that Mother's particular work is merely a rather unusual job, but withal a job.

She and Christopher seldom come on the motion picture sets in which I am making pictures. I don't want them fussed over and spoiled. I don't want them to get the "glamor" feeling. And, since recently my films have been on adults' problems and emotions, I haven't allowed them to see a picture of mine in several years.

Christopher goes to a military school as a day pupil. There is a definite reason for this, even at his tender age. There is no man around my house and he needs masculine discipline, as every boy does. He needs to get away from women. But I would never permit him to go to a boarding school, until he is at least sixteen. I don't believe in them, for any child. I believe that a good home environment; the security which only a home can give a youngster, is the most important single element in growing up. I plan that he, and the rest as well, shall have it.

There is really nothing unusual either in my children or the fact that I wanted and got them. As I say, I may adopt more in the future. If I do, I shall try to raise them by the same precept that I am attempting to raise Christina and Christopher and "Cindy" and Cathy: I shall try to do the best I can to make them responsible, well-balanced, humorous and happy. I shall try to be their friend as well as their mother. One thing I shall not have to worry about: I shall always give them all the love I have.

THE END

CITIZEN REAGAN

(Continued from page 28)

That's why you hear it so often among those who foster good causes: "Call Reagan—he's always busy but he'll do it if he can."

What Ronnie really believes in, fundamentally, is America and American democracy. From that deep-rooted and primary faith stems his sense of obligation and responsibility as a citizen.

"You can't always take," he says matter-of-factly, "and not give something."

Not from the Reagan home, but from Eureka College in Illinois—Ronnie's Alma Mater—came word of a sizable and concrete sample of "giving something." Eureka College announced the founding of the Wyman-Reagan School of Speech, to be established and supported by a donation of $75,000 over a period of years.

"Well," Reagan explained later, "I'd always wanted to do something for the school. We've done very well, and here was our chance to pass our luck on to youngsters who are coming along."

When you go up to the Reagan home, high on a hilltop overlooking the sea of jewels-on-velvet, which is Los Angeles at night, you meet pretty much the same Ronnie you know on the screen. Reagan is clean-cut, hearty, genuinely friendly and down-to-earth; interested in what interests you and gratifyingly articulate about what interests him. He's an edge-of-the-chair talker, enthusiastic and ebullient and wholly likeable. He must have been the same way back at Eureka where, by his own admission, he "majored in campus life, campus politics, activities, sports."

"If you talk about football to Ronnie," a friend of his once remarked, "don't be surprised if he plays a whole game for you right there in the parlor."

Mrs. Reagan once kiddingly warned: "Never ask Ronnie what time it is. If you do, he'll tell you how to make a watch!"

You are reminded of this a little when you bring up the subject of actors as citizens and actors in politics. That subject is Reagan's meat, and he helps himself to it eagerly.

"I know there is a school of thought," he says, "which insists that an actor has no business expressing political views or working for his beliefs.

"I disagree with that entirely. I feel that I'm a citizen who happens to be an actor, just as there are other citizens who happen to be doctors, plumbers, lawyers, factory workers, bankers. If it becomes accepted that actors shouldn't express their views—just because they're actors—where will the thing end? Who will be excluded next? Won't we get to that awful place where only a privileged class of citizens will have the right to speak out—and thus have control of the country?

"I've spoken at political rallies, and I intend to speak again when I have something to say in which I believe. That is the important thing, for an actor as for any citizen—that he have his own beliefs, and speak them in his own way. I think that, in a profession which puts us in the public eye, we actors must be extra careful on that score. I would never, for example, attend a political rally and read a speech that someone else had prepared for me."

He pauses in his rapid-fire talk, which is a little reminiscent of his sports-broadcasting days, to consider another angle.

"There has been a tendency in all political parties to 'use' celebrities," he says thoughtfully, "but the influence of celebrities, as such, is open to question. I'll cite just one instance. Remember that very prominent and powerful labor leader who came out against Roosevelt in the 1940 election? The Roosevelt opposition made much of that, but the election itself proved that labor went ahead and voted as it saw fit—and here was a leader whose word in labor matters carried real weight with his followers.

"In light of that, what could be more ridiculous than for an actor to imagine that his fan following, if any, is going to be influenced by his political views as a so-called celebrity? But those who believe actors should not take sides often use this argument, which to my mind is not valid.

"I believe that if a man, no matter what his profession, feels his convictions strongly enough to work for them, he has a citizen's right to do so. His listeners will weigh what he has to say on the scale of its soundness—not on his box-office pull or lack of it."

Reagan has served one term as president of the Screen Actors Guild, and has been nominated (equivalent to elected) for his second. It was as a Guild leader that he was called before the congressional committee on un-American activities to testify in that widely publicized hearing on Communistic influences in the film industry.

In that hectic verbal free-for-all, Reagan's was among the sober voices—and he feels the same way now. He is against Communism, and against Red-baiting or "compromising any of our Democratic principles" in the fight against those who would destroy democracy.

"I abhor the Communist philosophy, while admitting that in a democracy the Communist has a right to think as he pleases," he says.

"I'm afraid that what those who fear Communism are seeking is some magic cure-all to preserve democracy so we can all sit back and relax. But we can never sit back and relax. Those who believe in democracy must work as hard at preserving it as those others are working at tearing it down. Eternal vigilance is still the price of safety."

Reagan told the congressional committee his belief that the industry has done "a good job" in keeping down subversive influences.

But Ronnie does have this to say: "The Communists are highly organized, watchful for any opportunity, always conniving to create opportunities for themselves."

That is Reagan, talking from the heart. He talks the American way just as sincerely when he makes speeches along the "mashed-potato circuit"—at boys' clubs, service clubs, a Father-and-Son night at the Y. M. C. A. in nearby Glendale, or elsewhere. He's a good speaker, a good story-teller, and he means what he says.

With all this, Ronnie is a family man first, which of course is another aspect of good citizenship. There are Jane, and three-year-old Michael, and six-year-old Maureen. Hear little Michael cry "My *daddy!*" when Ronnie comes home, and witness the friendly rough-house that ensues, and you get an idea of Reagan's rating as a papa.

No matter what his activity, he tries to keep his evenings free for home. "I hold out for daytime meetings when I can," he explains.

This is not always possible, of course. It was after a series of prolonged night meetings—every night for three months during SAG negotiations with the producers for a new contract—that Nature stepped in to call a halt on the Reagan fervor for service.

"A pause to remember," he refers to his long and serious siege of pneumonia last summer. He had then completed "Voice of the Turtle" and was midway in "That Hagen Girl" when the hospital claimed him. On his recovery he completed "That Hagen Girl" but otherwise was ordered to "take it easy"—an order which has been subject to interpretation in the Reagan manner.

He spent recuperation time constructing and painting two large ship models for the Reagan study, and now has gone into the horse business. With a partner he has four or five horses on a San Fernando valley ranch, and he spends time out there when he can, working at the stables and riding. He has long been crazy over horses.

"Being in the business," he says, "gives me an excuse. I don't know what it is about horses, but I know there's magic in a horse. No matter how tired or out-of-sorts I feel, I can get out there and take a ride and the world seems wonderful again and I'm ready for anything."

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THE END

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Just back from Europe, Marlene Dietrich stops off to say "hello" to Perry Como.

Everyone's waxing enthusiastically, according to the notes in your disc reporter's little black book!

WORDS OF MUSIC

By Jill Warren

Hey! Look at that Jill sitting with Frank Sinatra at a recent Hit Parade rehearsal!

★ Hi, everybody! Trust you all had a happy Yuletide and that you're all set for a great New Year. Meantime, let's catch up on the doings of our musical population . . . In spite of the Petrillo recording ban, effective December 31, there will be plenty of records available for a long time to come. Everyone has been waxing night and day in order to pile up a backlog of platters before the deadline. The record companies will have an easier time of it now than they did last time the ban was on when they were doubly handicapped by war-time labor and material shortages. But ban or no ban, the disc jockeys continue. The latest to join the ranks is Duke Ellington, who starts a daily program any day now on station WMCA in New York. The deal for Harry James to spin records on that same station fell through at the last minute . . . Woody Herman plays his first big location date with his newly-organized band when he opens at the Palladium in Hollywood on February 3 . . . Margaret Whiting has received corporation papers for her publishing firm, Whiting Music . . . Frankie Laine's salary for his New York Paramount Theatre date is $2500 a week, which is quite a switch from the last time he sang in Manhattan for $5.00 a program on a small local station . . . Lena Horne is back from Europe after wowing the continental customers. She heads for Mexico City where she opens at Ciro's January 19 . . . Eddy Duchin made lots of glamor girls unhappy when he deserted the eligible bachelor list to marry Chiquita Winn . . . That extra big smile Frank Sinatra is wearing these days is because he and Nancy expect a third visit from the stork sometime in June. Incidentally, your columnist owes Sinatra an extra special thank you because he referred me to his doctor when I first came to New York three years ago. (P.S., I'm marrying the guy.) Frank kids me, saying, "I'm an Italian Dan Cupid, yet!"

WHAT'S BRISK ON THE DISC:

VICTOR: Vaughn Monroe has an excellent followup to his hits, "Ballerina" and "I Wish I Didn't Love You So," in his new release which combines two new tunes, "Passing Fancy" and "In a Little Book Shop." Vaughn and the Moon Maids sing both sides.

Phil Harris, whose forte is comedy songs, especially if they've got a Southern angle, is in with two new ones which are right up his alley: "Loaded Pistols and Loaded Dice" and "Now You've Gone and Hurt My Southern Pride."

"They're Mine, They're Mine, They're

Mine" and "I Hate to Lose You" are given the swing and sway treatment by Sammy Kaye and the orchestra with Don Cornell and the Kaydettes handling both vocals.

Perry Como comes up with another oldie, "I've Got a Feeling I'm Falling," with Russ Case's orchestra and Helen Carroll and the Satisfiers providing musical assistance. The reverse side is a new light ballad, "Pianissimo."

M.G.M.: Helen Forrest sings two ballads, a new one, "Don't You Love Me Anymore?" and the old favorite, "Don't Take Your Love from Me," with Harold Mooney's orchestra. Helen recorded the latter tune with Harry James in 1941, and does this one in the same vocal style she used to use, for which—hooray!

METRO is giving a big record buildup to their baritone discovery, Bob Houston. His latest offering is "A Fellow Needs a Girl," backed up by a novelty, "The Cutest Little Red Headed Doll." The arrangements were made by Hugo Winterhalter, who also conducts the orchestra.

Lena Horne's first platter on her new M.G.M. disc contract is a goodie. She sings "Take Love Easy," from "Beggar's Holiday," and a tune written especially for her by Phil Moore, "I Feel So Smoochie." Luther Henderson, her pianist and arranger, handles the baton.

COLUMBIA: Dinah Shore chooses "The Best Things in Life Are Free," one of the songs from the Metro musical, "Good News," and sings it in her usual smooth style, with the help of the Four Hits vocal group. The other side is "At a Candlelight Cafe," which is done in a gypsy mood, with a viola solo. Sonny Burke's orchestra on both.

"You Are Never Away," one of the less played but one of the most beautiful tunes from the Broadway musical, "Allegro," is sung by Buddy Clark, with Dick Jones' orchestra. The backing is a semi-novelty thing called "All Dressed Up in a Broken Heart."

CAPITOL: Johnny Mercer is in with a couple of new novelties, "That's the Way He Does It," and a rhythmic warning, "Never Make Eyes at a Gal." Paul Weston's orchestra plays on both sides, with additional vocal help from The Pied Pipers on the first.

Kay Starr, the girl from whom everyone is expecting big things, does an excellent vocal job on her newest record, "Then I'll Be Tired of You" in a slow, intimate style, and couples it with a jump interpretation on the 1931 hit, "Was That the Human Thing to Do?" Dave Cavanaugh's arrangements and orchestra. Incidentally, Kay's voice is the one you heard when Adele Jergens sang in "Down to Earth."

Nellie Lutcher, the "real gone gal," is going right along in platter popularity. Her latest is "Do You Or Don't You Love Me?" done at a very fast tempo with Nellie featured on piano too. The reverse is Irving Berlin's old ballad, "The Song Is Ended But the Melody Lingers On," at a much slower tempo. The drum work is by Lee Young.

Jo Stafford, with Paul Weston's orchestra, croons a new song, "I Never Loved Anyone," and "The Best Things in Life Are Free."

So long for now—see you next month. In the meantime, if you have any musical questions, drop me a line and I'll do my best to answer you. But not too many questions in each letter, please, and be sure to enclose a self-addressed *stamped* envelope. Write to Jill Warren, Movieland Magazine, 535 Fifth Avenue, New York 17, New York.

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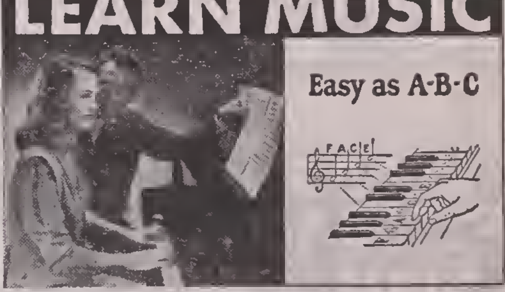

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IS BOB MITCHUM REALLY WACKY?

(Continued from page 54)

put farther away from the camera. He likes to under-play, and he feels he can do this better if he's not right in the director's lap.

I believe that Mitchum is actually afraid of people, that he is playing a role off-screen as well as on. It's a very good role, but, as I said, it maddens me. For he could play anything, any sort of man, if he would just let himself go.

When he does—and I hope it's soon—watch out!

Jane Greer, star of "They Won't Believe Me" and "Out of the Past":

Is he wacky? Definitely not.

I know. I've worked with him. We've played scenes together.

He's fun, yes. He does ridiculous things when you least expect them, but he is also kind, helpful, and so talented that any professional can learn from him.

When I started making *Out of the Past,* I was so nervous that I could hardly get myself to the sound stage. It was my biggest part to date, so perhaps you can understand how I felt.

"Mitch" was the perfect treatment for my condition. He was so calm, so nonchalant that I couldn't jitter very long. He helped tone me down, both deliberately—by kidding me out of the shakes—and unconsciously by his manner of under-playing everything. Somehow, when I was caught in his almost negligent way of going through a scene, I just couldn't be scared any more.

This, I think, comes natural to him. So does his unexpected reading of lines.

"Mitch" would read a telephone number differently from anyone else. He never hits the obvious inflection on anything he says. And this is one source of the fascination of working with him.

He pulls gags on people, of course. I remember one scene we had when his back was to the camera and I was supposed to be emoting like mad. He stood there, making the most horrible faces I've ever seen! I broke up time after time and the director kept getting more and more angry. And Bob—that dog!—never even hinted that he had anything to do with it.

But he's serious about his work, too, deadly serious.

There was another place where he had to slap me while holding my arm. He was worried that he would hurt me when we started but, as the scene went on, he'd forget and his fingers would get tighter and tighter. I wound up with black and blue marks, and "Mitch" was disconsolate. Over and over, he said how sorry he was. And he was: Only his absolute concentration had brought the bruises.

Love scenes? We played 'em. The minute they were done, "Mitch" was "Mitch" again.

I wish there were more like him. I'm a worrier, you see, and if there were about a gross of Mitchums around maybe I could learn to relax a little. If what he's got is wackiness—well, I could use some of it myself!

Nat James, RKO publicity man:

Wacky? No. Mitchum is one of the smartest guys in town.

Ernest Bachrach, RKO portrait photographer:

Wacky? Mitchum's wacky like a fox.

Elizabeth Taylor, star of "Cynthia":

Wacky? Well, maybe so. But Robert Mitchum is also wonderful.

Though I'm in pictures myself, I find that my knees do strange things and I can't talk much when I meet certain stars. I work on the same lot as Frank Sinatra and Van Johnson and Clark Gable, you know, and even seeing them nearly every day doesn't change the reaction. But Mitchum! If he were at MGM all the time they would probably have to *lift* me into my scenes.

Why? I don't know. Frankly, I couldn't give you any reason. I merely know that I, like many people my age, think he is the most terrific thing on the screen. He's talented and he's attractive and he's . . . yes, perhaps he is wacky.

But that's what makes him Bob Mitchum, after all. And it's quite all right by me!

Dorothy Mitchum, Bob's wife:

I've known "Mitch" since I was fourteen and he was sixteen, and he's always been exactly as he is now. A wanderer

In "Out of the Past," the latest Bob Mitchum starrer, Bob plays the role of a hard-boiled detective. Here he is with his partner-in-crime, lovely newcomer Jane Greer.

—he started running away from home when he was twelve. A man of talent—he wrote excellent stuff for night-club entertainers when he was just a kid. He plays the piano without ever having had any lessons, and composes songs just to pass the time. A completely simple guy—he laughs when old friends can't understand why we're not living in a mansion now. And a thoroughly unpredictable character.

He doesn't think he's wacky. He thinks the things he does are absolutely sane. I've lived with him for seven years. I think they're sane, too.

We went East recently for the first time since Bob became a star. Of course, the studio lined up dozens of interviews for him. And, contrary to usual custom, they were the cause of the best time we had in our lives.

You see, all the interviewers went everywhere with us. The one scheduled for nine in the morning said he enjoyed being with us so much that he was still there when the one for ten came. And the one for ten was still there when the one for eleven arrived. And so on. So we all went out for lunch, collected more during the afternoon, and all went out for dinner. We finally became a small army, because nobody even thought of going home. I don't know whether any of them got a story or not, but we had a tremendous time.

No one but Bob would do things that way, I admit. Yet no one but Bob would look on Hollywood as the means to an end; would skip the tumult and the shouting that goes with pictures and consider the industry solely as a means of making enough money so that ultimately he can do what he honestly wants.

We both want to open a small legitimate theatre near Baltimore. We have picked out the land for it, thirty acres by a lake. We want to start a village there, with smart, little shops, a few houses, and perhaps an inn, all to serve the residents of the surrounding countryside. We'd like to put on old plays and new ones, do really vital things on our stage.

That's our dream. And "Mitch" believes that Hollywood is one way of making it come true. He wouldn't want to leave the town forever, no. He would like to make one picture a year, perhaps, if they continue to want him to. But the theatre would be his first love, as it has always been.

You can't call him wacky when you see him with his children, either. Josh and Chris are his entire world. He is casual with them, of course, as casual as he is with anyone, but their welfare and their happiness is the most important single element in his life. His own childhood, you know, was none too happy. He was poor, alone a great deal, and had little supervision or fun. So he wants his own little boys to have the best there is. There's no doubt that they'll have the very best, too!

His own youth accounts for many things in Bob, I think. It gave him his outward shell. It made him sardonic; it made him view the world with an eye both humorous and bitter. It made him treat his sudden success with super-calmness. For, to him, the fact that he is famous and that he collects a weekly paycheck of Hollywood size is so fantastic that it can't be anything but funny. He views the whole thing as an example of sheer luck, as some kind of a magnificent gag, so he doesn't see why he should get excited about either it or himself.

He won't change and he hasn't changed. He's "Mitch." And he's pretty wonderful.

THE END

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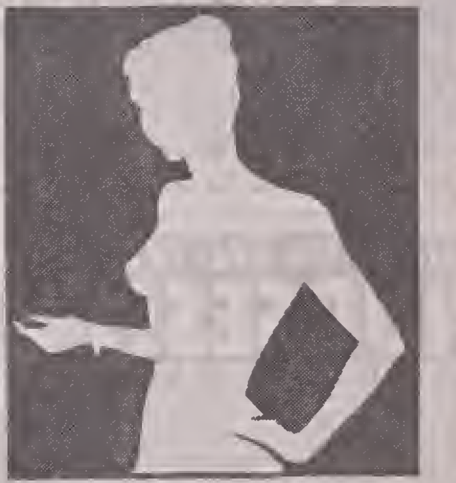

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MY HUSBAND, BING

(Continued from page 47)

times when he just failed to show up. His salary was docked repeatedly, but that never seemed to phase him. It phased me all right. I was in love with him, and like all girls in love, I overlooked his shortcomings. But in my heart, I knew they existed.

Bing proposed to me over a plate of fried chicken. He promised to knuckle down and really go places. He made that promise on September 28, 1930. We were married the next day, and ever since, Bing has kept his word.

Whoever tells you that marriage doesn't change a man, is telling you sheer hokum.

It has matured Bing from a reckless sort of flip playboy into a father of stature, intellect, and deep social consciousness.

I know he doesn't give you that impression. He still goes around wearing those beat-up, broken-down hats. He never wears a tie and his shirts scream all over the place. But underneath that facade of carelessness, Bing knows very much what the score is.

For example, despite all his popularity awards and achievements, he's proudest of the fact that the soldiers overseas during the war used to regard his voice as the voice of home. Those trips he made to the front lines in France and Germany gave him more satisfaction, I believe, than anything else he's ever done or will do.

He never talks about them, of course, but then again, he's not the talking type. He's genuinely modest and actually believes that he's neither a very good singer nor a very good actor. He insists that the only part he can play is himself; when various producers try to talk him into trying some other characterization, he quickly says, "No soap." He realizes that he's no glamour boy, no great lover.

I don't see him as much as I used to, a price, I guess, every woman has to pay for her husband's fame. When you realize that Bing has his own radio program, that he makes pictures, that he records for Decca, that he owns a 10,000-acre ranch in Nevada, that he loves golf, baseball, handball—you can well understand how much of his time is constantly occupied.

Whenever he's home, however—and by home I mean our house in Holmby Hills, halfway between Beverly Hills and the Pacific—he manages to spend a few hours each day with our four boys whom he calls "the Irishers." The boys love Bing and obey him implicitly which is more than they do me. Let Bing raise his voice a half tone or merely wrinkle his forehead, and the boys pay mind. If they don't, Bing doesn't mind warming their pants.

Not too long ago, for example, Gary refused to get out of bed for breakfast. Bing who's an early riser—he likes to be up and about by 7—asked for him. Georgia, our nurse, told him that Gary wanted to be served in bed. Bing walked into Gary's room and a few minutes later, Gary was sitting at the breakfast table with everyone else. He found sitting, however, a little difficult.

From time to time, we get a lot of requests for the boys to appear at this function or on the radio or in the movies. During the war, for example, the Armed Forces Radio Service wanted the Crosby Kids on Command Performance, a program broadcast to the troops overseas. The War Department called Bing and asked for permission. "Don't ask me," he said. "Ask the boys' mother. She's the only one who can give you an okay."

I agreed to let the boys go on the air. When they got to the studio, I almost went crazy trying to keep them away from the drums. Bing started his musical career as a drummer. And I think that's another one of their heritages.

The Crosby Kids have also been starred in only one movie, "Duffy's Tavern." They earned enough in that to pay for their college educations. I think it's a good idea to keep them out of pictures until they're grown up. When that time comes, they can pull their way up on their own strength and not on Bing's name.

An old-fashioned kind of father, Bing doesn't go in for progressive education. He believes firmly that the boys should

Since "Road" pictures are so much in demand, you can always find Crosby and Hope going some place. Their latest howling success is "Road to Rio," with Dottie Lamour.

know the value of a dollar, and he's amazed when he tries to compare his youth with his sons'. Bing is one of seven children, and, when he was young, he really had to scrape to get anything.

The boys go to a parochial school and when their father's home, he dons a suit and tie and takes them to nine o'clock mass. This is probably the only time that Bing dresses normally.

He has a tuxedo, however, and he wears this on occasion, only the occasion has to merit it. When Bing was awarded an Oscar for his performance in "Going My Way," he wore his tux. He's also been known to wear it at a few parties when the host has phoned in advance and said, "Please."

Bing likes to spend most of his spare time at the ranch in Nevada. He's become quite a good horseback rider and of a morning, you can see him out on the prairies cantering about, bulling with a few of the ranch hands. He sings as he rides. As a matter of fact, he sings all the time except when he's asleep.

I like the ranch, too, but when given a choice, I prefer the house in Holmby Hills. When the boys were very young, we had a 14-room job in Toluca Lake which everyone used to call "The Library." The house had a swimming pool and a tennis court, and one wing of the structure was set aside for the children. Most of our living used to center around the rumpus room and Bing's library. Not many people know it, but Bing is extremely well-read—practically all of the moderns are his favorites.

In 1943, this house burned down. No one could find Bing at the time. Johnny Burke, a good friend of ours, finally learned that Bing was eating dinner at the Brown Derby. Urgently, while the house was in flames, Johnny phoned from a neighbor's.

"Listen, Bing," he cried, "before I say anything, I want you to know that Dixie and the kids are okay."

Bing thought Johnny was kidding. "Isn't that nice," he said. "And how is your family?"

"Listen to me," Burke repeated. "Your house has just burned down. You'd better get out here in a hurry."

When Bing arrived, there was nothing left to our home but ashes. Bing poked around the embers and finally came up with one of his old shoes. He reached inside it and pulled out $500 in bills.

Bing's business affairs are supervised by his brother Everett. Soon after I married Bing, Everett gave up his job of selling trucks and undertook to manage his brother. It was Everett who sent one of Bing's records to the Columbia Broadcasting System and got Bing on the radio at $600 a week.

It was also Everett who organized Bing Crosby Ltd. Inc. Everett's got a tough time, because people are always trying to sell Bing something or other. Bing is a notoriously soft touch, and practically anyone who's hard up can nick him for five or ten. Luckily, he never carries much cash around with him.

Bing's a great man for family, and has brought the entire Crosby clan down to Los Angeles from Spokane with the exception of brother Ted.

Like many men, Bing shies away from any demonstration of sentiment or affection. He gives outsiders the feeling of being cold, but actually, this isn't the truth. Flamboyant displays of emotion merely embarrass him and constitutionally he's incapable of them. For example, he cannot do a love scene in pictures. "It's just not in me," he says. Script writers who've written love scenes for Bing's pictures have had to delete them.

Living with Bing, I've not only learned

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much about his emotional setup, but I know exactly how he feels about people. He loves them but most of all, the little people; the unknowns. Celebrities mean nothing to him. Phonies aggravate him.

On the personal side, I can reveal a few facts you might like to know. He's extremely forgetful about our anniversary date, and I usually have to buy my own anniversary gifts . . . He's five feet nine and looks best at 165 pounds . . . He hates having his picture taken unless he's wearing a hat . . . Bing's an excellent swimmer and diver and during the World's Fair in 1939 dove off a fifty-foot board to win a $100 bet . . . He insists that he hates work and yet works harder than any other movie star in the business . . . He has never had much faith in himself as an entertainer and it was only after his overseas tours to entertain the troops that he returned with a certain amount of self-assurance . . . All the money he makes from his religious records goes to various charities . . . He likes my hair best when it's a deep red.

Bing Crosby has come a long, long way from those days when he was beating around the country with Paul Whiteman; and sometimes, when I get to feeling a little low, I like to think that in some small measure, I'm responsible for just a little of his happiness.

THE END

MRS. VAN JOHNSON TAKES HER LIFE IN HER HANDS

(Continued from page 25)

began suppressing her own talents. She refused roles when they interfered with Keenan's work. She encouraged him when people tried to pass him off as "Ed Wynn's kid." Finally, she took that step which is most difficult for any aspiring actress to take. When Keenan was offered a movie contract, she abandoned her own acting hopes for all time, and wrote finis to her own career.

In Hollywood, Evie compensated for having given up the stage by being a darned good housewife. She had a home of her own (she'd always dreamed of owning a home in California) and she became one of the most popular hostesses among the colony's younger set. Buffets that Evie supervised were like a ship's banquet with a home flavor. Her parties were either a round of games or a quiet evening of records. Either way, they were stimulating and exciting.

In the midst of this bountiful California life, Evie discovered that she was going to have a baby. She claims she was more excited over this news than I was under similar circumstances. We still argue the point at the drop of a bootie.

Anyway, Evie had begun what she had always wanted—a family with a lot of children. She herself comes from a family of nine and used to say, "It's never a family until you have enough for a baseball team."

After Edward Wynn II was born—she calls him "Neddy"—Evie went to her doctor for a checkup. He cautioned her against having another child. The first one had been delivered by Caesarian section. Evie is tall, well-built, and athletic, but her pelvic cavity is too narrow for normal childbirth. She had a tough time with her first child, and the operation was rather dangerous.

Keenan had been an only child. He knew the pangs of loneliness which all single children suffer. Evie, on the other hand, never knew such solitude. She grew up with loads of brothers and sisters. But she appreciated Keenan's feelings. She decided to have another child because if she didn't it wouldn't be fair to her son. Keenan agreed with her.

They decided to take the chance. They both felt strongly that Neddy should have a sister or a brother. It was a brother, Tracy Wynn, named in honor of Spencer Tracy.

In giving birth to Tracy, Evie surprised her doctor. She came through with an easy confinement. She was anxiously looking forward to going home with her new son when complications set in. She contracted an abdominal infection which spread like poison. Overnight, she changed from a happy mother to a patient under penicillin, on the verge of peritonitis.

Then on the very day that she was strong enough to leave the hospital, Keenan fractured his skull in a motorcycle accident. It was so serious that he was expected to die.

Once she learned why Keenan hadn't been home to welcome her and the baby, Evie's curiosity was satisfied but her mind was not relieved. She worried and fussed until Keenan was on his feet again. And all this meant that her recovery from her second childbirth was doubly slow.

Once again, Evie's doctor urged her not to have another child. "I can't say that too emphatically," he stated. "If it weren't for penicillin, you wouldn't be alive today. Please, don't try it again."

Evie respected that counsel. She and Keenan didn't intend to have another child.

Nor did they intend to lose their mutual interests, to grow apart, to lose the warmth and the twoness of marriage. But they did. It was gradual. It was nothing sudden. They stopped liking the same things. They began more frequently to bicker. All the little things they used to do together, all the hardships they suffered in coming up the tough way, all of this seemed to diminish in importance. They simply grew apart.

Once more, Evie took what I consider a supremely courageous step. She admitted that her marriage to Keenan had failed. No matter what the reasons, it had failed. Divorce was the only solution.

Quietly, without any fanfare, she went to Sun Valley, Idaho, far away from the ballyhoo and the news photographers. She divorced Keenan; and then in the face of public censure and studio skepticism she married Keenan's best friend and an old friend of hers—Van Johnson.

I'm sure she never told Van about the enormity of that decision; about the soul-struggle which waged within her. After all, put yourself in the same spot. What would *you* do? You're in love with a tall, handsome man. You'd like very much to marry him. It may cost you your life. What would *you* do?

Evie was willing to take the chance. She and Van were united in Las Vegas.

The Van Johnson heir was rumored for months before Evie and Van finally confirmed the story. They wanted to make certain they were doing the right thing.

Those of us who are Evie's friends await her ordeal of this month with apprehension. She faces it with calmness and quiet hope and great faith in the illimitable goodness of God.

THE END

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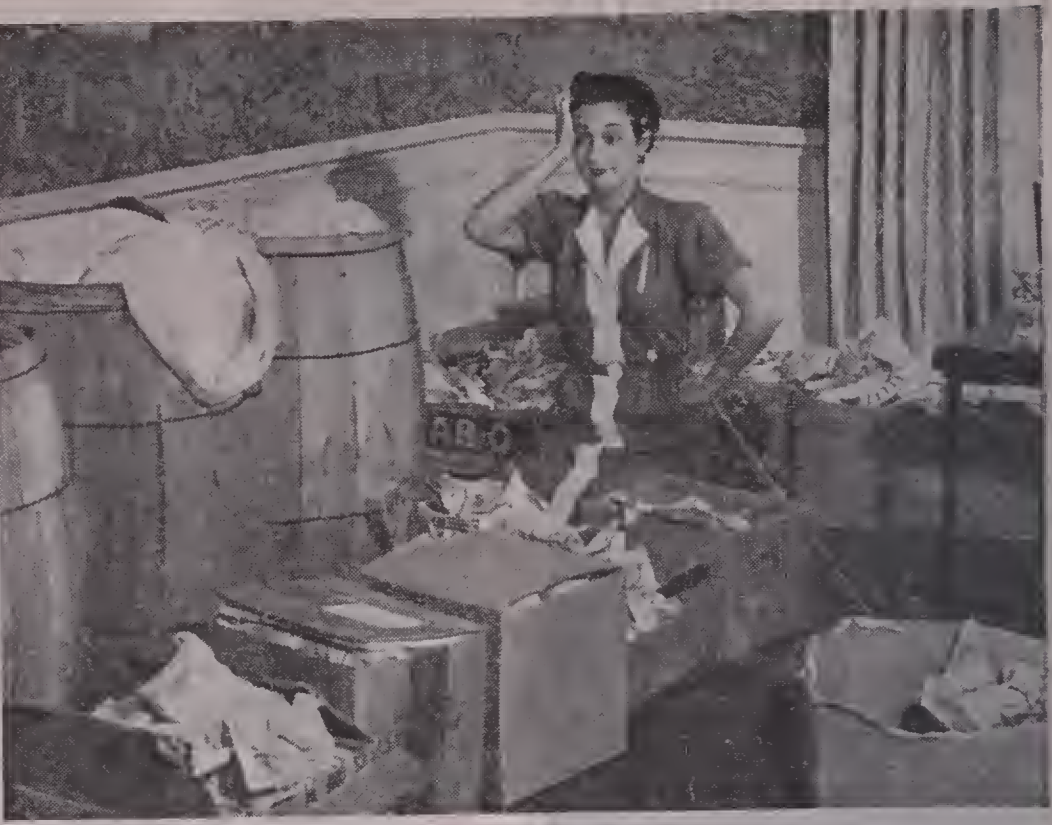


Have Hope and Crosby been here? No, the upheaval is Dorothy Lamour's own doing. The boxes and crates are gracing the new Beverly Hills house she's just moved into.

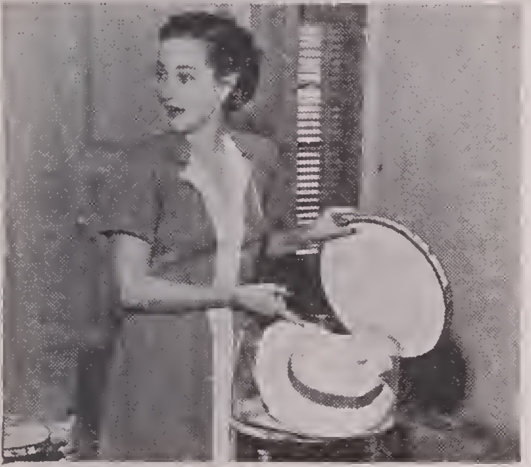
DOTTIE'S *ON THE MOVE*

Dottie Lamour turns moving day into a "Road to Beverly Hills"—without aid of Hope and Crosby

Lucky thing Dottie decided to move between filming "Wild Harvest" and "Road to Rio."

"Dusting bookshelves is monotonous but must be done," sighs determined Dottie.

Hope and Crosby should see their girl friend now! She probably could use a little help by now. Looks as though her sarong has become a dishtowel to shine glassware.



Unpacking hats gives milady a chance to look over pretty collection of headgear.

A homebody at heart, Dottie maintains she really loves handling decorating details.

No wonder Dottie was in a hurry to finish the moving! Everything is in apple pie order for John Ridgely Howard to celebrate first birthday in the new house.

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"Droopy posture gone . . . low-down feeling banished . . . the energy of a young girl recaptured. . . . Tum-E-Lift makes me feel like a new woman again!"—such are the phrases in the voluntary testimonials we constantly receive. For example: **"I like my Tum-E-Lift . . . I feel like 16 again and I am 37 now,"** says Mrs. A. S. of Detroit.

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State Inches from Crotch to Heel.......

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City.. State...................

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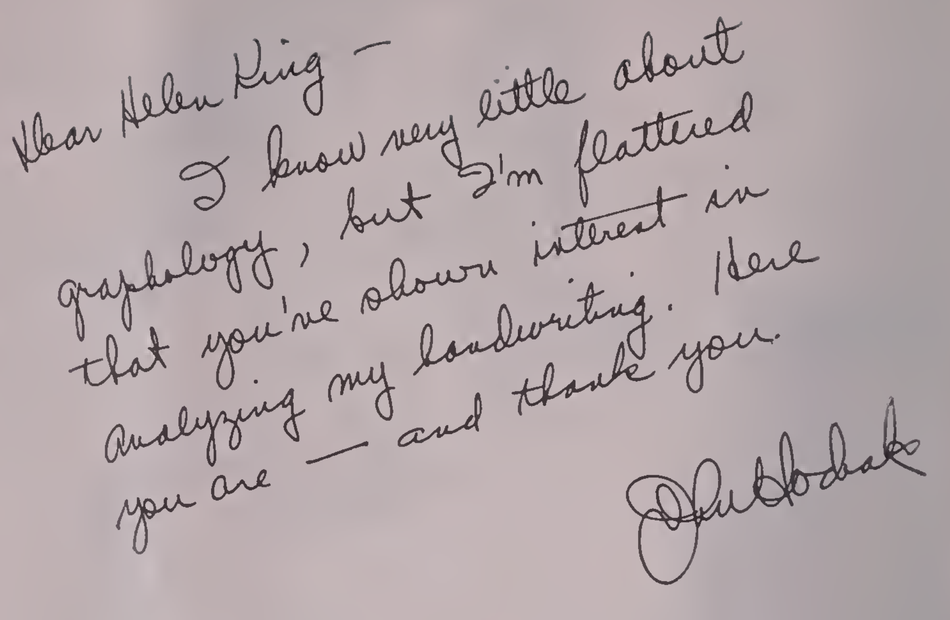

Dear Helen King —
I know very little about
graphology, but I'm flattered
that you've shown interest in
analyzing my handwriting. Here
you are — and thank you.
John Hodiak

DO YOU WRITE LIKE JOHN HODIAK?

"Love from a Stranger" is John Hodiak's first Eagle-Lion film.

By Helen King

★ Do you ever wonder why some people write without any apparent slant to their script? Why their writing looks so "straight up and down"? That's usually the practice of a practical person: practical in that the head usually rules the heart. The individual using this style is quick to see through business schemes.

John Hodiak's script has a tendency to lean to the right, eventually, but most of the time he keeps that businesslike attitude. This also shows he is one who thinks twice before believing all he hears.

If your writing also is upright, be cheered by the knowledge that you won't be as liable to foolish business ventures as others; that you won't be considered an "easy mark" by others. If your writing is in the Hodiak style—with an occasional tendency to slant—you too have a vulnerable spot, probably with your family or those close to you.

The second most interesting feature about this sample of handwriting is the unusual signature, especially the first two letters of it. The "J" and "o" are written to form a single unit. Our rising young cinema personality takes precautions to insure against being involved! His signature also shows an attempt to be original, and yet to be cautious. No extravagant publicity stunts for him! This young man is on the level and is quite serious about it.

Do you have a rather tall capital "I"? You're independent and self-sufficient.

Do you make a long t-crossing? Determination, will power are both yours.

Do you loop the "b" together so that it is all tied up? You're cautious, have a sense of values, dislike anything cheap.

Are the margins on your paper rather wide, and rather even? Good taste, an eye for line. You will spend for quality items, but not for the idea of a "bargain" when it has no personal value to you.

Perhaps your signature is rather tied together, no breaks, no separations. Your thoughts are also joined, usually in sequence, usually with practical results. That's the analysis for John Hodiak, and for the many readers whose script may be quite similar.

THE END

DON'T CLIP THIS COUPON!

Unless you want Helen King to tell you what secrets are revealed by your handwriting. If so—if you want a personal handwriting analysis from one of the foremost American graphology experts—send this coupon, together with 25c and a sample of your penmanship, to Helen King, care of MOVIELAND MAGAZINE, 535 Fifth Ave., New York 17, N. Y. Enclose a stamped, self-addressed envelope. You will receive a *personal* analysis—no form letters!

NAME..
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STATE.... ....

LANA AND LOVE

(Continued from page 26)

and Betty Montgomery, Ann Sothern, Cesar Romero, Virginia Bruce and many others.

We all saw a great deal of each other. We even had a roller skating club. We'd go whizzing along the streets of Beverly Hills on a treasure hunt or a paper chase, and I must say we made such a racket it's a wonder the Beverly Hills police department didn't pass a special law just for us! Lana went on one of these parties with us, and I remember that she was fairly good on skates and that she laughed a lot. She was fun.

About this time I went to work for Metro-Goldwyn-Mayer. At first, I did every kind of publicity work imaginable while they trained me: Fashions, interviews, everything. Finally, I was put in charge of the fan magazine department. This meant I sat in on all interviews given by our stars, okayed the stories after they were written, met editors and contacted stars daily.

When you work with people, day after day, you learn a great deal about them. You know their life stories almost better than they do themselves. You learn their likes and dislikes, their idiosyncrasies and their moods.

I had only been at Metro a few months when I started to work with Lana. This meant I was checking with her every day. It meant I saw her when she was tired, rushed, worried; when she was in a gay mood or when she was hitting a new low. I found her pretty wonderful.

One thing I discovered was that Lana is not a girl who calls you dramatically in the middle of her night with her problems. She is one of the most considerate people I have ever known. She is also a girl who can take it on the chin. And she's had to take a lot.

You see, Lana has had her share of unfortunate publicity. All the other glamor girls have had it, too, but she's really had some bad moments. You'd think that after the press had pounded and pounded at her, she'd become bitter and cynical. You'd expect her to be very angry. But she never reacts that way.

She cries about it. She doesn't scream and yell or blame the studio. She is just terribly hurt. I wish sometimes the people who write sharp cruel barbs could see Lana when she reads them.

There's one outstanding thing about Lana concerning digs people are always giving her. She never holds a grudge. She'll get on the phone and call the person and ask why he said the vicious thing he did. Once she's talked to him, that's the end of it.

On the set, too, she's quick to forgive. And as equally quick to admit when she's wrong. If she thinks she has misjudged someone, she just doesn't start being nice to him all of a sudden. She goes right to the person and says, "I'm terribly sorry. I thought so-and-so. I was misinformed. I hope you will forgive me." There are very few people who will do that.

On the other hand, Lana isn't perfect. No really human person is, and Lana is the last person in the world to wear a halo. For instance, she can't stand people who are nice to her face, then turn around and knife her in the back.

She won't forgive viciousness, either. The only way she handles this, however, is simply to avoid such people. She ignores them. But she never gossips; never talks about them. She doesn't start a feud. She's too busy. She's the least "feudy" person I have ever known.

One of the first things I noticed about Lana was her friendliness. She is never aloof one day and friendly the next. She is the same with the waitress in the commissary as she is with Mr. Mayer. I have never seen Lana do a phony thing in her life.

She's friendly, but she isn't familiar. There's a difference. No matter how tough things may sometimes be for her, she keeps her private affairs to herself. I knew her before she married Steven Crane. She hadn't even met Steve then, and she was lonely. But she didn't call me and cry the blues.

At birth, Cheryl Christine was very ill. The child was in the hospital the first three months and had to have several blood transfusions. Lana was desperately unhappy, really scared, but she didn't talk about it. When Lana is really upset and worried, she closes up like a clam.

Cheryl has definitely changed Lana's whole life. Before, she had more or less taken her career as she found it. She had played a lot of light roles, and she didn't particularly mind them. She was usually studying her lines at the last minute. She didn't give her parts the painstaking care she does today.

It was during "Keep Your Powder Dry" that I first noticed the change in Lana toward her work. For, in uniform, she wasn't a glamor girl. She was not only doing some serious acting without benefit of glamor gowns, but she was studying her script in advance.

All at once, security meant a great deal to Lana. She made up her mind when the baby was born that she would have security for Cheryl, and that decision has made a much more serious person out of her.

Lately I've noticed—on the sets of "Cass Timberlane" and "Homecoming," now being made—that there was no more of this last minute checking of her script. She has her lines down pat. She memorizes her scenes right after she gets home from the studio. When she arrives on the set, she might be reading the latest best seller, but not her script. She knows that perfectly.

The people on the set are very fond of Lana, and they aren't fond of every star, believe me. Lana does little unexpected, gracious things. She's very appreciative. If someone in the publicity department gets a nice break for her, she calls that person and thanks him. That's rare. If the prop boys do something special for her—such as fixing up her dressing room with curtains when she's on location—she's grateful and shows it. Lana never expects to be treated like a star.

One thing I've found particularly helpful about her in my own work is that she doesn't have a closed mind. She will always listen to everything you have to say. Sometimes she agrees with you and sometimes she doesn't, but you never have the feeling that you are through before you start.

It's amusing to me to see how surprised most people are when they first meet her. They expect her to be very temperamental, a little bored, sultry, and terribly languid. Instead, she's usually sitting around in pigtails, laughing and talking, dragging out pictures of the baby and chatting with everybody on the set.

Of course, people just sit there with their mouths open. I don't mean that when Lana is all done up she doesn't look like a beautiful, glamorous star,

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because she does. But she's basically friendly, gay, vivacious, fun-loving. She's no slant-eyed siren.

As for temperament! Well, I have rarely seen Lana blow up. At home, she may—that's another matter. But on the set, if she's angry, she just freezes. Perhaps she learned this control over a period of years. Perhaps she cultivated it. I don't know.

But it's one of her great assets. If she really gets angry on the set, she walks into her dressing room until she cools off. She doesn't make a scene. Very few people have ever seen Lana stage a scene.

If something is wrong, she'll go directly to the executives with it. She doesn't pussyfoot around. If she's fighting for herself, she says in no uncertain terms what she thinks should be done. But she'll go to the front office four times faster if it's for somebody else. I think that's what makes her so beloved by the people she works with—she will fight for her crew.

Another amazing thing about Lana is the lack of jealousy toward her in the studio. One reason for this is that Lana has never stepped on anyone on her way up. Whatever she's achieved, she's achieved through plain hard work, not by knocking the other person. Nine out of ten times she helps them.

She's grown up a great deal since I first met her. She has acquired more dignity and poise. I think it's come with security—not only financial, but in her career as well. They have respect for Lana at the studio now, and that has given her self-confidence. It used to be terribly hard for her to meet people. Today, it may still make her nervous inside, but you'd never know it. She carries it off beautifully.

After she and Steven Crane separated, Lana went through a very unhappy period. Like any actress who is a good actress, her emotions are predominant. When she is blue, she is more blue than the average person.

There's one thing about Lana, however. She has terrific resiliency. She bounces back. She has a joy of living that is basic within her, and it can never be pushed down very far. Right now, I think she is happier than she has ever been in her life because she has grown up. She has matured. She sees fulfillment in her private life just ahead.

Her life is very full. She has made it so. She is secure, happy, complete. She has taught herself to know and love good music. She goes regularly to the Hollywood Bowl during the summer season.

She has taught herself something about art. She is a good sculptress. She has traveled a great deal. She has read enough about politics to know what is going on. She has read every good book published. Lana is a vital and interesting person. She would be interesting even if she weren't Lana Turner.

She has found her stride. She's become part of the Hollywood she loves; really a part of it. Years ago, Lana rarely went to parties. Oh, she went to night clubs on dates, but she wasn't a part of Hollywood's social life. She didn't know many people. If she did go to a party, she would sit and talk to just one or two people all evening.

Now she sees a lot of Van and Evie Johnson, the Darryl Zanucks, the George Sidneys and many others.

One of the most revealing things about Lana is what she looks for in people, in her friends. The thing that attracts her the most in a person is honesty—a complete lack of phoniness. She doesn't like people who gush over her, because she doesn't gush herself.

If she likes you, you know it but there's never any of this, "How beautiful you look today, darling." If she gives you a compliment (say that she likes your legs), it's very casual, like, "Oh, you, with your legs!" But never any raves.

You'd think someone like Lana would expect compliments. She doesn't. I honestly think she's less conscious of her beauty than anyone else I've ever known. She just doesn't think about it. You never see her stand for hours in front of a mirror. I don't know why but I have the feeling she's completely unconscious of the fact that she's outstandingly beautiful.

One of the most important things about her is her femininity. There are many little things that make you aware of this—her charm, her clean speech (she doesn't swear), her perfect grooming. Still, it's not the femininity of the *femme*

Hollywood even MEASURES kisses! Director George Sidney has to show Zachary Scott where and how to kiss Lana Turner! They're rehearsing a "Cass Timberlane" scene.

fatale, the sexy "babe." It's the femininity of a real woman.

During the war Lana and I went on a trip together. Often when stars go on trips, they demand a great deal of whomever is traveling with them. Not Lana.

If you try to do something for her, she says, "Sit down. I'm not crippled!"

If she gets up before you do in the morning, she tiptoes around trying to be quiet so she won't waken you. If she's at the end of an exhausting day, she doesn't lose her temper. She only says, "Oh, Dottie, I just can't do another thing!"

There are many things I could tell you about Lana. I could tell of the kindnesses she has done, anonymously. But a good friend never betrays a confidence. All I can say is that in eight years our mutual affection and respect have grown. That's a real test in this behind-the-scenes life.

Lana's charm will never change because her glamor comes from being a real person.

THE END

JEANNE'S DREAMS COME TRUE

(Continued from page 43)

that the markings indicating the set's age will be retained, but the soil of generations will not.

For days, Jeanne and Paul could talk of nothing except their handsome gray carpeting. Somehow, they felt that a celebration was in order, so Jeanne telephoned friends to say, "We don't have any furniture, but we want you to see our gorgeous floor coverings. Incidentally, our pool is finished and filled, so why don't you come up to a patio barbecue and moonlight swimming party?"

The guests were careful to walk lightly upon the new carpets while uttering appropriate sounds of praise.

One afternoon Paul came home to find Jeanne sitting cross-legged on the floor, a scrap book in her lap, a stack of pictures of Baby Paul on one side, a bottle of glue, a pen and a bottle of India ink on the other.

"Look, darling," he said gently, "I *do* think that if you're going to be working on the album while sitting on our new carpets, that you should spread newspapers under the ink." He shuddered. "Suppose you should spill it!"

"I'm being careful," Jeanne assured her husband, giving him her cherubic smile. She was, too.

Several days later Paul made a quick run up to the house in the afternoon to pick up some blueprints, and once again he found his busy wife working on the album. Again, she was comfortably ensconced on the carpet, very much concerned with India ink—and without newspapers for protection.

Said Paul, after inhaling a deep, deep breath, "I have a trusting nature. I'm sure that *next* time you work on the albums, you'll spread something under that bottle of ink."

"Oh—sorry! I forgot," said Jeanne truthfully.

A day or so later she was shopping on Hollywood Boulevard and happened to pass one of those magic shops. In the window was a priceless item: An overturned bottle of India ink from which spread an enormous evil blob of black rubber.

"He'll *never* fall for it. Never," said Mrs. Brinkman. But it was worth trying.

Soooooo . . . Paul came home one noon to find Jeanne standing in the middle of the living room floor, playing one of the most difficult scenes of her career. She was registering pure horror, and pointing to an overturned bottle of India ink.

She wailed, "It just happened, and I don't know how to clean it up, and I have to be at the studio in twenty minutes, and . . . oh, Paul, *please* don't be mad at me—I didn't mean to. . . ."

In the tone of a saint who is refraining from speaking a word of rebuke, Paul told his wife, "Run on to the studio. *I'll* clean it up. I *hope* I know what will save the carpet. . . ."

Jeanne slipped out of the room, biting laughter. In the driveway, she slid into her car and waited. In a moment it came: A great bellow of combined relief, laughter, and chagrin at being taken in. "You little devil," he shouted. "Come back here. . . ."

Jeanne let out the clutch and coasted down the driveway, waving gaily at her husband.

But she got chided when she came home that night. Twice. Once for the imitation ink blot, and once for leaving a trick pencil which exploded when one tried to write with it—beside the telephone where Paul found it when he made an effort to take a studio message for Jeanne.

When Jeanne isn't creating laughter around the Brinkman house, Baby Paul is. At ten months, he is a large-eyed gentleman with solemn eyebrows, dimpled wrists, an enormous appetite, and a great social sense.

As for the appetite: there came the day, after his regular visit to his doctor, when Baby Paul was to be given his first beef broth. For several weeks prior to this event, the young master had accepted his bottle with the bored air of one whose taste has been jaded by custom and who accepts his nourishment out of habit, but without any sense of adventure.

But on the beef broth occasion, he clamped his fists around the warm bottle and gave a lusty tug at the nipple. The liquid which filled his mouth was something new, something exciting, something revolutionary. He leaned away from the bottle, studied it, smacked his lips, then snatched at the nipple like Ray Milland discovering a chandelier.

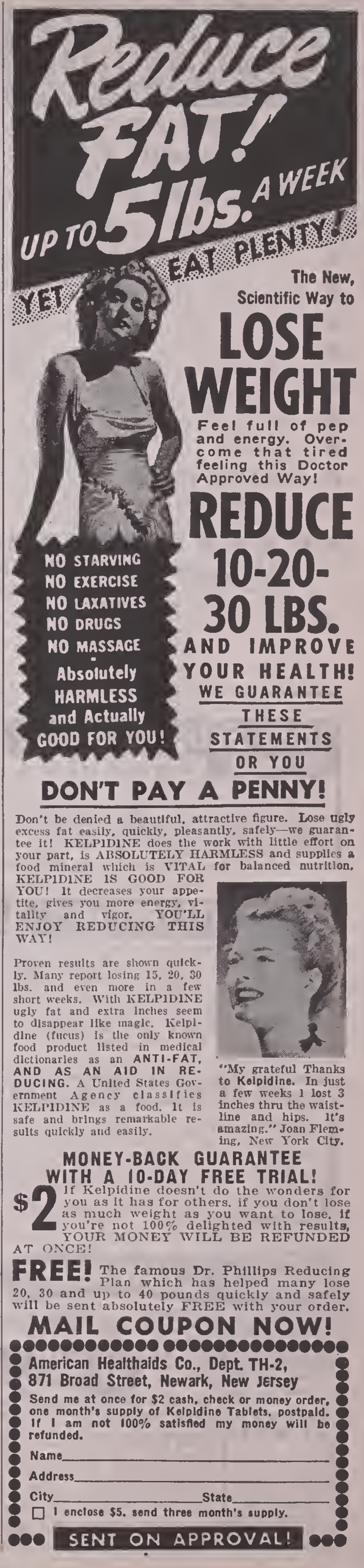
Four hours later, the beef broth champion was scheduled to dine on milk. When the bottle was offered to him, he grabbed it ravenously, uttering sounds of self-congratulation, and took a nice long draught. Milk. Nothing but plain old tiresome milk.

Master Paul's face curdled. He closed his eyes to pinch out two fat tears of disappointment. And he steadfastly refused the white fluid. He wanted more beef broth. Not until two hours later, when he was so hungry that pride succumbed, did he accept the stupid standard beverage.

However, by the third day he had figured it out. If he drank his milk, he was also given this heavenly ambrosia.

As for his social sense: he has already tumbled to the fact that a group of grown human beings, when collected in a room, carry on what appears to them to be fascinating conversation. It has long been Paul's habit, when sitting on his mother's lap or when propped comfortably in a corner of someone's lounge, to look from one speaker to another with an intellectual air.

One afternoon Jeanne took him to call on Diana Wanger, Joan Bennett's daughter, and her youngest sister, Stephanie



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Wanger, aged four. Stephanie had invited Baby Paul to her birthday party, but he had been unable to attend due to his extreme youth. However, he had wanted to give Stephanie a present, so several days after the party was held, the Brinkmans, mother and son, delivered a miniature typewriter to Miss Wanger, then remained to visit for an hour.

Stephanie, Diana and Jeanne had been chatting briskly when one of those customary pauses occurred. Quickly, to exhibit his diplomatic abilities, Baby Paul cleared his throat and ventured several sentences of comment.

Stephanie, fascinated, looked from the speaker to Jeanne. "What did he say?" she wanted to know.

Responded Jeanne, "He said, 'Woo ita pfui moo na.' Surely you understand that."

After several moments of profound thought Stephanie said, "Well, it's been so long since *I* talked like that, that I've forgotten what the words mean."

Between keeping house, attending to Baby Paul, making social calls, and teasing her husband, Jeanne also finds time to take care of her fan mail.

She was impressed to discover that public apprehension was extreme over the presence (until a few weeks ago) of Shah in the Brinkman household.

Shah, as you know, is the lioness that Jeanne and Paul reared from kittenhood to an imposing adolescence of 185 pounds. Ordinary lions, reared in captivity, have bad coats, bad tempers, and a bad influence on postmen, delivery truck drivers, and other strangers.

But Shah, brought up on a carefully balanced diet of viosterol, cod liver oil, vegetables, milk, cooked meat, eggs and loving attention, developed a coat as silky and thick as a Persian rug, a playful disposition, and a polite indifference to strangers.

Strangers, a suspicious lot around lions, didn't believe it.

Neither did Mrs. Crain, Jeanne's mother. She said to Jeanne, "The very thought of that wild beast being within a mile of Baby Paul simply drives me out of my mind. Darling, you can't allow a lion even one mistake."

This plea, plus the inpouring of hundreds of letters all agreeing frantically with Mrs. Crain persuaded Jeanne to find a new home for Shah. She wrote to the keeper of a zoo in the southern part of the state, where animals are allowed to roam free behind natural barriers, and offered Shah as an addition to the lion colony.

Her offer was accepted, so one Sunday morning, having left Baby Paul with his gratified grandmother, the Brinkmans loaded Shah into the back seat of their sedan and turned south along the coast highway.

There were two immediate results: early roisterers, returning home, clung to walls, telephone poles, and each other, wearing pitiful expressions of shocked self-accusation. Hundreds of gaping motorists narrowly averted traffic accidents while members of entire families argued about what had, or had not, been seen, and if so whether it was alive, dead, or only an optical illusion.

Eventually Shah solved some of the problems by curling up and going to sleep out of sight in the bottom of the car.

When Jeanne and Paul stopped at a wayside stand for iced orange juice, they were recognized by a teen-aged boy, who sidled out to the car with the obvious intention of lifting something as a souvenir. Paul, planning to intervene if the lad carried the thing too far, saw him peer into the front seat, then move to the rear. At this moment Shah awakened from her nap, arose—stretching to her fullest and most awesome length—opened her mouth in a canyon yawn.

If that boy ever stops running, he'll learn that he has broken every record.

Jeanne worried a good deal about Shah during the first week of her ex-pet's residence in new surroundings, but she was reassured when she heard from the zoo that Shah was happy. She had a boy friend.

"Now I can feel at ease," Jeanne told her mother.

"Amen," said Mrs. Crain fervently. "Why don't you raise a pair of cocker spaniels? They're reliable with children, well-mannered and good-natured dogs."

Jeanne's soft gaze was focused upon the middle distance. She mused, "I've always dreamed of having a fawn, and watching it grow into a deer. I think that would be lovely."

So now she's dreaming of adding a fawn to the Hollywood family Brinkman.

We'll let you know.

THE END

While Jeanne Crain tells baby Paul Brinkman Jr. to watch the camera, he's busy looking elsewhere. His famous mama's newest picture is "You Were Meant for Me."

Introducing Lenore Becker, prexy of the Lon McCallister f.c.

Your fan Club

Watch for Lon McCallister's new film, "Summer Lightning" (20th).

LON'S PARTY LINE cinches Movieland Fan Club Journal Award for prexy Lenore Becker of Milwaukee, Wisconsin

★ Once upon a sunny Milwaukee day, way back in '43, Miss Lenore Becker decided to take in a movie—which isn't at all odd, since Lenore was very fond of the movies. The local theater was featuring "Stage Door Canteen"—not a much publicized pic, but a very good one. To go on, Lenore went, saw, and was conquered. You hardly have to ask why. All of you who saw the pic will remember the shy, lovable kid they called "California." That, dear readers, was Lon McCallister, who you've no doubt heard of since. Lenore was impressed, to say the least—and as the months went by she became more and more interested in this new personality!

At that time Lon had an active fan club in Kentucky, so Lenore joined. In a short time, she became vice-president. Then, when the prexy could no longer handle the rapidly increasing organization, she turned it over to a very thrilled Lenore.

Just as everything was about to look rosy, Lon was sent overseas. He and Lenore talked the situation over and decided to suspend activities until she could call him "Mr." again.

So—'tis another sunny Milwaukee day, March 2, 1946 to be more precise—and one that Lenore always remembers in big, red letters. Lon got back to the States and gave her the go-ahead sign for the only official Lon McCallister fan club. In no time at all the roster had increased from 25 to 300—with more mems pouring in each day.

And, believe us, the club is loads of fun! It's one of the most active clubs (they have one of the newsiest journals, usually jam-packed with those much coveted candid snaps), and Lon spends a lot of time corresponding with each individual fan.

But that's not all! This club also is on the beam when it comes to worthwhile activities. Last Christmas all the money collected for Lon's gift was instead donated to CARE, Inc., and his birthday gift, a group of miscellaneous items, sent to one of their mems in a hospital in Holland—at Lon's request.

Lenore claims Lon as being the most cooperative club honorary in Hollywood, and backs her statement by telling all about the super new mimeograph machine he bought the club so that **Lon's Party Line,** that terrific journal, could always be a bang-up job. Besides that, Lon sends birthday greetings to each mem—which we think is somp'n special! Lenore also wants you to know that Lon is still unaffected—despite his popularity. It never fails to tickle her when he says "thank you" after signing an autograph book.

There's so much more we could write about this club—but we'd kinda' like to let you find out for yourselves. Dues are $1.00 and may be sent to: Lenore Becker, 1902 N. 36th Street, Milwaukee 8, Wisconsin. We're sure you'd enjoy it!

We're also kinda' pleased that our very first MOVIELAND AWARD went to such a fine club. The competition was keen—and the points were so close right up to the last minute that we were getting to the hair-tearing stage—but that last **Lon's Party Line** cinched the contest. Lenore is so thrilled she keeps saying, "I can't really believe it!"—but we think she'll be convinced when she gets that beautiful engraved plaque in her hands.

INCIDENTALLY

Don't forget to let me know how your clubs are getting along. If there is any info you'd like about how to join a club, how to form one, how to build a better journal, etc., just drop me a line. Carol Whelchel, 916 N. La Cienega Blvd., Hollywood 46, California.

THE END

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STRICTLY MATURE

(Continued from page 61)

I went to some friends' house on Christmas Eve and stayed thirty days just because I didn't want to drive my car home.

Honestly, Vic!

Well, that's the truth. Ask them. When I go down to Laguna, it's a chore to come back up to Hollywood, where all the night activity is going on. Speaking of night life, when do you want dinner, Alyce?

Any time you do.

No, I don't want it that way. You know how I eat—erratically. I may not want to eat until midnight. But my man, Alonzo, fixed turkey, and his dressing is terrific. When'll it be?

In a half hour will be fine.

Okay. Alonzo. ALONZO! One turkey dinner for one.

Vic, is it true you lived in your dressing room on the lot for ten months. Couldn't you find a place to live?

I could have, but I thought it was rather crumby of me to rent myself a place when veterans with families were sitting on the curbs. The dressing room was okay. It had a bath. I ate all my meals out.

Where did you keep Genius?

In my dressing room.

Must have been rather crowded.

Genius had to live somewhere, didn't he? It was probably the biggest doghouse he ever slept in.

How about you?

Listen, I'm used to being in the doghouse! I get in one regularly every week just to make sure it fits.

You get in doghouses—doing what?

Generally have a fuss with a dame, for calling too often or not calling often enough. You know how it goes.

What do you think of women?

They're all the same: Wonderful!

How did you feel regarding your career when you got out of the Service?

If anyone knows anything about show business, four years is a long time to be away. That's why I say gratefully that it's wonderful that people have been nice to me about "My Darling Clementine," and "Moss Rose," that I'm getting good pictures, like "Kiss of Death." It's wonderful, really wonderful, and it means a lot to me.

I don't remember that you used to be so extremely serious about your career.

Well, maybe I've grown up a little. Anyway, I was in musicals. I'm a big lug who looks about as trim and cute in a musical as Man Mountain Dean; but there I was, looking at Betty Grable, which I didn't exactly hate, mind you. But it didn't matter tremendously whether I could act or not.

I think musicals are behind you. You're a fine actor, Vic. I love your performance in "Kiss of Death." That is a wonderful picture.

Don't give me that slush, Alyce.

Vic, one thing puzzles me about you. You are really embarrassed when someone compliments you. You just can't accept compliments gracefully. Why?

It embarrasses me to hear stuff like that. Look, if someone likes me, I know it. I know you like me, and you don't have to tell me. I get vibrations about people, and with some people I feel very close. They are the only ones who matter anyway and they don't have to *say* things. You just know.

You're a contradiction, then. Because one of the nicest things you do is to make everyone feel important. Let someone be in the room who isn't a celebrity, isn't glamorous, and that's the someone you start building up to the rest of the group. You do a wonderful sales talk on all your friends.

I can't bear to see anyone belittled, even by a glance. Brother, that's something that really sets me off. If I'm on a picture, for instance, and the director heckles some little fellow, then I heckle the director. That "big shot" act some people put on at the expense of the underdog, burns me.

Somewhere, under that would-be toughie exterior, you have a pretty wonderful philosophy. Have you ever thought about what it is exactly?

You mean what I live by? Well, I'm lucky, and I know it. I haven't any quirks or fears or neuroses. But that doesn't mean I am not sympathetic toward people who do have their problems, emotional and otherwise. I guess if I have any philosophy, Alyce, it is that I like to see other people happy. Sounds kind of corny, doesn't it?

Not to me. Nor to those who have

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"Which is which?" asks Victor Mature as he looks at the famous O'Connor twins, Consuelo and Gloria. The girls were set visitors during the filming of "Kiss of Death."

When Vic's boxer, Genius, looks for his master he can usually find him at the telephone. The Mature wires are always busy since Vic's a popular man-about-Hollywood.

benefited by your "corny" philosophy. I've always noticed that you can't hear of anyone's problems without doing something about them.

Well, what's the use of just listening and clucking your tongue? I believe in action.

You saw it overseas. What was it like?

I don't want to talk about it. The real heroes were the ones who didn't come back, or who came back, but without the bodies or minds they had before.

Will there be another war?

Don't ask me. Ask an expert. I know one thing: The next war won't be just a war—it'll be the end of the world.

Do you think being in the Service changed your values, changed you?

Of course. It changed everyone. I think I appreciate certain things more. Like this place I live in. It's just a little house—no mansion—but I'm happy here. It seems wonderful to have even a two-bedroom house. I'm content with that. And I don't have to have a swimming pool and the trimmings. I was without a house, or a home—like everyone else in the Service—for a long time.

I love the way you've fixed your house up, Vic. I remember the first time I saw it. I thought it was nice: New, modern, but like any other nice modern house you see. You've managed to put your own personality into it. That playroom, with its massive gray modern furniture, and the red drapes and the black coffee tables—well, those are your colors. And I noticed the bedroom when Alonzo took my coat. I love that wine-colored wall paper with the black Nubian slaves prancing about. I like the floor to ceiling mirror over the bed. Those things are exotic and colorful. This is your house now, Vic. It wasn't before.

It isn't finished yet. The other bedroom isn't fixed up. But I live mostly in the playroom, the bedroom, and the dining room. Those are lived-in rooms. The only reason I fixed up the living room is because you have to go through it to get to the rest of the house, but I don't use it much. I'll have the rest of the house completed one of these days. There's no rush.

You seem awfully happy.

I am. This is the first house I've ever owned.

Are your parents still living?

My father died several years ago. He was a wonderful man; colorful, dynamic, a real man. My mother is swell, too. She has great vivacity and charm. She's down-to-earth, a thoroughly nice person. She does a lot of social work, you know, but she isn't that "too, too snooty for words" type. She loves laughter; she's fun. People love her; even the nuns get a kick out of her joviality and kidding. She lives in Louisville, Kentucky. My aunt lives with her.

I've often wondered how much money movie stars made out of endorsements. You know, "I smoke blah-blah cigarettes because . . ." You know the deal?

Most people don't understand about endorsements. There's rarely any dough connected with them. Maybe you get a fountain pen for endorsing same, but maybe you only get your picture in the ad for the publicity involved.

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Well, I don't know anything about that. I never had any little dolls or dresses!

No little dolls? Every time I pick up the paper you are out with a "doll."

What's wrong with that? That's one of the nicer sides of this business.

Do you like night spots?

Well, when I pick up the columns, it looks like I live in them. But, as a matter of fact, I spend most of my evenings at home. I love to give small parties—you've been over here, Alyce, you know what I mean. I call up my best friends, and we all get together. Generally a few other people drop by. By midnight, we're having a whale of a time.

Then everyone goes home?

I'd kill them if they did! I never like to go to bed. I just don't get sleepy. I hate people who fold up at twelve.

Do you like to go to parties?

I'm funny about that. I hate big parties and I don't like to go where I don't know people.

Speaking of parties, I hear your doorbell keeps chiming. It looks like one's starting right now.

Let's put on the boogie, let's start things going. LET'S GO! And shut that darned recording machine off!

I think I'll just leave it on so people can get an inside slant on what happens on a Hollywood party.

You turn it off!

Okay, okay! So—it's—turned—off!

The End

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Before you start to glamorize your glance—remember your eyes must sparkle with good health!

The eyes have IT! A shining example is lovely star Mary Anderson, soon to be seen in "Whispering City."

Here's Looking at You

By Anne Ansley

★ The eyes have it! Or if they don't they should—not only because they're the only feature of your face that has extra color, or because they reflect your health, BUT, because if they don't have that look of lure, you're cheating yourself of a prime beauty asset.

Before you can even start to put glamor in your glance, your eyes must radiate with the sparkle of health. So check your diet, hours of regular sleep, and if necessary, consult a reputable oculist about any chronic strain. Wearing properly fitted, attractive glasses could never be as beauty destroying as the results of continuously strained vision—and you can't cover up with make-up, no matter how deftly you apply it.

Like the rest of your body, your eyes work all day. Unlike the rest of your body the tissues and muscles that compose and control them are of such a delicate nature that they demand more rest than just every night's sleep. For a relaxing pick-up, place two little cotton pads, saturated with a boric acid solution, on closed eyelids. After a few minutes you'll actually be able to feel tired muscles relax.

Your very best eyewash is manufactured by your own tear glands. But to help them along, when they're overworked, an eye cup, filled with your favorite lotion, applied directly to the open eye is instantly stimulating, as well as cleansing.

Before any attempts with make-up, check the manner in which your eyes fit the rest of your face. If they seem just a little too close together, or far apart, remember that pencil, mascara and shadow, in a dextrous hand, can minimize the irregularity—as well as add a plus in the look of loveliness department.

Mascara and shadow are potent! If they show, the effect is often garish and far from enhancing. So, don't give your secret away—your eye make-up is an aid to nature, not an addition.

Shadow is meant to intensify eye color —not change it. As a general rule, your best color is that which most closely follows your own eye coloring. Use a very little bit, starting no farther over than the middle of the eyelid, nearest the lashes. Smooth it gently upwards, until it blends with the skin under the eyebrow. When you've finished, even you shouldn't be able to tell where it ends.

Both cream and cake mascara hold the secret to longer, more lush looking lashes. The one caution is to avoid a beaded, artificial look—so use very little on your brush. Work out from as close to the lid as possible, applying more on the lashes fringing the outside corner to make the eyes seem larger. After the first application has thoroughly dried, a second time for emphasis. Never, under any condition, box in your eyes with mascara on the lashes of the lower lid.

Mascaraed lashes that stick together can be separated with an extra, dry brush.

To complete your picture of eye loveliness, frame them with well-shaped and groomed brows. It's a minimum of plucking—just the stragglers on the underneath side. Weird, unnatural shapes are neither dramatic nor appealing—they're just plain funny!

If your eyebrows are short or weak on the color side, a pencil will give added length and a tiny bit of mascara, brushed carefully on the lashes, avoiding any contact with the skin, will bring up the color. In lengthening the brows with pencil, you'll find that if they end on a downward note, there's a hardening effect as well as one that minimizes the size of the eyes. The hint of an upward slant will give a smile to your eyes.

THE END

VALIANT IS THE WORD FOR SUSAN

(Continued from page 65)

role since the near-fatal hunting accident which had left her crippled from the waist down when a bullet had pierced her spine. It was the day she was to learn whether she could pick up her career again. It meant everything to her.

"I was so nervous," Susan later told me, "that for a moment I almost felt like backing out of the whole thing. My hands shook. I didn't think I could go through with it. I was afraid I couldn't do it. I was afraid I had forgotten how to act again. Most of all, I was afraid that people on the set would look at me with pity, and I couldn't stand that. But I forced myself to see it through. In order to give myself the confidence I needed to face everyone, I drove the car myself. Yes, I have a car that is hand-operated, like the ones the paraplegic veterans use. Once behind the wheel, navigating the car myself, some of my independence returned.

"It seemed no time at all, though, before I found myself in front of Columbia Studios, where the picture was being shot. I felt limp and frightened again. It was like going out to the firing squad. 'Well, old girl,' I told myself, 'this is it.' I took a deep breath and told my brother and my aunt, who were with me, that the sooner I got in the better."

Once she was wheeled onto the sound stage, a miraculous thing happened. A set worker, who was preoccupied setting a board up, found his leg grazed by Susan's wheelchair. Without thinking, he grumbled, "Can't you be more careful?"

Susan heard that and her heart soared. "Why, this is wonderful," she chortled happily. "He bawled me out as he would have done to anyone else. He didn't stop to feel sorry for me. I feel better already. Let's get going now!"

With her doubts so quickly dispelled, the first day rolled on with nothing to mar it. Susan's dressing-room was crowded with flowers, not only from the executives and stars at the studio, but from friends like Lucille Ball, Laraine Day, Clark Gable and others who admired the brave little girl who was making a screen comeback in the face of such great odds.

Susan was determined to be as little of a problem as possible during the filming of "The Sign of the Ram." Nevertheless, for all her plucky attempts, certain adjustments had to be made.

Since her accident, Susan has developed an allergy to heat. The studio had special cooling units placed on the sound stage as well as in her dressing-room. Susan's aunt, Mary Carnahan, who is a trained nurse, and her brother, Bob Carnahan, were with her all the time; Bob to wheel and carry her, and Aunt Mary to do the things for Susan that she herself couldn't do. Boss Harry Cohn of Columbia arranged to have Susan's lunch catered in her dressing room, with the food brought from a fine Hollywood restaurant. And a special wheelchair, photogenic and glamorous, was manufactured for her use. Upholstered in a gay, quilted chintz, it was equipped with special wheels to keep it from skidding and overturning. The chair and the clothes that Susan wears in the picture were given to her for her personal use afterwards.

Some of the precautions the studio had planned in order to avoid taxing Susan's frail body, she herself valiantly dispensed with. Because it was feared at first that she couldn't take the strain of sitting upright in one position too long, she was originally supposed to work only six hours a day and no more than five days a week.

But they hadn't counted on the remarkable energy that Susan can muster when she plunges into the work that she loves. She became so engrossed in the picture that she banished all thoughts of herself and insisted upon working until six in the evening and working six days a week. She would get home at seven, tired but too happy to mind, and was in bed by nine.

The studio also had been ready to send the hairdressers and makeup people to her home each morning to prepare her for the camera so that she could have an extra hour of sleep. But Susan eliminated that, too. Her driving force and enthusiasm were such that she was able to do without that extra hour of rest and report at the studio early so that no extra favors on that score would have to be provided for her. It was important to her, you see, that she be treated in as normal a fashion as was possible. The picture that Hollywood figured would take months to finish because of its star's frailty was actually completed ahead of schedule!

It was Susan's indomitable courage that made it possible for her to work at all. Only a year ago, her doctors had been forced to tell her sadly that they didn't think she'd be able to work again. But Susan is a fighter. She knew that, no matter what the doctors said, some day she would—she *must*—act again.

Meanwhile, almost every studio was deluging Susan with scripts. After reading them, she turned them all down.

"The heroines in all of these stories," she told me, "were in wheelchairs. But there was no logical reason for them to be invalided like that. It was obvious that the writers had merely set the girl in a wheelchair because I myself was unable to walk. It didn't make sense to me. Then again, all of these girls were wishy-washy, irritatingly cheerful invalids. If I ever did another role, I wanted it to be a person of force and character.

"Then one day, my good friend Charles Bickford suggested that I read a novel called 'The Sign of the Ram.' I had read so many books and scripts that I was getting bored with them. And I was in a rather blue funk that day and beginning to despair of my chances to face the cameras again. I thought that I had been too hopeful and that I could never make it.

"However, on Charles' insistence I read the book. As I read it I became more and more interested in it. The principal character is a woman named Leah who had a real reason for being in a wheelchair, and the fact that she was in a chair motivated the entire plot. She wasn't a Pollyanna glad girl, either. She was a matriarch who used her strength to become a benevolent tyrant with a tentacle-like grip on her family. She was bent on molding her family to her own desires, and in the end met violent destruction.

"This was meaty! This was a flesh-and-blood character with great dramatic appeal. I was determined that I would play Leah. Even though my doctors were still pessimistic about my chances of working again, I went ahead with plans for 'The Sign of the Ram.' I wanted to have a hand in producing it as well

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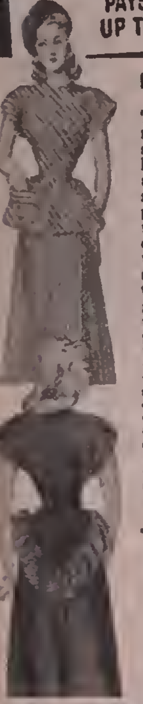

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as playing the lead. It was an ambitious undertaking, and there were times—discouraging times—when I felt that this was nothing but wishful thinking.

"Then one wonderful day last December my doctor, in giving me a periodic check-up, smiled broadly and told me, 'Honey, you can work again!' It was almost like telling me I could walk again. If I'd been able, I would have leaped right out of my chair and danced a jig."

Was it hard to play the whole picture from a wheelchair?

"It bothered me at first, being stationary," Susan admitted. "I couldn't pace the floor or change my position. It felt very confining until I got used to it. I couldn't resort to so many tried-and-proven acting tricks like turning my back to the camera, walking across stage or doing other things actors do to steal scenes. The ham in me was suppressed."

Nevertheless, watch the way Susan steals every scene she appears in!

Working again has done so much to improve Susan's health and her morale, that she is planning to make another picture next year. She is poring over scripts again, and searching for another character of a girl who is confined to a wheelchair but who has a story about her. The choice of roles is naturally limited, but Susan will find it. She's mulling over the prospects of doing the story of Connie Boswell, the girl who wouldn't permit paralysis to keep her from becoming a world-famous popular singer and enjoying a career on radio, the stage and the screen. She is also probing the possibilities of doing the story of Nellie Revell, the newspaperwoman who continued her career even after an accident kept her permanently bedridden.

Already there is talk in Hollywood that Susan's portrayal of Leah in "The Sign of the Ram" may make her a strong Academy Award contender. That very well could be. I have seen the rushes and the girl is wonderful. There is a luminous quality about her that she has never had before and her acting has depth and sensitivity. Fans may come to see her because they are curious to see a girl in a wheelchair. But they will leave the theatre feeling they have seen a fine actress.

Whether she wins the coveted Oscar or not, only time will tell. But she has already won for herself an even greater award—an award for the brand of courage that accepts no defeat no matter how great the obstacle and which stands out with brilliance and strength like shining armor.

THE END

WELCOME, LOUIS JOURDAN!

(Continued from page 40)

you are charming." Her eyes danced.

"No," said Louis.

"Yes," said Quique.

"Non," said Louis.

"Oui," said Quique. And then they were off. . . . Louis and Quique Jourdan, an ideal couple who argue with each other over everything, but their great devotion for each other shines through the argument at all times.

Quique has been in America only a short time. She flew to London from Paris, came to New York by boat, spent a night in New York marveling at the skyscrapers but eager to be on her way to Hollywood and into the waiting arms of her husband.

The Jourdans have finally found a house in Beverly Hills. "We only have one car," said Louis, "a 1940 Packard coupe."

"But," says his lovely wife, "we are waiting for a new Buick conz-conz—"

"Convertible," Louis saved the day.

"Yes, convertible," agreed the charming Mrs. Jourdan. "Then we will ride and see all the sights with the top down."

Louis, although he speaks with a pronounced accent that is completely captivating, is familiar with the English language. His father was a hotel owner in Paris and he met many English people. He also used to travel to London quite a good deal. Quique, however, had a little more trouble with her English, particularly getting used to American slang.

"One evening," illustrated Louis, "Quique and I were coming out of a Hollywood night club with the Douglas Fairbankses and there were several little girls outside waiting for autographs. As we came out of the door, Quique said, 'Oh, these must be the baby-soxers!'"

The Douglas Fairbankses are close friends of the Jourdans. Other friends of the Jourdans are John Pierre Aumont and his wife, Maria Montez; David Selznick and Jennifer Jones, David Niven and pianist Skitch Henderson, and the Van Johnsons.

Both Quique and Louis like to swim and play tennis and pingpong. Although they haven't much furniture in the new house yet, they have acquired a pingpong table and they are delighted with it. They would rather play pingpong than do practically anything else.

The Jourdans love California. They haven't had much free time since they've been together in Hollywood, but they have managed a trip to Palm Springs and Laguna Beach. They're crazy about sun baths. Quique takes one every day in the garden behind the house. Louis thinks she should take up golf.

"Do you play golf?" I asked Louis.

"No I don't," said Louis, "but Quique is a lady. She should play a less strenuous game than tennis which I play, so she must take up golf."

"I don't know whether I will or not," decided Quique.

"Yes, you will," said Louis.

And they were off again!

But they love every minute of it and they seldom are apart except for business. They travel together all the time.

Hollywood and its plentiful food, and the luxuries of life, is a lot different from wartime Paris when Louis and Quique Jourdan were members of the French Underground. They are both deeply grateful to be here.

I thought it would be interesting to inquire into the way they first met and fell in love.

"It was four years ago in Cannes," said Louis. "I was making a picture, 'L'Arlesienne' . . ."

"And I was on a vacation there," added Quique.

"But I didn't like her very much," Louis cut in. "I thought she was, how you say, stuck-up!" Louis Jordan laughed, his teeth flashing at his pouting wife.

"But I notice you kept coming back to see me," said Quique.

"I was just curious," said Louis.

One could see then that a beautiful romance had developed that summer in Southern France—a romance that was to mature in the difficult days of the war

—and see signs of light once again as they journeyed to England and then to America to see their dreams come true.

It's very unusual for a foreign player to be co-starred in his first film but that's exactly what's happened to Louis Jourdan. With Gregory Peck, Valli, Charles Laughton, Charles Coburn, Ethel Barrymore and Ann Todd, he plays an important role in "The Paradine Case," David Selznick's production, directed by Alfred Hitchcock, the master of suspense.

As much as Louis and Quique Jourdan are contented in their new-found fatherland, they still dream of their families and friends. I asked them what they would do if they could do anything they wanted to in the next 24 hours. They said almost simultaneously, "We would go visit France to see our families."

Louis and Quique have gone on a shopping tour since they arrived in Hollywood. During the war years in France they weren't able to purchase clothes to any great extent. "I was with the same pair of shoes for five years," said Quique.

"But now it is different," said Louis. "Since we have come here, we have bought all the clothes we need."

"I never buy clothes without Louis," said Quique.

"And I never buy clothes without Quique," said Louis.

Louis Jourdan likes gray flannel suits. He was wearing a handsome tailored affair the day I talked with them. He's a conservative dresser and his favorite apparel is a dressing gown he bought in London which, as he says, "was, how you say, jazzier than I usually buy."

Louis and Quique are ardent moviegoers. They love to slip out after dinner and take in the nearest movie. "We go up and down to all the theatres," said Quique, "and see whatever picture looks best to us."

I suggested that some day soon when Louis is better known to his host of fans they won't be able to go to a movie so easily that way—that they're apt to be mobbed. Said Louis, "I hope it happens soon!"

Everybody who knows Louis Jourdan admires his talent and anticipates the moment will not be long in coming when the American gals will follow this handsome Frenchman everywhere he goes. I asked if French fans were as ardent in their admiration for their stars.

"No," said Louis, "the French people do not seem to be so interested in the personal lives of the actors. They disassociate the actor from the role he plays in the screen. They are not so much interested in his private life. Here there is more enthusiasm and I like it better." Louis added that French moviegoers are crazy about American actors but don't give their own actors so much of a play. "They love to go to American movies," said Louis.

The Jourdans are very frank with each other. They speak their minds always. "Sometimes I think we are too frank," said Louis. "We open our minds to each other completely and sometimes we hurt each other that way, but I suppose it is better to be frank."

Louis Jourdan is only twenty-five years old, but he reached stardom in French pictures at a very early age and he is, therefore, more mature than the average man of his age, particularly since his experience in the French Underground.

The Jourdans love to dance and to have dinner with their friends. Louis likes to eat everything. As Quique says, "He also likes to cook everything."

The Jourdans can't get over certain things about America. "For one, the police officers are so nice. They stop you and say they're very happy to have you in their country—but at the same time they give you a ticket for speeding. But you don't mind—they're so nice and polite about it all."

Another thing that strikes them funny about Hollywood, as Quique says, "Everybody calls each other darling. They say, 'dar-ling, how are you?'". I tried to explain that the term of familiarity would be said much the same as you would say, "Glad to see you, old boy."

Louis and Quique are enthusiastic about their future in America. They plan to become citizens as soon as things straighten out with them. At present they are here on a quota from France.

One of their forms of diversion is flying, for since Skitch Henderson, who is such a good friend of Louis's, was a pilot during the war and is a flying addict himself, Louis has been forced to go along with the idea. "Skitch took me up the other day," said Louis. "My stomach does not understand that sort of thing. Skitch did all his loop-de-loops and tricks but I did not like the idea very well."

"I do not want Louis to fly any more with Skitch," said Quique. "That Skitch flies just the way he plays the piano—all over the place and very well, but it is not for people who aren't able to do it."

Louis Jourdan is working hard. He's taking speech lessons; studying music even more thoroughly, and has just begun work on his second starring role with Joan Fontaine in "Letters From an Unknown Woman."

Louis has to work twice as hard to learn a part because he's learning English at the same time. Louis is not going to take advantage of his foreign accent. He is interested in succeeding as a fine dramatic actor, not as a handsome fellow with an intriguing and charming French accent.

Good luck to Louis and Quique Jourdan. American audiences, we predict, will love him and will take Quique to their hearts too, as his wife. Because America welcomes hard-working, sincere and honest people and the Jourdans are all these—and more!

THE END

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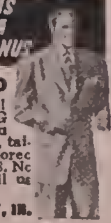

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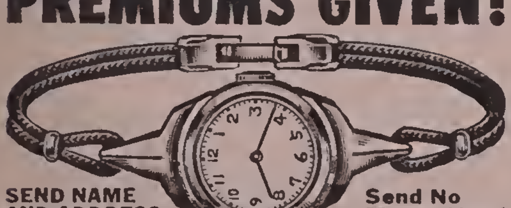

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BETTE DAVIS' NEW LOOK

(Continued from page 58)

she was born. Before that event, Bette and Bill were positive that the baby would be a boy. Just to be on the safe side, however, they spent one evening discussing possible girls' names. At first they thought Deborah would be perfect, but Bette hesitated because, though lovely, it was not especially in keeping with either Bette's or Bill's background.

Bette's sister is named Barbara and has always been called Bobby in the family, so Bill suggested that a hypothetical Sherry daughter be named for her aunt. Just before Bette went to the hospital, Bette's mother said wistfully that—if the baby were a girl—it would be nice to include "Davis" as a middle name.

So the young lady arrived under full title. To avoid having two "Bobbies" in the family, Bette decided to use the baby's initials, B. D., for short, but to write it "Bede."

Miss Bede Sherry started life, according to friends who saw her, as the small counterpart of her mother. Bette insists that—aside from the baby's enormous blue Davis eyes—she looks more like herself than she does like any older member of the family.

From the beginning, Bede has used her hands with all the aplomb of a pantomime artist, and she was not a month old before she learned to pinch bits of her dress fabric between thumb and forefinger so as to flutter her skirts. She likes to watch her hands, and even when she is paying no attention to her fingers, they assume pleasant poses of their own accord.

"Exactly like Bette's hands," says Bill Sherry.

"Exactly like Bill's hands," says Bette.

If Bede has inherited the artistic talent, both dramatic and pictorial, to which she is entitled by birth, she should make that genius of versatility, Leonardo da Vinci, seem colorless.

It won't be long before Bill Sherry's snowscapes, still life studies, and seascapes will be as widely known as those of any modern painter you can name. During the recent Laguna Art Festival, he exhibited several paintings, one of which was purchased by Rosalind Russell.

Bede likes to watch her father at work, a fact that has given rise to a kidding bet between Bill and Bette as to whether Bede will first say "Daddy" or "Mama." Bill keeps the baby with him as much as possible, taking no chance—he says—of losing the bet. Friends are making book that Bede's first word will be "paint!"

Not only is Bede getting an early art training, she is developing a social sense as well. By the time she was three months old, she indicated her pleasure at being propped up by pillows in the corner of the living room lounge in order to listen to the conversation of her elders to which she gave every evidence of following with interest, turning her head from side to side to study the expression of a speaker, and grinning along with the rest of the company when something funny was said.

When describing this antic, Bette is always careful to qualify it with the words, "All babies do that, of course, so it isn't at all remarkable. She's just normal."

Bede's being included in the family circle from the beginning of her days of simple perception is part of the training in which Bette believes. Bette's own childhood was spent in awe of her father, a New England gentleman typical of his time, who believed that children should be seen and not heard, and then seen only on special occasions.

"I want my daughter to feel, from earliest memory, that she is a part of the family group, that she *belongs;* that she is wanted and has importance to us. I think that the sense of being integrated is one of the most precious things that parents can give a child," Bette says.

Bette has many other plans for her daughter's preparation for life. Miss Sherry is going to be exposed to sports as rapidly as her development warrants. Bette told her husband one afternoon, after having watched him swim out to a landmark in Laguna Bay and back again with small Fay in tow, "I'm sure you'll have Bede swimming before she's two and diving before she's three."

Bede is also going to be taught tennis by her father, a crack player; she will be instructed in horsemanship when she is a little older, and she will eventually learn how to play a skillful game of bridge. "Because," says Bette, "if she swims, plays tennis, dances, and plays bridge, a girl is always at ease in any company. It gives a person an inner security, a conviction of being able to join in creditably with any group. And that inner security *is* vitally important."

Going deeper, beyond mere social considerations, Bette has set herself to the task of teaching Bede the difference between fear, both mental and physical, and the proper respect due natural forces.

Bill Sherry, who is a powerful swimmer, has a healthy regard for the power of tides and the angry ocean. Bette would like that attitude to be inculcated in Bede, both literally and figuratively, so that she will trust life as a good swimmer trusts the sea, yet treat it with the same knowing wariness.

Bede will be exposed to music lessons and dancing lessons, not because Bette believes such things to be necessary, but only because wide training will help Bede to find herself. Bette thinks that every girl should have ballet lessons; if the family can afford the training, well and good; if not, Bette thinks that a teen-age girl should take a job to earn her own dancing lessons.

Finally, Bette hopes that her blue-eyed daughter will have a good sense of humor. "Partly, a sense of humor is developed by the family in which one lives, and since she's going to live with us, she'd better acquire a good one to protect herself," Bette says laughingly. "However, in the last analysis, I'm afraid that a sense of humor is a thing that one either has or hasn't, and that's an end to it. To judge from Bede's inclination to burst into a broad, bright grin at adult nonsense, I think she's catching on fine."

Bette and Bill are not gagsters, not punsters, but humorists who indulge in a swift, almost whimsical sort of play that is wonderful if one gets it, bewildering if one doesn't.

Coming back from a motor trip one Sunday, they stopped in Palm Springs for luncheon. They were hungry, so ate more than usual, then re-entered the car feeling as stuffed as a pair of Christmas geese.

Ten minutes later Bette said, deadpan, "I'm hungry."

"Glad you mentioned it," said Bill, taking it up. "Me, too. Good thing I brought that picnic lunch." He nodded

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toward a phantom wicker picnic basket.

"Would you like a sandwich now?" inquired his dutiful wife. Bill said yes, if she would join him.

"By all means," agreed Bette, selecting—from quantities of Walter Mitty delicacies—a pair of smoked humming bird tongue sandwiches. She passed one to Bill.

"Thank you," he said, accepting it with his right hand while steering with his left. "Coffee would be wonderful with this. There's a thermos in the top compartment of the hamper."

Bette went through a great business of closing the lid of the hamper, opening the top section, and extracting a two-quart thermos bottle.

This sort of thing can go just so far, but Bette is mistress of the whimsical climax. When she started to pour the mystical coffee from the thermos, she paused, stared at the invisible object in her hand, and told Bill in shocked discovery. "This thing has no coffee in it. It's filled with baked beans."

That broke up Mr. Sherry, who hopes that—in time to come—such antics will also interest his daughter.

Although Bette is determined not to be sentimental about her child, she has been caught up in occasional breathtaking moments of emotion. One of these occurred when she received from rationed, hard-pressed England, a hand-crocheted dressing sacque and a hand-knitted robe. The enclosed card touched Bette to the heart. The donor had written, "I'm sorry not to have finished this present more quickly, but I had to wait several months for my ration of yarn."

In addition to all of their plans for Bede's future, Bette and Bill have some vital plans of their own. At present they are in the market for a ranch, somewhere in the southwest, which can be purchased at a sensible price and which can be made into a paying proposition.

Bill has had ranching experience, so the Sherrys plan to raise Herefords or some such breed of blooded cattle, and to live the usual life of ranchers.

Although "Butternut," Bette's well-loved New England home has been sold, Bette retains the huge studio building which she calls "The Barn" and will use it always as a winter ski lodge. "Between New England, Arizona, and Southern California," Bette says, "Bede should have a well-traveled childhood."

Casual as Bette is determined to be—as much to her own amusement as to the partisan amusement of her friends—it is plain in everything she says and does that her marriage to Bill Sherry and her motherhood of Bede are the crowning experiences in a stupendously successful life.

When a fellow actor on the set of "Winter Meeting" asked Bette how it felt to be a mother, she said matter-of-factly, "Pretty usual. You know, motherhood is a rather well-established tradition; it has happened to millions of women."

But she added with a twinkle, "I still can't quite believe that Bede is mine. However, since she is, I suppose it's all right for me to say that she's pretty nice, and we like her a lot!"

THE END

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SLEEP, MY LOVE (Triangle) . . ◆ ◆ ◆

Colbert and Cummings in "Sleep, My Love."

This is a genuinely exciting and entertaining picture; one that kept your reviewer sitting at the edge of the seat with suspense and made her hands cold and clammy until the end.

Claudette Colbert is, as always, wonderful. She brings all her natural charm to the role of Mrs. Alison Courtland, the wealthy wife of Don Ameche, and her transformation into a fear-ridden, hysterical woman is one of the finest of her career.

Don Ameche is chillingly menacing as her diabolically clever husband who is slowly driving her insane and to suicide so that he can inherit her wealth and marry Hazel Brooks, who plays Daphne, the photographer's model, the siren, with icy passion. She is aided by George Coulouris, the photographer who masquerades as the frightening, phony psychoanalyst.

Robert Cummings is consistently believable as the man who saves Claudette, and there is a stunning performance by Queenie Smith, who plays the half-witted wife of Coulouris.

This has all the elements of suspenseful drama—and everyone plays his role with a sustained menace that never lessens until the very end. See this picture!

THE BISHOP'S WIFE (Samuel Goldwyn) . . . . . .◆ ◆ ◆

The Bishop's Wife meets a handsome angel!

The realm of fantasy has descended again on Hollywood and the result is an utterly charming picture. Robert Nathan's novel, "The Bishop's Wife," has been brought to the screen by Samuel Goldwyn. You remember the story of the young clergyman, his wife and the heavenly interloper who comes to the rescue of the young couple during a crucial period when they're almost split by the husband's neglect and mutual misunderstanding.

Henry and Julia Brougham were a happy couple when he was a struggling clergyman in a slum parish. When they acquire an imposing home and he becomes Bishop of a wealthy parish, they begin to grow apart. Julia misses their old friends and Henry is too busy trying to raise funds for a new cathedral to have much time for his wife. Finally, in desperation, Henry prays for help. A roguish angel named Dudley arrives on the scene to become the answer to Henry's prayers.

David Niven as the young Bishop will surprise you. This is a far cry from his debonair pre-war roles. Loretta Young is David's wife and Cary Grant as the angel with a gleam in his eye is the most revolutionary bit of casting we've seen.

THE TREASURE OF THE SIERRA MADRE (Warner Brothers) ◆ ◆ ◆

Don't miss "Treasure of the Sierra Madre."

It is not surprising that Warner Brothers has struck gold with "The Treasure of the Sierra Madre." They have taken a wonderful story by B. Travin, put it in the capable directing hands of John Huston and cast Humphrey Bogart, Walter Huston and Tim Holt in leading roles. The combination clicks immediately.

The story is not a pleasant one. Huston is Howard, a grizzled old prospector whom Dobbs (Bogart) and Curtin (Holt) meet in a flop-house in Tampico, Mexico. During a long-winded conversation, the three discover a mutual interest—gold. They combine forces and go into the Mexican hills hoping to hit pay dirt. Bickering among the three begins even before they strike it rich and when gold is finally discovered, suspicion and greed lead to hatred and murder. In the end, nature cracks back at the trio and Huston is the only one who realizes the humor in the great joke played on them by fate.

The picture is well acted, directed. Surprising is Tim Holt's sympathetic portrayal of Curtin. Huston never fails to turn in an excellent performance and of course Bogart, given a good role, is always fine.

ROAD TO RIO (Paramount) ◆ ◆ ◆

The boys are at it again in "Road to Rio."

The "Road to Rio" is paved with laughs and good fun, and those two master comedians, Bing Crosby and Bob Hope, make every step of the way a fresh chuckle—even when their material is not so fresh.

To summarize the plot of this trek South of the Border is beyond my writing power. It's as mad as the Hatter in Wonderland. Roughly speaking, "Scat" Sweeny (Bing) and "Hot Lips" Barton (Bob) meet the beautiful Lucia Maria de Andrade (Dorothy Lamour) on the boat where they are stowaways and find her a victim of hypnosis under the domination of her wicked aunt.

When Lucia is normal, she makes love to "Scat" and "Hot Lips"; hypnotized, she despises, hates, loathes (in that order) both of them. Between trances, she is being forced into an unwanted marriage by her scheming aunt.

Laughs later, and in the proverbial nick of time, the boys save her and she is married to Bob (or is it Bing?) but he too has her hypnotized by the same low methods used by her aunt.

The scene in which Bob does a Carmen Miranda (see page 70) had this reviewer in the aisles. In the "Road" tradition, the two zanies kid everything, everybody, and if you like this sort of buffoonery, you're in for a treat.

MOURNING BECOMES ELECTRA (R.K.O.) ◆ ◆ ◆

Redgrave, Russell are superb in "Electra."

This is an epoch-making picture and we are convinced that in years to come, it will be looked upon as a motion picture classic—a picture that will live as long as the movies. It is a faithful transference to the screen of Eugene O'Neill's Theater Guild play which is based on the Greek tragedy of Electra, the girl who was in love with her father. And tragedy is what it is—this grim story of the Mannon family who are doomed because they are cursed with the strain of perversion.

No synopsis could simplify the entangled web of the lust and hatred, the murders and suicides and the turbulent drama of this soul-searing picture. It takes nearly three hours to unfold and it is a shaking, devastating experience.

Acting honors are pretty equally divided, although Rosalind Russell is the most unforgettable. For years everyone has acclaimed Russell as a good actress—now she emerges as a great one.

Michael Redgrave as Orin, the tortured son of the Mannons, takes the male acting honors. Newcomer Leo Genn, however, scores a real triumph, and we predict stardom for him very soon.

"Mourning Becomes Electra" is a distinguished picture; it is honest, gripping, dramatic, but is definitely not for children nor for those movie-goers who, perhaps libelously, have been gauged at 14-year-old mentality level. I urge you not to miss it, as it is an experience in picture-going that you will long remember.

SONG OF MY HEART (Allied Artists) ◆ ◆

For lovers of music: "Song of My Heart."

The life of another great musical genius has been brought to the screen. Despite several obvious deviations from the accepted version of the life of Peter Tchaikovsky, "Song of My Heart" is a moving and frequently inspiring picture.

The story tells of the struggle of the young Russian composer who is harassed by poverty and an unhappy marriage. Princess Amalya meets and falls in love with Peter, offers him a haven in her Italian villa; with financial security, he can continue to write music. The affair is interrupted by her father, the Grand Duke; Peter leaves for a concert tour of Europe. When he returns successful, the Grand Duke gives his consent to the marriage of his daughter and Peter. The Princess goes to her lover immediately only to find it too late—Tchaikovsky is dying.

Frank Sundstrom as Tchaikovsky plays his role with sensitivity and restraint and Audrey Long's Princess is truly charming. But the high points of the picture are reached with the music—which is wonderful! For lovers of music, the excerpts from Tchaikovsky's Fourth and Fifth Symphonies and the ballets from the Nutcracker Suite and Swan Lake will provide a rewarding evening's entertainment.

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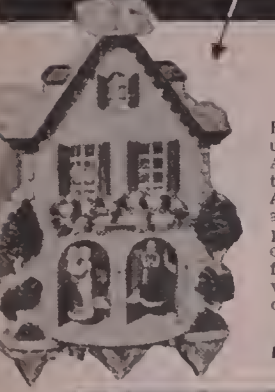

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THE REVIEWER'S BOX CONTINUED

"Good News" with Allyson, Lawford is swell.

GOOD NEWS (M-G-M) . . . . ♦ ♦ ½

On a wave of nostalgia that takes us back to 1928, comes this college musical full of charm, nonsense and such lovely melodies as "The Best Things in Life Are Free."

June Allyson will surprise you (as she did all of us) when you see her as Connie, the little librarian who is working her way through college, dancing and singing and investing the winsome heroine with plenty of hotcha—or whatever they called it back in 1928!

Peter Lawford is swell, too, as the rah-rah campus menace; the football hero who gives his all for dear old Tate College. He does a French lesson with June that is a knockout for charm and vivacity.

The plot? Well, there isn't much to speak of, but who cares? You'll adore Junie, who was never sweeter; Peter, who was never more romantic; Joan McCracken, who is a talented recruit from the stage success, "Oklahoma"; and Mel Torme, who sings in a velvet falsetto that is plenty appealing. This is good, bright entertainment—all this and Technicolor, too! You'll get a big kick out of this—even though you don't remember those rip-roaring days of 1928. If you do remember, you'll have fun recollecting.

Lana and Spencer star in "Cass Timberlane."

CASS TIMBERLANE (M-G-M) . . . ♦ ♦

If you've been wondering what Hollywood would do to Sinclair Lewis' "Cass Timberlane"—wonder no more! You're going to enjoy seeing Spencer Tracy as Cass, and Lana Turner as his youthful wife, Virginia.

It's not quite the December-May romance that you may remember in the novel; but the story of the small-town judge who falls in love with the gay, beautiful girl from the wrong side of the tracks remains the same.

After Cass and Virginia marry, life should be beautiful for all concerned. It is—for a while—until boredom with easy living overcomes Virginia, and jealousy shows its ugly head to Cass.

You'll adore Zachary Scott as Brad Criley, the handsome playboy who has fun romancing, dancing and trying to win Virginia's affections. Sharp, biting characterizations of the townspeople are beautifully but briefly played by Mary Astor, Albert Dekker, Margaret Lindsay, Rose Hobart and Selena Royle. But it's really Spencer Tracy's picture.

The film won't win an Award, but that fact shouldn't keep you from having a pleasant evening's entertainment when the film shows at your local theater.

Conflict in "If Winter Comes": that's all!

IF WINTER COMES (M-G-M) . . . ♦ ½

The novel from which this picture was made was a best-seller after World War I; and as a silent picture it was a great success. Unfortunately I can't say as much for the new version; in spite of the fact that the inimitable Walter Pidgeon plays the hero, Mark Sabre (in the first version Sabre is an idealist; in this he seems just not bright), and the luminous Deborah Kerr plays Nona Tybar.

Certainly the English people in "If Winter Comes" have none of the integrity and dignity of the folks in "Mrs. Miniver." In fact, they're a depressing lot of gossips and evil-minded bigots.

And Mark Sabre, who is depicted as a paragon of goodness and kindness, certainly had a lot of enemies. His publishing colleagues detested him to the point of intriguing to throw him out of the firm. His wife had no love for him; only possessiveness, and in the end she was glad to get rid of him—even Nona, who loved him so selflessly, married another man before the story opens.

A uniformly good cast tries hard with "If Winter Comes," but it remains a bleak, depressing little picture with any promise of Spring a false one.

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MONSIEUR CHAPLIN

(Continued from page 21)

Now when I yell, I yell! I heard later that workmen over in Honolulu knocked off early—there's a difference in time, you know.

The silence was terrific. You could hear the jaws drop. Nobody yells on a Chaplin set, not even Mr. Chaplin.

Chuck came over, in that exquisite ballet-dancer gait of his. Pleasantly he asked me, "What was that, m'love?" (Chuck called me "m'love" during all the twelve weeks we worked. It's his term for Annabella—in the picture.)

So I explained. People who aren't geniuses get hungry at noon. Every other place I'd worked somebody like an assistant director yelled lunch, and there was lunch.

Chuck thought it was a wonderful idea. He couldn't imagine why somebody hadn't told him about it before. So for the duration of the picture, I called lunch. And now that I think of it, maybe that's the reason the crew and other members of the cast used to insist that I come around to the set even on the days I didn't appear in the script!

One of the first scenes I played with Chaplin called for a bit of tricky dialogue. As my husband he plays the role of a sea captain and greets me with a staccato sentence, involving sou-wester and every polysyllabic nautical term there is. He did the take perfectly—but I realized something that hadn't occurred to me before.

Sublime master of pantomime that he is, Chaplin still finds the spoken word a new medium. He could have spared himself that tongue-twister—after all he wrote the thing, didn't he?—but because it was right he kept the lines, lines for which he had to gather up a bit every time he saw them coming. Chaplin doesn't spare anyone, even himself.

After a few days, Chuck asked me if I didn't want to stay and see the day's rushes.

We'd talk about the scenes and he honestly seemed interested in my reactions. And while we were talking, he taught me things about show business I'd never thought of before. He knows every trick of the trade.

One day I brought my three-year-old daughter, Melodye, down to see me work. I think Melodye's pretty special, but then, of course, I'm her mother.

I'd known that Chuck liked and understood children because I'd seen him work with little Allison Roddan, who plays his son in "Monsieur Verdoux." But after all, movie time is money and Melodye was told that she could look—but she must not be heard.

Melodye is smart but she can't read. So she didn't know that the quick-moving little man with the thatch of silver hair and kind, freckled hands was a great artist, alone in his field. She wasn't awed; nobody remembered to tell her.

So we all knocked off for the afternoon, while Chuck and Melodye got acquainted. It was the day when a nightclub scene was scheduled, and the dress extras and the Can-Can chorus and the waiters and orchestra stood around—at union wages—and watched the pair of them have a delightful time, playing pixy. Mr. Chaplin, who's quite an intellectual, believe me, was as simple and unaffected as Melodye. It takes a little kid to be that way—or a big man.

Chuck taught me a lot. He's a genius. But the nicest thing he taught me was that a genius can be a good guy.

THE END

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MY FAVORITE DESIGNER IS EDITH HEAD

(Continued from page 17)

Deflation replaced my elation. At that moment I made up my mind to let Edith design my wardrobe from that day forward. Obviously it was part of my job to dress more dramatically for public appearances.

When I contacted Edith, she was sympathetic but she pointed out that I was just too deep into a tailored pattern.

"Well, they're neat and of good material, aren't they?" I said in a last loyalty.

"But they're too stern, too grim," she replied firmly. "Your clothes can be simple and tailored, but they can be feminine and exciting too."

That session marked the turn in my wardrobe reputation—I had found my favorite designer.

Then came a picture in which I portrayed a glamorously dressed young woman. Edith's costumes for "Lady Eve" made fashion news. Once you've felt the pleasure of introducing clothes which set a new fashion trend, you become much more conscious of fashion.

Is it any wonder that after "Lady Eve," I insisted that Edith Head be written into every motion picture contract I signed? Special arrangements were made with Paramount Studios where she is now head costume designer.

Our friendship, too, has grown steadily during the years. She doesn't restrict my tastes; she just makes me ask this question of every costume, "Is it exciting as well as in good taste?"

For many years, I have been fond of jackets called "wind-breakers." They were designed originally for rough sportswear. But they inspired her to create a new type suit. Although we introduced it in "Lady Eve" several years ago, the magic of the name Eisenhower makes it really tops now.

It is always a feature of my wardrobe. Only recently Edith made eight new suits in that silhouette for me. They're all in gabardine, but in different colors. I wear them matched or mismatched giving me quite a variety—64 outfits to be exact.

The influence of that old wind-breaker is found in my hostess gowns and even in my evening gowns. My favorite hostess gown is of white wool with a full, sweeping skirt topped with an Eisenhower jacket effect. Then I have a gold lamé evening gown with the same basic design except that the jacket is open, revealing a gold brassiere and my bare midriff.

Edith stylizes suits so they're women's suits without a suggestion of men's wear. For evening, she feels you should go dramatic and daring. I'm delighted to do so.

For my recent Lexington production "The Other Love" at Enterprise Studios, Edith designed a harem dress in black crepe with an Oriental design band of gold bugle beads. The skirt was slit up to the knee and when the bolero jacket was removed, the gown was daringly decollete. I was afraid the top wouldn't stay up! But of course Edith fixed that.

Another dress was white chiffon draped across one shoulder, around the bodice and then it fell into a graceful, full skirt. For the exciting premiere of the picture in London, she designed a full black satin skirt and a turtle-necked blouse which was embroidered with gold sequins in a wheat design from the waist to the shoulders.

She didn't neglect my suits for the picture either. I took some of them with me on my European trip. In London, at the request of some newspaper women, I modeled them all in my hotel suite. In London, the suit center; imagine!

What they liked best are the touches Edith gives. Blouses with turtle-necks, monograms on everything; "Missy" (my nickname) appliqued on one blouse; a tie on another or a fringe treatment on yet another.

Long ago, I was the woman with a suit mania and Edith was the one with a dress mania. We've changed each other. Today, Edith is a tailored woman. She wears smart clothes. Everything she has from nightgowns to suits features two sets of pockets. She carries two watches—one to tell California time (she's a native and an ardent one) and the other to tell time wherever she may be at the moment.

Time was when she wouldn't wear jewelry of any description. I inveigled her into it when I gave her a gift of a heavy gold bracelet with antique gold coins attached. She was so intrigued she had one made for me. We've been giving each other jewelry featuring gold coins ever since, most of which we design ourselves.

Only recently she gave me two coins —a thirteenth century gold quarter-ducat and a fifteenth century gold ducat. They were framed tightly on stylized stick-pins about three inches long and connected with a fine gold chain about four inches long. Along with the gift, she sent a collection of sketches showing how they could be worn crossed or apart as lapel ornaments, on cuffs, on the left sleeve, on a purse, a head scarf, or on a hat if I ever wore one. I asked Edith to make some sketches of how these coin-pins are used so you could see them.

Edith won't let me wear glitter except come Christmas when she relaxes and gives me gifts such as a jeweled sweater or a jeweled monogram or something else that glitters out of this world.

I've had fun trying to think up gifts to equal her flights of fancy which make simple things take on such excitement. I've designed for her gold hooks and eyes and tiny gold safety-pins mounted on studs for her blouses. I added a large lapel pin and cuff-links of the safety-pins. I gave her safety-pins in the form of earrings, and she loved them. I felt I'd won a great victory since she'd refused to wear earrings before.

Although Edith likes me to be glamorous, she is always scrupulously aware of what the story calls for. In "My Reputation," Edith could have displayed her designing abilities by producing a fascinating wardrobe such as I wore in "The Other Love." But her artistic integrity wouldn't let her. My costumes were good—but sensible, practical and typical of the part which was a Lake Forest matron. Edith Head dressed me as one!

For my private wardrobe, she keeps in mind the Barbara Stanwyck who basically likes clothes neat, tidy and plain.

She doesn't try to make me wear a hat. I doubt she ever will. The only time Edith wears a hat is when she's attending an important fashion show in New York City. She doesn't like them either! Now do you see why she's my favorite designer?

THE END

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Toronto, Canada

Hartman's a Hit!

Don Hartman gets my bid for Hollywood's wonder man of the year. His "It Had to Be You" is really out of this world. The entire picture is wonderful, so delightful and relaxing. I especially liked the teaming of Ginger Rogers and Cornel Wilde. After seeing "Amber," I had begun to question Mr. Wilde's acting ability, but "It Had to Be You" removes all doubt. That man can act! As for Ginger, she has never been better and this is her best role since "Vivacious Lady." She, too, is excellent. Thanks, Don Hartman, for giving us such a swell picture when we need it most.
Cpl. Charles W. Hughes
Tucson, Arizona

Why Not Whitewash the Movies?

I am writing Movieland to let you know what many of my friends and I think about "Forever Amber." I have heard that this picture should never have been filmed and I thoroughly agree. Just seeing Linda Darnell in the role of Amber gave me an odd feeling because I have always liked Linda before. Now, I don't know. Why can't the producers show more pictures about life as it should be?

Teen-agers are beginning to look forward to pictures like "Duel in the Sun" and "Forever Amber." Sometimes the pictures are so suggestive it's embarrassing to go with a date. Come on, Hollywood. Do something about it!
Teen-Age Club Members
Roanoke, Virginia

Three Cheers for Livesey

Only recently I saw "I Know Where I'm Going," an outstanding new Scottish fantasy. Though all the stars did a grand job, there was one I thought topped the list and all my friends thought so too; so being a Movieland fan, I thought I'd let you know my feelings about Roger Livesey. He's my idea of star material!
Lorna Jackson
Douglaston, New York

Address all letters to Editor, Movieland, 535 5th Ave., New York 17, New York.

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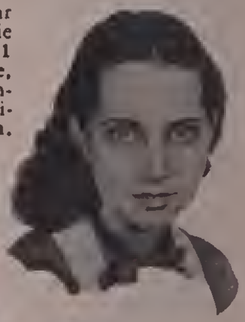

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How to get rhythm
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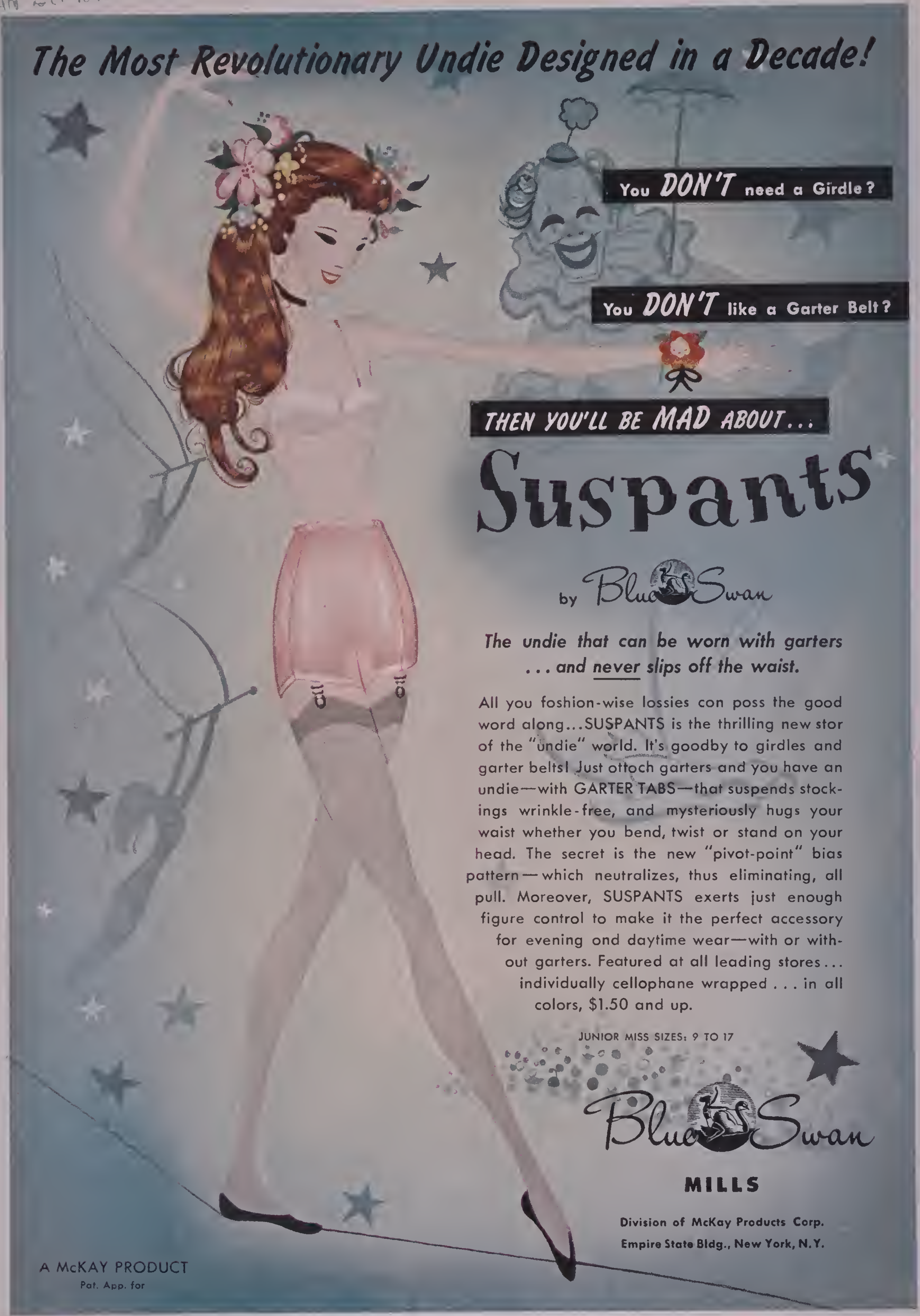

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Vol. 6
March, 1948
No. 2

MOVIELAND

Cover photo of Lana Turner by Eric Carpenter, M-G-M Studios. For exclusive story of why Lana and Ty agreed to disagree, see page 56, this issue.

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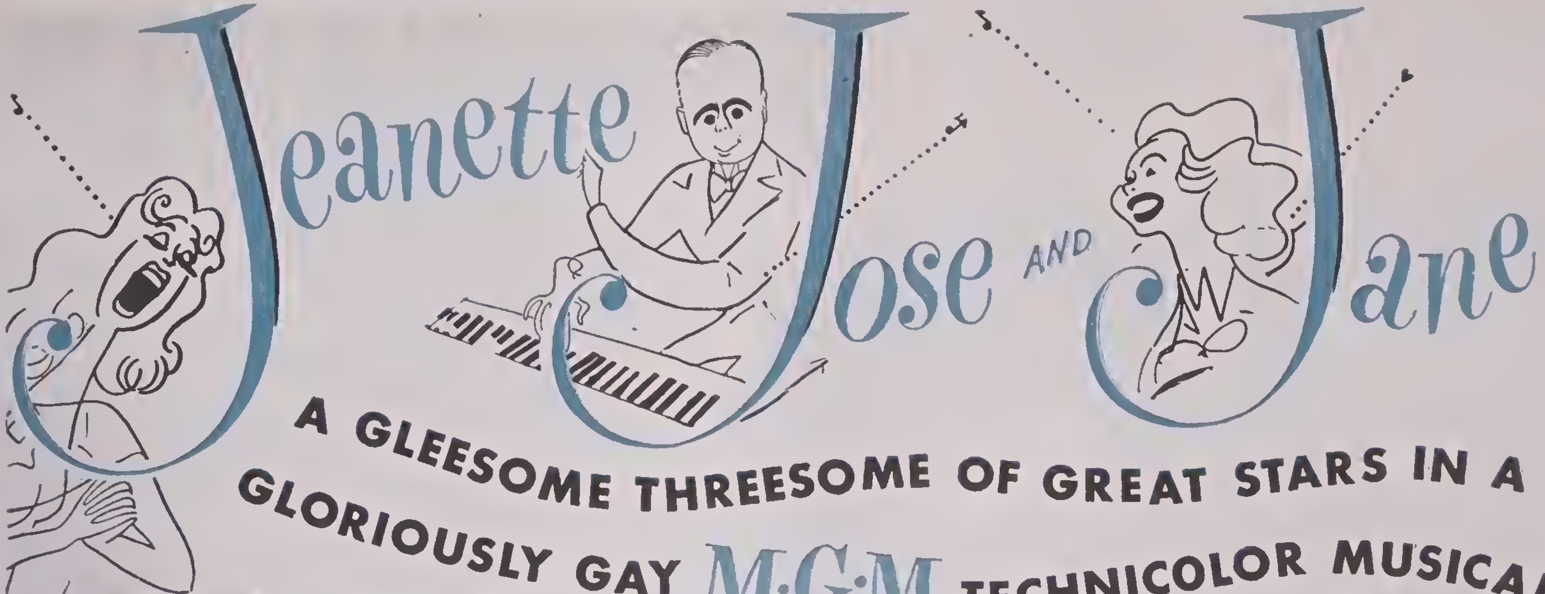

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· A METRO-GOLDWYN-MAYER PICTURE

HEAR THE "DICKIE BIRD" SONG!

Inside Hollywood

BY BEATRICE LUBITZ COLE

At Ciro's Pat Knight and Cornel Wilde try to spike divorce rumors but without success. After a short visit, Pat returned to New York.

Football fan Margaret O'Brien is all eyes—and ears—as she listens to Notre Dame's star, Bob Livingstone, at Chanteclair.

Cute Sue Carol Ladd had a new hair-do to wear with her feather hat the night she and Alan Ladd entertained friends at Ciro's.

The busy whirl of gay Hollywood parties has your favorite reporter bubbling—with news

★ We understand that Hollywood's most eligible bachelor is growing cautious with his lady loves, after a fling with some of our top glamor babes. Now we hear that his present feminine choice is being driven by his chauffeur, who keeps an eye on her movements when the master's not around. After meeting a fellow at lunch for business purposes, she exited through rear of the restaurant, came around the building, and emerged on the parking lot alone.

* * *

Joan Blondell seems to have taken a sudden revived interest in her screen career. Could it have anything to do with husband Mike Todd's recent declaration of bankruptcy?

* * *

We understand that one of the top scenes in the Judy Garland picture, "The Pirate," had to be snipped, and but pronto, after the big bosses got a look at it. Too sexy.

* * *

One of our top romantic male stars had to do a love scene with a newcomer to films. Fearing the young girl would be nervous in her first woo-pitching before the camera, he went out of the way to make her feel at ease. Scene called for him to kiss the side of her face, then nibble on her ear. During the first take, he became aware of some strangely familiar perfume, which he couldn't identify. He also failed to do so on the second. Then he found the girl, just before the scene started, had calmly parked her chewing gum behind her ear.

* * *

Jimmy Durante, discussing Notre

Finish of Jeanette MacDonald's new film, "Three Daring Daughters," calls for a Ciro celebration with husband Gene Raymond.

Among interested observers at the Gregory Peck presentation of "Angel Street," are his wife Greta and friend Joseph Cotten.

Now that "Sleep, My Love" is completed, Bob Cummings has time to treat his pretty wife, Mary, to a bit of dining, dancing.

Dame's great football teams with a group of pals, said, "But the school is not the same without Rock Nuteny." The friends waited for him to catch his own error without success. Finally one suggested, "Why don't you try Knute Rockne?" Said the Snozzle, "Now who the heck is he?"

* * *

We wouldn't be surprised if a battle took place between RKO and Anne Jeffreys, who feels she's served her apprenticeship in pictures and should be given top roles. She's now turning to Broadway with more than casual interest as the happy hunting grounds for her talents.

June Allyson looks dreamy-eyed while Dick Powell keeps a stern look-out for a sudden opening on Ciro's crowded dance floor.

Little Lindsay Diane Briskin is completely fascinated by her first birthday cake. Helping her to celebrate the occasion are mother, Betty Hutton: daddy, Ted Briskin.

A perfect hostess, Lindsay Diane serves a piece of cake to one of her party guests.

Dancing, romancing at Ciro's is a pleasant pastime for Olga San Juan, Edmond O'Brien.

Martha Vickers and her mother stop to say hello to Richard Ney as they leave Ciro's.

Inside Hollywood

continued

Intimates of Ronald Reagan and Jane Wyman do not believe that their marriage split-up will last. The trouble can be laid to Jane's physical condition after finishing her last picture, "Johnny Belinda." While working, Jane eats little; loses weight; and becomes run down physically. "Johnny Belinda" was unusually exacting, as she didn't have a word of dialogue in the picture, and had to get over her entire characterization through gestures and facial expression. Then too she started to work not long after she lost an expected baby. Intimates expect that when she's had a rest and returned to normal, she'll not only come back to Ronnie, but come back running. Meanwhile, sympathy in town goes to Ronnie, whose life in the film colony has always been exemplary.

* * *

Billy Gilbert, whose sneezing brought him fame and fortune on stage and screen, has picked an apt title for the autobiography that he's writing. It's called "Gesundheit."

Mickey Rooney was none too pleased over that very candid word portrait of him that appeared in one of our top weekly magazines. Thing about which he was most concerned was not the play the article gave to his premarital wolfishness, but to the fact that the author didn't take his song writing seriously.

* * *

Most amazing change to come over any star in Hollywood of recent date is in Errol Flynn. Since the birth of his last child, he's turned domestic with a vengeance. He's seldom seen on the night club circuit, where he used to make news regularly. When he's seen in public, it's almost invariably with his wife Nora. About two years ago, Errol informed the press that he was turning over a new leaf. Said he, "I'm not becoming a new Flynn, but a more cautious one. In the whole history of the Mocambo, just one egg has been thrown; and it caught me right in the noggin. I figure a guy with that sort of luck should do something about it."

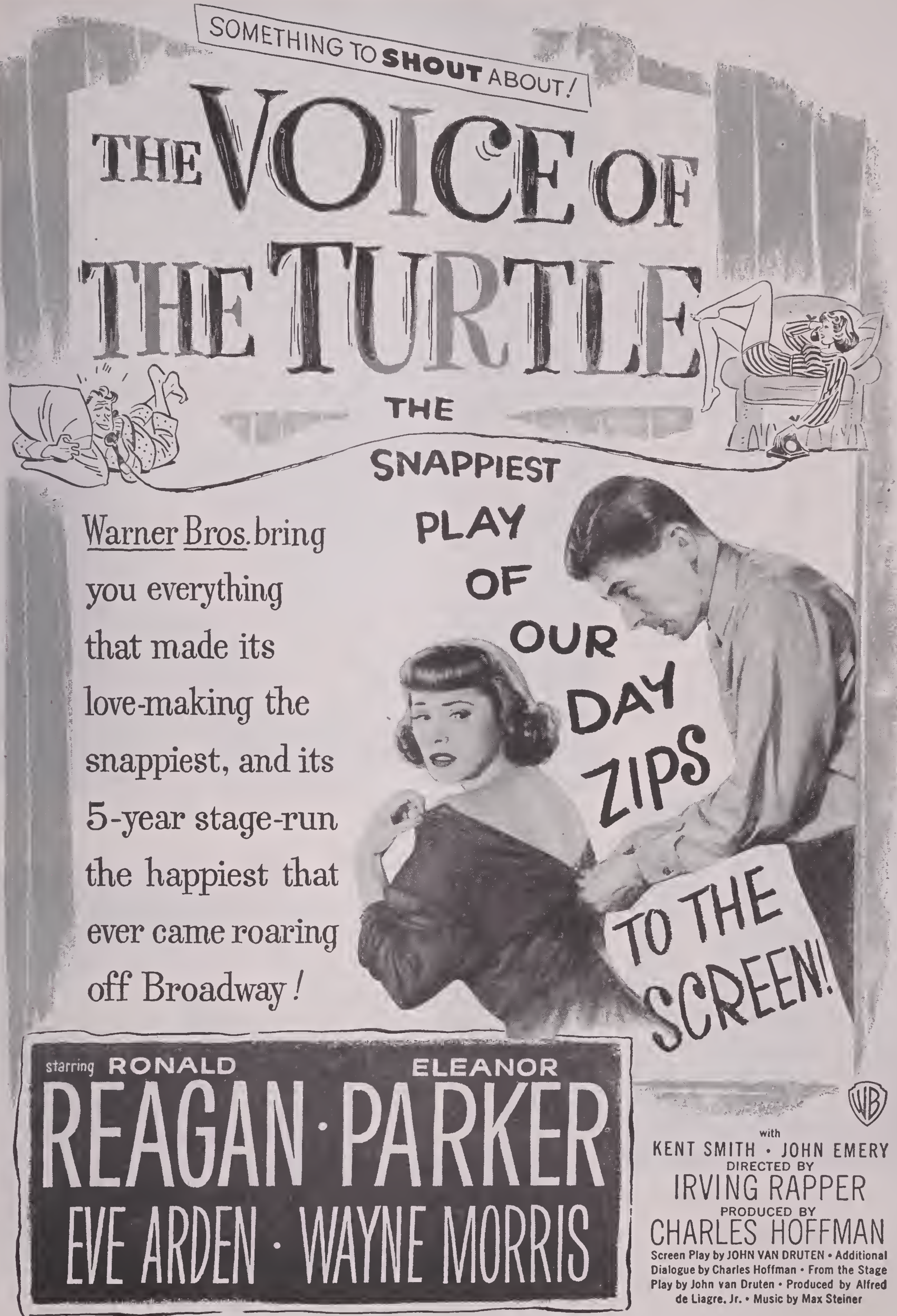
* * *

Red Skelton's former wife and business manager, Edna Borzage, has just completed a screen story for him about a circus clown, called "Silence Is Golden," which he intends to make as soon as possible.

Red, who's currently playing the lead in "The Fuller Brush Man" at Columbia, is crazy about clowns—was one himself in the beginning of his career, as was his father, who was with the Hagenbeck and Wallace show. In fact, Red's pride and joy is his collection of clown paintings which adorn the walls of the library in his home.

* * *

When Lana Turner and Tyrone Power suddenly announced the bust-up of their much publicized romance, Hollywood



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KENT SMITH · JOHN EMERY
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CHARLES HOFFMAN
Screen Play by JOHN VAN DRUTEN • Additional Dialogue by Charles Hoffman • From the Stage Play by John van Druten • Produced by Alfred de Liagre, Jr. • Music by Max Steiner

Inside Hollywood

continued

went rife with rumors on the reasons why. The explanation, according to inside information, is simple enough. Ty, a bachelor at heart, wants to retain his freedom. Lana favors marriage, despite her numerous hectic romances. Hence when there was no reconciliation between their two viewpoints they agreed to go their separate ways. Lana wasn't competing with another girl, but with the wide blue yonder.

* * *

Reports that Sid Luft and Lynn Bari were seriously spatting within a few weeks after their reconciliation proved unfounded. They wisely ignored the gossip; bought themselves a plot of land in Beverly Hills; and are preparing to build themselves a home.

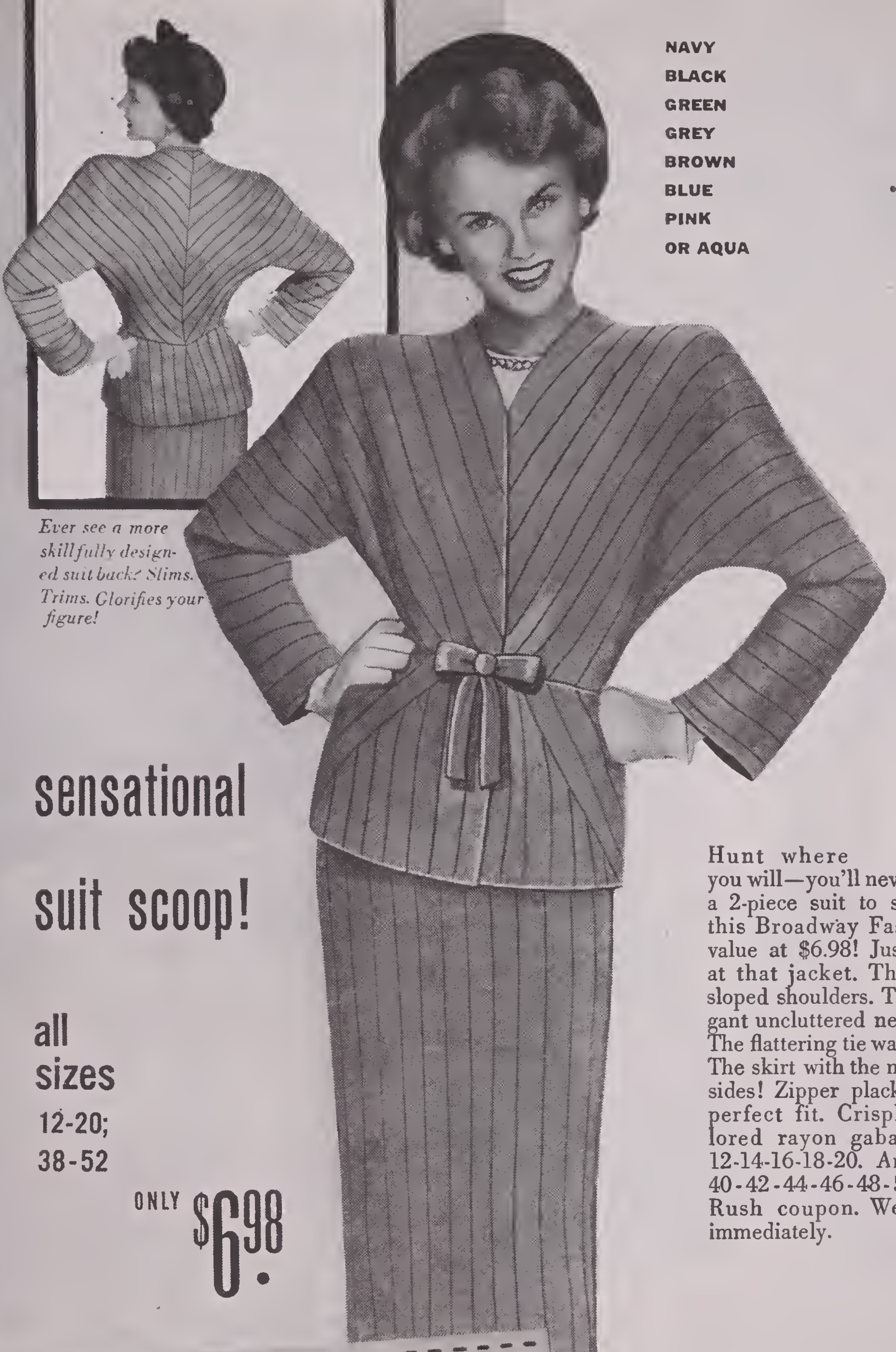
* * *

Joan Leslie's fans really got their dukes up when they heard that producers were not giving their idol pictures because she refused to play in "indecent" ones.

Here's something new on the Hollywood scene! Dark, romantic Rory Calhoun finally has discovered pretty French actress Corinne Calvay. They're dancing at Mocambo.

Bride Jane Withers and friend Grace Bradley stop chatting to watch crowd at Ciro's.

Are you an old-timer? Then you must remember Jetta Goudal (center), glamor star of silent pictures. With her are Norma Shearer, Harold Grieve and Richard Greene.



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What, no smile for the cameraman? Joy visits her famous mama Joyce Reynolds on set of her new film "Always Together."

By this time, actor Glenn Langan is camera-wise, but his pretty wife still has to close her eyes when a photographer's flashbulb goes off.

That's Don Castle with the Mrs. with Zetta Cramer between them. Don's making pictures like mad, is Monogram's newest "find."

Almost completely recovered from her recent injury, Cyd Charisse enjoys a busman's holiday, dances at Ciro's with beau Tony Martin.

Inside Hollywood

continued

Where the idea came from, we do not know; but we do know that Joan has caused a few minor headaches by rebelling against doing certain scenes she considered not essential to the picture. Whether or not they were fitting, it seems to us, should be left for the producer and the Johnston Office to decide.

* * *

A star asked us not to reveal her name; but a certain egotistical director would have a mighty red face if he knew how he got a top emotional scene out of her. The star, in the sequence, was supposedly being burnt at a stake, around which Indians danced wildly. One of the Indians at the height of the action, turned to the star and said out of the corner of his mouth, "Don't worry about me, honey. I'se just a Hollywood Indian." The star began to laugh, turned her head aside so the director wouldn't see, turned her giggles into moans; and laughed so hard the tears ran down her face. The director cut the scene, shouted, "That's great. That's the kind of acting I've been trying to get you to do all the time." And he wasn't kidding. (The star, Paulette Goddard; the director, De Mille.)

* * *

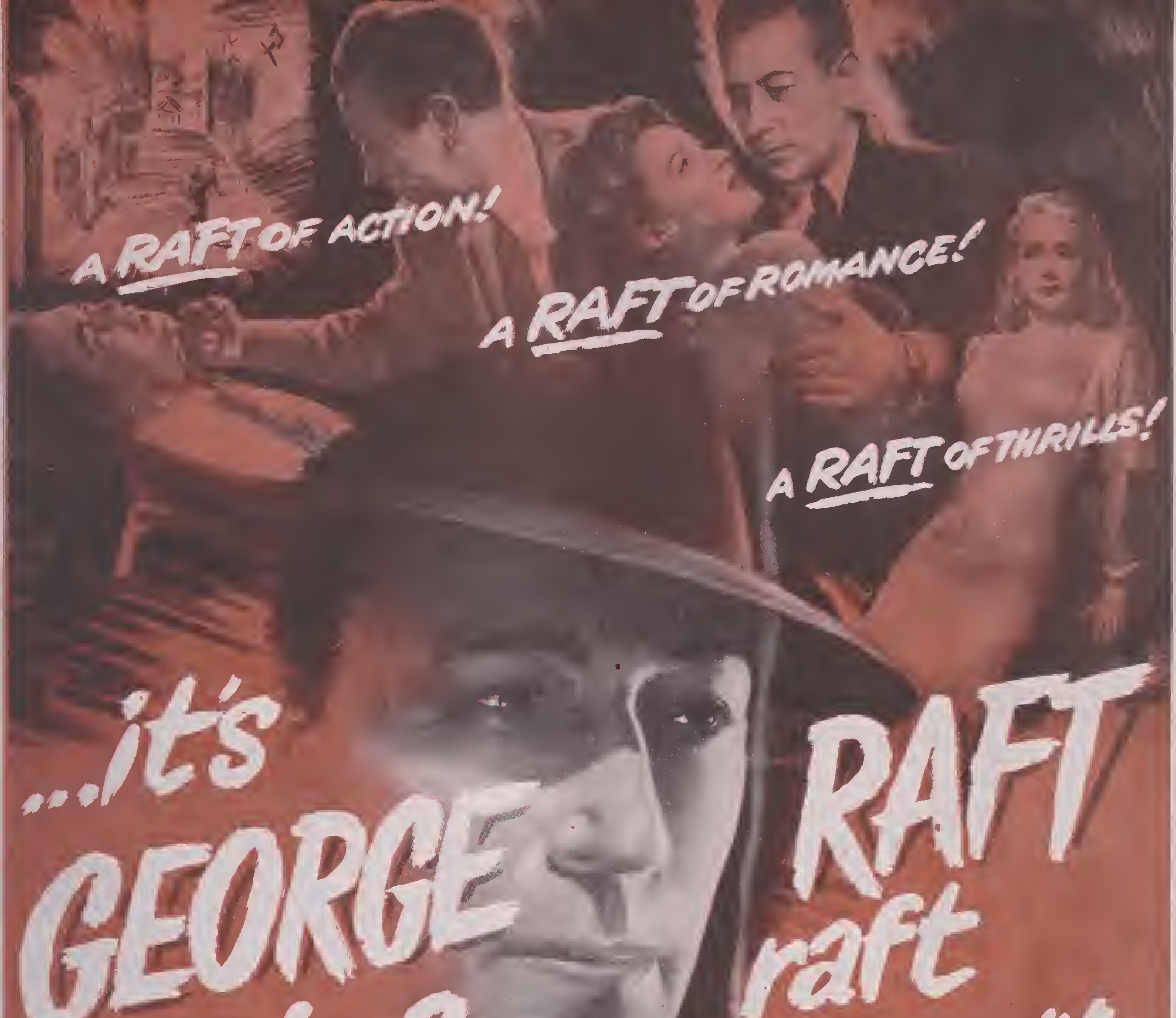
Carmen Miranda will doff those daffy duds and go strictly svelte with a sleek wardrobe for "A Date with Judy."

* * *

Hollywood is wondering if the recent divorce of a noted comedienne had anything to do with her "friendship" with an equally noted laugh-getter who is married.

* * *

Paulette Goddard says she has grown indifferent toward possessions; and is not particularly interested in acquiring anything else, not even a good script. Said she, "I'd rather have a short part with long eyelashes than a long part with no eyelashes." Paulette was given a murder mystery, but refused to do the picture unless the studio could show her a justification for the crime she was supposed to commit legally in the film. Having failed, the studio secured a psychiatrist to handle such matters for questioning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Screenplay by Barry Trivers and George Slavin

Produced by SAM BISCHOFF · Directed by EDWIN L. MARIN

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After you see Donald Buka in "Vendetta" you'll understand why he has such an enthusiastic fan club! Incidentally, Don invited f.c. members to his recent Theater Guild of the Air show; later treated the gang to ice cream sodas at a nearby drug store. Nice!

Inside Hollywood

continued

Movie making doesn't keep these people busy enough—they're radio stars, too!

stars in the future. Such is Hollywood!

* * *

When James Mitchell winds up his "Brigadoon" chores, he'll drive out to the West Coast in a brand-new car with which he was gifted by his new boss, Mike Curtiz. Mitchell will make his screen debut in "The 49'ers" for Michael Curtiz Productions. He'll enact a romantic heavy who makes a strong play for Doris Day's affections.

* * *

Greer Garson may be gadding about with a lot of guys, but we predict that she won't seriously tie-up with any of them. She's had two unhappy marriages, but we believe that her heart will always belong to a beau killed in the war.

Here's how Humphrey Bogart looked when he guested on a recent Fred Allen radio show.

Hollywood Star Preview spotlighted Diana Lewis (Mrs. Wm. Powell) and Fred Astaire.

NBC star Jack Benny is making quite an operation about paying off a debt to his famous next-door neighbors and guest stars, the Ronald Colmans (Benita Hume).

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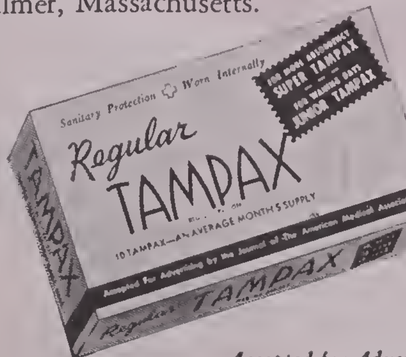

Accepted for Advertising by the Journal of the American Medical Association

My Friend, the Senator

"How! Me bring-um greetings . . ." orates Senator Ashton (William Powell). Lew (Peter Lind Hayes) tells the Senator to lay off. The Indians are Harvard men.

He's terrific; he's colossal; he's America's prize bonehead who, by some misadventure is running for the Senate. Will he get it? Read Peter Lind Hayes' portrait of Powell—and howl!

By PETER LIND HAYES

★ I was quite understandably set up when MOVIELAND invited me to write a story for them. Set up, that is, until Nunnally Johnson, my producer on "The Senator Was Indiscreet," overheard me modestly telling several thousand people the good news.

He called me in his office and with the impertinence which, as a producer, he is entitled to use when talking to actors, asked in his deceptively soft Southern accent, "What are you-all going to write about?"

In a fit of unbecomingly boyish naiveté I was deluded into thinking I had impressed this lofty fellow.

So I helped myself to one of his eighty-dollar palm leaf cigars, pushed him out of his quilted antelope chair, scratched a match across the carved sapphire patina of his desk top, and graciously condescended to reply.

"I couldn't possibly write my life story," I told Johnson. "This is a short yarn."

"Besides, it would make everybody yarn," Johnson said with, I assume, humorous intent.

I ignored him. He was now on the other, or my, side of the desk, and was beginning to see how it felt to be ignored. So he retaliated.

"Why don't you write something about William Powell," Nunnally suggested. "Now there's an interesting personality!"

I took this in the spirit it was meant. Powell was interesting, while I . . .

But write about Powell? How silly. I didn't know anything about him. We'd been working in the same picture but I'd never been introduced to him socially. We didn't move in the same circles, didn't know the same squares.

Our only possible bond was that his sister-in-law, Maxine Lewis, used to sing in night clubs—an admittedly feeble bond.

Bill used to come out to our club in the Valley—Grace Hayes Lodge—which my mother and I operated. Mom sang and got the customers to sing, using a traveling microphone on a long cord. I m.c.'d and did impressions of Gary Cooper, Ronald Colman, Charles Boyer, John Barrymore. I've spent my life imitating people. Nothing Freudian about it—I just love to mimic. Especially for loot.

I used to watch Powell out of the corner of an eye. Every time he came in, I'd make a note to work him into my act.

But before I did anything about it our place burned down. Whether by accident or design, Mother and I have never figured out. At least it got us out of the Valley and me in the Air Corps.

I'd been thinking too long. Somehow I was out of Mr. Johnson's chair and he was in it. He had changed. "Write something about Powell!" he barked.

"Yes sir," I said meekly. "But, sir, please—what shall I write?"

"I'll start you off, my boy, with an anecdote . . ."

"Anecjoke," I interrupted.

"WHAT?" he thundered.

"Anecjoke—It's, uh, my name for a funny anecdote," I said, my voice trailing off lamely.

"Hmpff," he said, giving it the southern pronunciation. "I'll tell you one *anecdote*, then you're on your own."

"Powell," my respected producer began, "actually came and asked for this picture. That is a very unusual approach in Hollywood. Known as the direct approach, it is seldom if ever used. Normally, I would hope to get Powell, but pretend I wanted someone else. His agent would try like mad to get hold of a script. I would seemingly try to thwart him, at the same time arranging for a copy to fall in his hands accidentally. Powell would like the story *BUT* would tell his agent to say he didn't. The agent would come to me and say Powell didn't want the part even if I had wanted him. Three weeks later we would sign the deal without anyone, mind you ANYONE, admitting he was happy. That," concluded Mr. Johnson pontifically, "is the way business is done in this town."

I could see why he insisted on calling

(*Please turn to page* 107)

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CAN I HELP YOU?

By Joan Crawford

From the depth of her own maturity, Joan Crawford gives of her wisdom

"MY MOTHER OBJECTS TO MY SWEETHEART"

Dear Miss Crawford:

I don't know how to explain my problem to you. I'll try, however. You see, I live in Tucson. Not long ago, I got a job in a Mexican restaurant. I fell very much in love with the owner's son, and he with me. He is twenty-four and I am seventeen.

I have never found any man as thoughtful as my Manuel. When my mother found out about this, she explained to me that the match was impossible. Our racial, religious and cultural backgrounds were entirely different. Marriage between Manuel and me, she said, was impossible. When I told my mother that I intended to marry Manuel when I was eighteen, she sent me away to a school where I am now.

I know that she has no legal control over me when I'm eighteen. But I love my mother, and I don't want to go against her will. I also love my fiance, and I don't want to give him up. He swears he will wait for me. I myself, think that his different background, race, and religion is our own business. Won't you please let me know what you think?

**Pamela McK.
Phoenix, Arizona**

When you're young, being in love is one of the sweetest emotions you possibly can experience. You feel that to be separated from that love is cruel and mean and heartless. And perhaps it is, but surely you must realize that there is much wisdom in what your mother says. The difference in background between you and Manuel may be too great an obstacle to surmount. Of course, you don't think so now. But when you talk of marriage, you must think of the children to follow. So you see, when you say that the different racial and religious backgrounds are your own business, that's not true.

I know many Mexicans, and I'm genuinely fond of them. They're a warm, charming people. Ricardo Montalban, for example, is a Mexican who recently married Loretta Young's sister. You couldn't ask for a finer young man. But Ricardo and his wife have the same religious affiliations, and that means a good deal. All the experts on marriage have figures to prove conclusively that the most successful marriages are those matings in which the man and wife have the most in common.

GREEN EYES

Dear Miss Crawford:

I'm a girl of sixteen. I like a boy named George very well. We used to go to the movies and even to Friday night dances. We used to go more or less regularly. Now, he doesn't even phone me any more. I have found out why. A friend of his named Bobby once asked me for a date. I turned him

down. He then went back to George and told him that I wasn't a very nice girl, that I went out with anyone who asked me. He said a lot of very unfair things about me and my reputation. I guess George believed all that stuff, and I've lost his friendship. What can I do to get him back?

Rachel A.
High Island, Texas

Obviously, Bobby was jealous when you turned him down. George, on the other hand, must be the type who's easily swayed. I don't know as if I would care to go with a boy who had so little confidence in me that he believed anything said about me. That, however, is up to you to decide. If you're absolutely certain that you'd like George back, you'd best take the bull by the horns. Call him up and ask him how he is. Tell him you haven't heard from him in some time and you were wondering what, if anything, is wrong. Tell him that you'd like to have a talk with him.

If he agrees to have a talk with you, be diplomatic but ask about the cause of the disruption in your relationship. When George starts in with his explanation, be sure and tell him about Bobby asking you for a date and you turning him down.

PAINFUL PAUL

Dear Miss Crawford:

Some months ago I met a secretary at the bank where I work. She seemed like a pleasant girl, and I asked her out. We had dinner and went to a show. I took her home and kissed her goodnight. You know, just a peck on the cheek.

Over a period of weeks, I grew rather fond of this girl. She grew fond of me. In fact, she told me that I was the only man she cared to go out with. The other evening I phoned and asked her for a date. She said she was sorry but she was sick and had to wash her hair and oh, she had a lot of other excuses. I accepted them all.

Later that night, however, I happened to drive by her house. She was in the process of bidding another young man good night. Right there on the threshold, she kissed him goodnight. It was the kind of kiss she had never given me. She and this fellow got so close you couldn't push a blade of grass between them. I watched for a moment and then drove off. I was really angry.

I have decided as a result to give up this girl. I am convinced she is untrustworthy and a liar. Do you think I am being hasty and will regret this action?

Paul R.
Nashua, N. H.

That all depends on how you feel about this girl. Were you in love with her? In your letter, you say, "I grew rather fond of this girl." Fondness is not love. You can be fond of a dozen girls. Apparently, this girl meant something to you. Otherwise her action wouldn't be disturbing you so much.

If you're serious about her, you might let her know by one of a half dozen different means. If you're not serious, and she's just another date, then this shouldn't bother you. Many girls, rather than hurt a boy, will concoct various excuses. This girl should have told you the truth when you called up. She should have said, "I'm sorry. I've got another date." That she didn't, doesn't mean she's untrustworthy. She may have tried to salve your vanity.

(Please turn to page 93)

"How false modesty and Ignorance were wrecking my marriage"...

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"I heartily sympathize with any woman who hasn't *proper, scientific* knowledge about intimate feminine cleanliness.

"I, myself, had no idea how important vaginal douching often is to health, charm and marriage happiness. I had no idea of what type product to put in the douche. I noticed my husband growing indifferent and I didn't realize why.

"Then my luck changed. I found scientific knowledge I could TRUST. I discovered NO OTHER TYPE LIQUID ANTISEPTIC-GERMICIDE FOR THE DOUCHE OF ALL THOSE TESTED IS SO POWERFUL YET SO SAFE TO TISSUES AS ZONITE. Lucky me!"

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That Welles Man!

He's the one authentic genius of Hollywood—inimitable Orson Welles

★ WANT to lose a million, and still have fun?

Let Orson Welles tell you how.

Orson, at the moment, is "working off" a slight $375,000 which he dropped on Broadway, producing a musical extravaganza called "Around the World in Eighty Days."

He's working it off by doing a multiple job as producer, director, star, set dresser, camera supervisor, costume designer, makeup expert, hair-dresser adviser, and special effects dreamer-upper on Republic's "Macbeth." Shakespeare himself, we do believe, would have marvelled at the man, and no doubt hired him on the spot.

As one who has always loved *Theater*, Orson Welles has absolutely no patience with less perfection-minded mortals. His vision is vast, and fortunately he has the

Producer, director and star of "Macbeth," Orson rehearses a scene with usual fervor.

With an earlier love, ex-wife Rita Hayworth. They co-star in "The Lady from Shanghai."

physical fortitude and the stamina to back up his herculean mental concepts.

For instance, when he and Republic prexy Herb Yates made a deal, Orson agreed to bring the picture in in twenty-one days. Hollywood's cynical eyebrow raised a trifle more than usual: Twenty-one days! *Macbeth!* Impossible!

But Welles did it, and the fact that the total elapsed days of shooting numbered twenty-four instead of twenty-one is explainable because there was a Fourth of July week-end to conjure with. Of course, the day that Orson "shot" around himself and concentrated on the other two cameras working simultaneously on different ends of the big sound stage, doesn't count as a day off.

True, he was feeling a bit under the usual Welles standard of high-voltage energy, for in his enthusiasm to get the heavy banquet scene table out of the way, he had ignored nearby prop men and had hoisted the mammoth piece onto his own brawny shoulders. Even a Welles can't do that—not, that is—without suffering a kink in the back!

It is safe to say that everyone who ever worked with Orson Welles has the utmost respect for the man's ability. Proof of his prestige becomes increasingly obvious as, day after day, other directors, producers, and stars drop by whatever set Welles is working on to "watch." Things became so bad on the Macbeth sets that all visitors had to be barred.

Not that Orson objected to having an audience, or letting others in on his "secrets," but there just wasn't enough space on the set—especially on days when an army of 1,000 horses and men was milling around.

Orson Welles always does everything in a big way. His triumphs are big; and his failures, particularly financial, are equally big. The Welles capacity for "bigness" is infinite and so Orson isn't phased by the debt of $375,000 that he is paying back. He tries to laugh off that Broadway fiasco but actually he considers it a grave responsibility.

He told me about it when I saw him during the filming of "The Lady from Shanghai" which he and Rita Hayworth made for Columbia in their "reconciliation" period. (Not that it would have mattered; Welles is enough of the artist to have co-starred with Rita even if they weren't on speaking terms off the set.)

As he talked, Welles alternately strode up and down, giving directions to the crew; sprawled in a director's chair and cued Rita who sat on the sidelines, studying lines with a group of Chinese bit players.

In front of the camera, in a hand-rocked rowboat, sat Glenn Anders, one of Orson's Mercury Theatre standbys. Welles, loyal to his theatrical associates, has loaded the cast of "The Lady from Shanghai" with them.

He ran his fingers through his thick black hair, unbuttoned the neck of a dark blue sports shirt, took a quick glance at Anders through the camera finder, slumped back into his chair and warmed up to his story.

"I went back to New York from Hollywood on the theory that I could make some money there," he observed wryly. "I'd always been able to make money there before. I'd made commitments to put on 'Galileo,' with Charles Laughton, and to do a musical version of Jules Verne's 'Around the World in Eighty Days,' with Cole Porter writing the music and Mike Todd producing. I'd made promises to both Laughton and Cole Porter. Then I discovered that Mike Todd didn't want to produce 'Around the World' but intended to go ahead with 'Galileo.' (Actually, he never got around to the latter, either.) So, to keep a promise, I chunked my own money into 'Around the World' and went ahead with the producing end, too. Originally, I was just going to direct.

"Of course, anyone who puts his own money into a show is crazy, but it wouldn't have gone on, otherwise. I'm just happy it wasn't someone else's money."

For the Broadway critics, Mr. Welles has even less love, with one or two exceptions. His particular aversion is a reviewer for one of the leading papers, who, Welles declares, attended the opening dead drunk.

"The great indoor sport, of course, is trying to prove that Welles is not as good as he thinks he is," grimaced the gentleman in question. "I wouldn't mind that if they would give me a little credit for the thing I'm trying to do."

But Welles is given to brooding. With a sly smile he told me an experience with the late Percy Hammond, Herald Tribune critic.

Hammond had been somewhat unkind in his remarks about the Welles production of "Macbeth," some time ago, for which Orson had imported a troupe of African native drummers to beat out a voodoo rhythm in the witches' cauldron scenes. The drummers, hearing through an interpreter that Orson was conducting a running feud with Percy, offered to drum the latter out of existence if Orson would take the responsibility. Orson, taking the whole matter as a joke, agreed, so the drummers stayed up all night and did an extra special job on Mr. Hammond. The next day Percy Hammond dropped dead. The fact is that any one of a number of ailments from which he suffered, could have been responsible, but it was a macabre coincidence.

Anyway, the intrepid Orson decided to do a job on the other critics, and, calling them by name from the stage of the Adelphi, beat the drums himself. The magic touch was missing this time, though. Nobody obliged by dropping dead.

Despite his unfortunate experience with "Around the World," Orson insists that he has made more money in the theatre than he has lost. "I certainly kept more out of my theatre earnings than I do out of my picture earnings," he

(*Please turn to page* 103)

With a later love, Lila Leeds, Orson goes night-clubbing—a rare dissipation for him.

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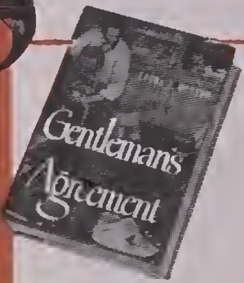
Screen Play by MOSS HART · Directed by ELIA KAZAN



20th CENTURY-FOX

Your Hollywood *Memo from the Editor*

Actors are lovely people. If you could know them personally you'd agree with me; for I like them better as people even than I do as screen characters.

This month we've had an unusual lot of visitors from the coast. And because there just aren't enough lunch days, cocktail hours and dinner dates available during the week, we've begun to keep "Open House" afternoons at the office so our friends can drop in.

Our first visitor was that charming Turhan Bey who kisses your hand with real European grace—and on him it looks good! He's a brilliant guy, that Bey, with a fine mind one is apt to overlook because of the glamor boy build-up.

On Turhan's heels came Helmut Dantine. (In between we'd been on parties with Greer Garson, Lana Turner, Esther Williams, Joan Crawford and Loretta Young; all of whom have been East for a quick whirl.)

Helmut is a grave man who, curiously enough, has more masculine appeal that way. I mean his is an unsmiling, sombre charm like that of James Mason. Not that Helmut isn't good-tempered and courteous!

Our next caller was completely the reverse of Helmut—the gay, jovial Van Heflin! Van looks much different than he does on the screen. He's so much taller and bigger—and, of course, his hair is RED. That Irish red!

Van is a brilliant conversationalist—and what a sense of humor! Peg Nichols, her assistants and the staff of our other movie book crowded into my office to meet him. After a while I could see the girls from the accounting and advertising offices peeking in the door, dying to meet him.

I wanted to take him out and introduce him—and Van would have loved it—but we have over a hundred girls on the floor and I had a feeling Mr. Hillman, my publisher, might not take kindly to the idea of paralyzing the office while the girls swooned over Van.

Later, in the lounge, the girls plied me with questions about our visitors, and one girl sighed rapturously, "Boy, what a job you've got!"

Day after this, Cameron Mitchell stopped by for a chat. You'll be seeing him soon in "Homecoming" with Gable and Turner. Cameron is a big, pleasant chap who talks easily with what I call "rueful charm." He can laugh at himself—no mean feat for an actor!

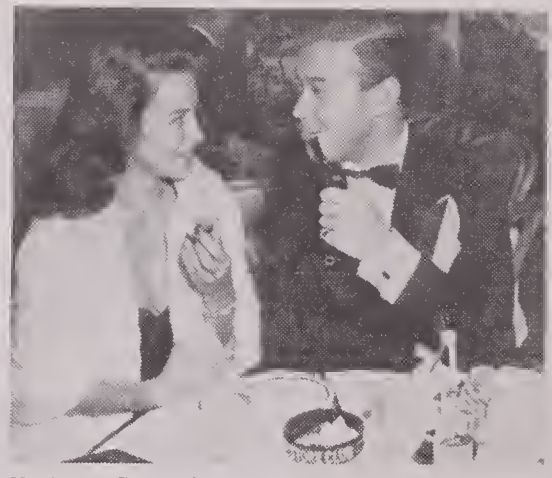
Noreen Nash dropped in, too. She's a real beauty (she was Apple Queen of the State of Washington once). Noreen was here for a quick personal appearance tour in conjunction with "Red Stallion." We didn't get a chance to be with her very long—but what we saw, we liked!

I wish I had time to tell you about Barbara Hale and Bill Williams and their darling baby. Such charming people—but we'll save it for next month.

B.L.

In N. Y. for "Red Stallion" premiere, Noreen Nash says hello to *Movieland*.

Van Heflin, snapped at NBC studios before he stopped in to charm our staff.



Turhan Bey, here with Linda Christians, turns out to be different than expected!

TIME on their HANDS

Have you ever envied handsome, monied bachelors in Hollywood—where beautiful girls are reputed to be plentiful?

Well, here's the lowdown: One evening, having finished their stint at the studios too late to have made formal plans, bachelors Rod Cameron and Robert Stack go out, on the town, so to speak. We hate to put pin pricks in glamorous bubbles, but the two didn't do so well. To sum it up neatly—they came alone: and they left alone; honest!

You know, the old telephone line—Free tonight? No? So sorry. Rod must have exhausted his phone numbers; he looks glum.

Still, with or without dates, you gotta eat so Rod and Bob arrive at the restaurant, sure someone interesting will show.

Working their way around the buffet table they concentrate on food. Ah, who's that? It's Barbara Britton and Martha Stewart.

'S no use. Both girls are married and they're with their husbands. Our heroes stop for a wistful chat. No luck here, boys.

So here they're at glamorous Ciro's—still alone and not quite so hopeful, looking for a break—at least for a single dance!

Ah, at last! A couple of beautiful girls who are old friends: Leslie Brooks and Cathy Downs. Too bad; they're with dates.

Transferring to Mocambo, Rod finally snares a dance with Virginia Belmont, wife of official: requests a number: One dance!

No use. Might as well go home and curl up with a good book. So it's good night—next time they'll plan evening.

Fresh and happy—that's Jennifer in this shot made when she was Mrs. Robert Walker.

Today she's a different person—chic, sophisticated as she talks to David Selznick.

An Open Letter to Jennifer Jones by the Editors

★ It has been five years since you stepped before the cameras to bring that memorable performance of Bernadette to the screen.

An interviewer asked you at the time, "Aren't you frightened by all the luck you have—the biggest role of the year; your husband making a hit in his first picture and your two wonderful boys?"

You said, "No, I'm not frightened. I believe that whatever is important to your happiness will come to you if you work for it and believe it will come. I just happen to want a great deal more than most."

The interviewer, one of the most experienced in Hollywood, was impressed. None of that interviewer's usual cynicism was reflected in the article she wrote.

Your simplicity and naturalness were enchanting. Open, friendly and real, you brought a fresh, direct and new voice to Hollywood. Amidst all the hurdy-gurdy and fantasy of movietown, you stood out clear, wholesome and sane.

You won the press. We heralded your debut throughout the world. Letters poured in to you. Gifts came. They came from the home front and from the battlefields. (Please turn to page 76)

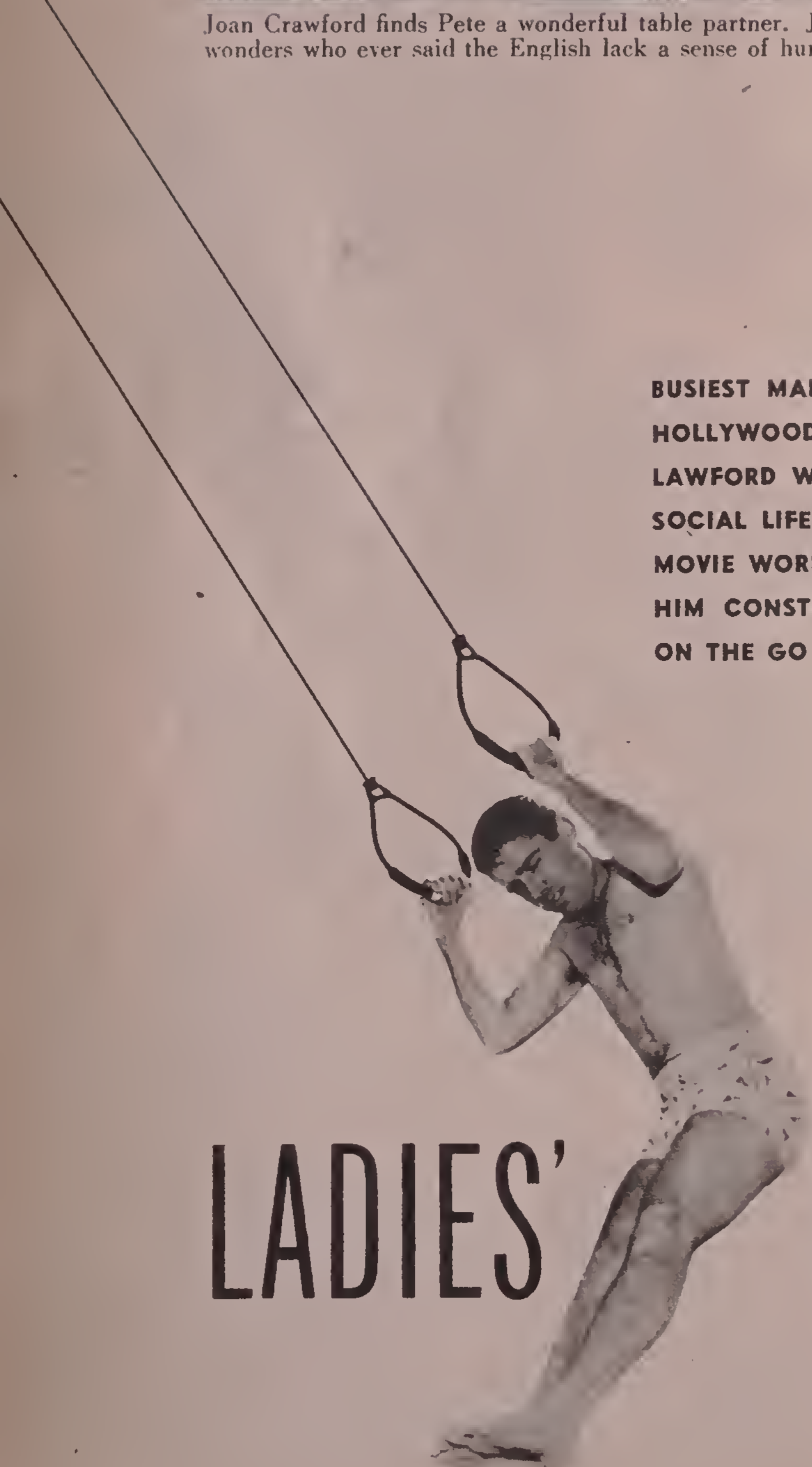
"Portrait of Jennie" is another film triumph for Jennifer Jones. ➤

Joan Crawford finds Pete a wonderful table partner. Joan wonders who ever said the English lack a sense of humor.

Seems like Pete has a monopoly on glamor girls in Hollywood. Here he is with Helena Carter at the Chanteclair.

BUSIEST MAN IN HOLLYWOOD IS PETE LAWFORD WHOSE SOCIAL LIFE AND MOVIE WORK KEEP HIM CONSTANTLY ON THE GO

Pete's leading ladies number two in his new picture "Good News." He co-stars with June Allyson and Marie McDonald.



LADIES' MAN

Fans continue to swoon over the guy named Lawford. On ➤ Pete, that continental sophistication wears very well.

Having fulfilled her dreams of becoming ➤
a really fine dramatic actress, Ginger
would like to don dancing shoes again.

By **FREDDA DUDLEY**

Dance, Ginger, Dance!

1939—the last Astaire-Rogers film, "The Story of the Castles."

Three million Ginger Rogers fans want their favorite star to *dance*

★ "The Story of Vernon And Irene Castle"—the last picture in which Ginger Rogers danced—was released on April 28, 1939—almost nine years ago. But the three million articulate Rogers-Astaire fans have never been content to let bygones be bygones. They have continued, season in and year out, to clamor for more Rogers-Astaire pictures.

At first they simply wanted tuneful musicals with some eye-filling dances. Then they began to solicit this combination with the addition of Technicolor. And now they are demanding a championship combination: dancing, Technicolor, good music, and an interesting dramatic story.

A large order on any studio's production list, and one that the average producer might well view with wistful hopelessness because Ginger long ago deserted musicals for drama, and Fred Astaire followed his triumph in "Blue Skies" with the announcement that he was through with motion pictures.

However, in a recent newspaper interview, Fred admitted that he would *always* consider seriously any script in which he was teamed with Bing Crosby *or* with Ginger Rogers.

All of which raises a fascinating question: Will Ginger Rogers dance again?

For an answer, look back to the career-history of (*Please turn to next page*)

Ginger and her newest leading man, Cornel Wilde, laugh at a trio of costumed ducks on the set of "It Had to Be You."

Acting isn't Ginger's only artistic talent. During filming of "It Had to Be You," she molded a head of Cornel Wilde.

DANCE, GINGER, DANCE! *continued*

this sensitive girl with the dancing feet and the dancing heart.

She has come a long way, and most of the journey has not been easy.

Not a raving beauty but wholesome-looking, gifted with a magnificent head of hair, a beautiful body and handsome legs, she has always been described as "cute." Ginger, taking stock of her assets, was determined to make the most of her pleasant epitomization of the All-American Girl type, and to polish every facet of talent she could discover in her nature.

She started out (as most people know) in vaudeville, doing baby-talk acts, serving as decorative emcee, and dancing—among other things—The Charleston.

When Ginger finally hit the big time, which was represented to her by the Broadway production of the revue "Girl Crazy," George Gershwin was assigned to write a song for her. Investigation revealed that Ginger's vocal range extended for only five really good notes, but that she could fake a few high tones.

So Mr. Gershwin wrote "Embraceable You" for Ginger. The song will go on for decades, undoubtedly, a tribute to the genius of Gershwin and to the determination of an ambitious kid from Independence, Missouri, to make full use of her abilities.

From "Girl Crazy" she was signed by Paramount and brought to Hollywood in 1930. Her Paramount career was rugged; the studios were just beginning to use pancake makeup, which, for some reason, didn't do a thing for Ginger. Her own healthily pigmented skin under the dark grease paint make her photograph a deep Hindu brown.

Only because Ginger and her mother, both scorning any suggestion of defeat, went ahead with their private experiments in makeup was Ginger able to stay in pictures. It was a battle every step of the way. Ginger cried herself to sleep more nights than she cared to count. The world seemed to be a vast and hostile place, and Hollywood contained that hostility in concentrated form.

Then, after three years of study, rehearsal, tests, disappointments, and what Ginger now calls "character building," she was cast in a musical picture starring Dolores del Rio and Gene Raymond. It was called "Flying Down To Rio."

In order to add a dash of real South American flavor, the director decided to incorporate a dance to be called "The Carioca." The director had been assigned a dancer, name of Astaire, who was supposed to be hot stuff. He had danced, according to his employment card, at some of the most famous clubs in the world, but the dance team had broken up when Adele, his sister and partner, married, so this Fred fellow was trying to get a picture break.

The director matched up Mr. Fred Astaire and Miss Ginger Rogers.

Nowadays Ginger is more reserved in describing

Dancing at the Mocambo with husband Jack Briggs is Ginger's idea of a wonderful evening. Jack agrees with her.

her reaction at being teamed with Fred Astaire, but when it happened years ago, it really represented a milestone. She gave an interview in those days, saying that dancing with Fred was a dream come true. She had admired him from afar when she was in vaudeville. She had pored over articles about him in dance magazines. She had experienced a partisan glow ("if one dancer can do it, another can") when she read of the triumphal Astaire tour of Europe.

"The Carioca" was a tricky routine, but Ginger never doubted for a moment that she would be able to master it. She refused to admit that she was tired after a day's hard rehearsal; she refused to be discouraged when her technique played her false; she patiently ignored Fred's occasional exasperation with her inexperience. She worked, and prayed, and held to the faith she knew she must have in herself.

After the picture was finished, Fred expressed his opinion of his new dancing partner. "Ginger has the strength, the physical grit, the willingness, diligence and perseverance to be one of the greatest female dancers of all time," he said for publication.

Ginger read it with popped eyes and a throat full of lumps. "Golly!" she said. "I certainly hope he meant it."

The next thing that happened was so unexpected, so stunningly surprising that everyone was caught flat-footed; studio officials, exploitation geniuses; everybody connected with (*Please turn to page* 95)

Ginger is an executive as well as the star of her new picture. "Wild Calendar." She and Jack Briggs are co-producing

Why should an "ideal" marriage fail? In this exclusive interview, Annabella tells the intimate story of her break with Ty

After eight happy years, Annabella is seeing her marriage crumble. Why?

Annabella talks about Ty

By Charles Samuels

★ Ever since Tyrone Power and Annabella announced they were separating permanently, they have been besieged by hundreds of newspaper and magazine writers who wanted the real story behind the collapse of their "ideal" international marriage.

Unlike other Hollywood stars, both Tyrone and his dainty, beautiful French wife consistently refused to discuss their estrangement for publication. The truth is that they talked very little about it to their most intimate friends.

That started the ugly rumors flying like poisoned arrows.

Tyrone and Annabella persisted in their silence. Each of them was too bewildered and hurt by what had happened to talk about it to anyone.

That is something you will be able to understand fully only after you read the exclusive inside story here, in the pages of *Movieland*, of how and why their marriage broke up.

Fantastically enough, some months after the Powers' parting, Annabella was cruelly attacked both in the press and on the air, the gossip-peddlers denounced the tiny French star "for delaying getting the inevitable divorce as a subtle method of revenge. Because her own happiness has been destroyed, she is making sure that Tyrone won't have any happiness either."

Not a word of this happens to be true.

More than anything else, it was this flood of unfair criticism that convinced Annabella to tell the inside story of her love troubles to this reporter. By the time you read this, she probably will have brought suit for divorce against Tyrone.

"I would prefer to get my divorce," she told me, "in California where I can live among the friends I've made in Hollywood. But getting a final decree there takes a year, and if I did that, I suppose I would be criticized again for 'delaying Tyrone's next marriage.'

"I will get my divorce in Reno, if he wishes it. I have (*Please turn to page 87*)

←Now Ty is taking his career more seriously than ever. He and Jean Peters co-star in "Captain from Castile."

◀ Do you wonder "The Jolson Story" is my favorite picture? I had been in thirty-one "B" films before I finally hit.

I love to travel but got my fill of trains when Betty was in "Call Me Mister" in New York. I'd spend five days getting East, just to see Betty for a day or so.

LARRY PARKS LIKES TO DREAM OF THE FABULOUS ERA IN HOLLYWOOD WHEN STARS HAD ERMINE-LINED LIMOUSINES. BUT THAT'S NOT FOR HIM—HE'LL SETTLE FOR A MOTORCYCLE AS LONG AS BETTY'S BY HIS SIDE

THIS IS MYSELF

MY FIRST CLEAR MEMORY

Is of catching fire to my pants. I was on a farm in Illinois, the source of the fire was a thrashing machine. I was very small and had no business near it, but there I was, of course, fascinated by the strange monster until it set me ablaze. I remember yelling like an Indian and running madly toward the house; my mother came flying to meet me and beat out the flames.

I LIKE

Motorcycles; to read; blue plums; red roses; Cole Porter's music; excitement.

I DISLIKE

Cards or any kind of card games; extreme formality; the color purple; race prejudice; gefüllte fish: I had to eat it from nine to six for three days straight in *The Jolson Story*.

THE FIRST THING I NOTICE ABOUT A WOMAN

Is her legs.

THE FIRST THING I NOTICE ABOUT A MAN

Is whether or not he is clean.

I USED TO

Be a puny child: rheumatic fever left me with a weakened heart so that I wasn't allowed to play strenuous games.

Read books (*Please turn to page* 88)

By LYNN BOWERS

My daughter, Susan, has so many dolls I don't dare count them. This one, though, is an old friend of mine and hers. I must say I like him best of all—he's so friendly.

I saw "Finian's Rainbow" in New York. I simply adored it!

Carl, my husband, is the one who keeps our record corner neat.

It won't be long before Susan will be learning to make her own bed.

SHE'S DIFFERENT!

She's a girl of extremes, but there's rhyme and reason for everything Barbara Bel Geddes does

★ Hollywood has never seen anyone quite like Barbara Bel Geddes. She looks like a senior at Hollywood High but she's been married for four years and is the mother of a three-year-old daughter.

She came to her first press party dressed in the costume of a fourteen-year-old of the 1910 era, yet she is not an eccentric character.

She bears the name of a magazine, legitimately so.

Everything she does has rhyme and reason. She has an intense, whole-hearted enthusiasm which never allows her

(*Please turn to next page*)

Barbara's next picture is "I Remember Mama."

A New York cartoonist did this caricature of me. I like it so much I'm going to have it framed.

Little box on table was gift from Irene Dunne. It is replica of "mama's bank" in "I Remember Mama."

I just returned from a trip to New York. Oh!—it is a wonderful city and I love visiting there, but after I'd been away from home a month, I was ready to come back to California, to Carl and little Susan.

to be lukewarm about anything from a childish game of old-maid to world affairs, or the length of a hemline.

When she likes—or dislikes—it's all the way with her, yet she has a mind that can change, and when she is honestly convinced she's wrong she'll swing just as violently the other way.

She has a warmth—a friendly quality that draws people to her. "Outgiving" is the word a man used to describe Barbara after meeting her for the first time and talking to her for half an hour.

But Barbara wasn't always an outgiving extrovert. When she was little she lived in New York with her parents, Norman and Belle Geddes. During her early childhood they edited and published the Bel-Geddes Magazine (adopting its title as the legal family name). Then her mother and father separated. Barbara and her sister, Joan, moved to Milburn, New Jersey with their mother. Barbara went to day school and hated it. She hated boarding school more because she was sent there after her mother died. She was lonely and envied the other girls who had families. She dramatized her situation, didn't study, and fancied herself in love with a dozen different teen-aged boys she met at school.

Barbara was withdrawn, independent, and self-sufficient—at least outwardly. She thought she was going to be even more rebellious when she was sent to Andrebrook, a girls' school in Tarrytown, New York, the next year.

Surprisingly, she found herself liking the school, even though there were no boys around to fall for. She forgot about calf love and began to think and have opinions. She laughed at her former childish self-pity. She studied and made brilliant grades. But she left school a year before she was to graduate. The stage bug had bitten Barbara.

She went directly to her father, who was at the peak of his success as a theatrical set designer, and told him what she wanted to do. He protested, warned his intense young daughter that she wouldn't like the life, that she'd become disillusioned with the theatre. That only fanned the flame of her ambition; so he wound up by using his theatrical contacts to help her get started.

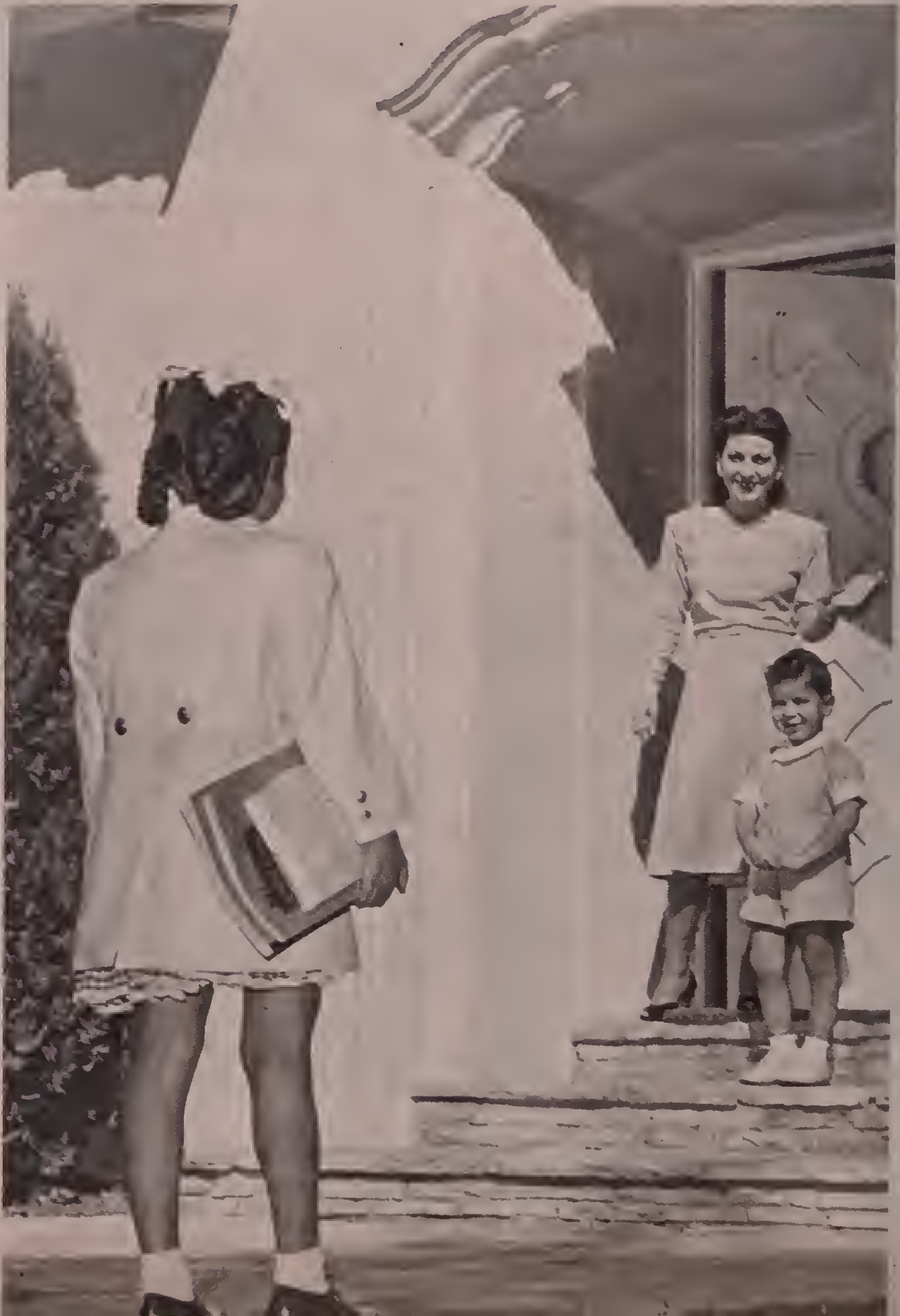
She believes, and (*Please turn to page* 90)

◄ The house isn't completely furnished yet. Susan's upstairs domain is the only part really finished.

THE SINATRA KIDS

ARE FULL OF EXCITEMENT. LETTERS AND PHONE CALLS FROM THEIR FAMOUS DAD MAKE THE HOUSE HUM WITH ACTIVITY

when daddy's away



When Nancy arrives home from school, she finds Mother and Frank Jr. waiting at the door. Their smiles can only mean a letter from Daddy!

Apparently Frankie Jr. takes his role of temporary master of the house too seriously. At the supper table his antics rate only disapproving frowns from the female members of the Sinatra family. Oh, if Daddy were just here!

Bedtime is seldom like this! When Daddy's home little Nancy gets into her nightie by herself. It's lots more fun when Mother has time to help.

please turn to next page

The children gather around Mother on the steps and listen intently when Daddy's letter is being read. Frank's description of his work in "Miracle of the Bells" makes Nancy nearly burst with pride.

Highlight of the evening comes when Mother, Frankie and little Nancy talk over the phone to Daddy in far-off New York.

when daddy's away *continued*

Frankie tucked in, Mother and Nancy climb on his bed for story-time. Reading the bedtime tales is Daddy's job when he's at home, but the children agree Mother's rendition is good too.

A letter *and* a call from Daddy! Little Nancy is sure of sweet dreams as Mother tucks her in. Then Mother at last has time to write a letter to Daddy.

The Velvet menace

By Paul Marsh

★ Not long ago the Zachary Scotts went on a house-hunting tour, and after a considerable search, they found the type of dwelling they felt was adequate to their needs. They'd lived in Zach's tiny bachelor apartment long enough, and they were looking forward to spreading out in a good-sized house.

To make sure that all members of the family would be satisfied, Zach took his ten-year-old daughter Waverly for an inspection tour of the new quarters. In very short order she uttered a negative response.

"Daddy," she said seriously, "I wouldn't like to live here. With all these lawns, it's too nice, and besides, there aren't any children in this neighborhood."

Subsequent investigation by Zach and his wife proved that Waverly was right, so they started hunting once again until they found a place which would be acceptable to the demands of the child of the household.

Such consideration for others seems hardly compatible with the screen Zachary Scott, the sleek, sophisticated villain of charming voice and impeccable manner. To movie-goers he's known as the velvet menace whose finesse in crime has marked a new high in acting.

Off-screen he's the exact opposite of his celluloid personality. *(Please turn to next page)*

Real life: Mr. and Mrs. Zachary Scott.

FINESSE IN SCREEN CRIME REACHES A NEW HIGH WHEN THE VILLAIN IS ZACHARY SCOTT

He is considerate and kind; in fact there are moments when he becomes shy and modest when dealing with others. If you hadn't seen his movie portrayals, you'd scarcely think of him as anything but an extremely pleasant and likeable person.

He's one of those phenomenal people with a fantastic memory which never permits him to forget a face, and his greetings are always warm and friendly. He's liked by everyone on the Warner Brothers lot for his honesty, sincerity, and his concern for the other fellow.

His homelife follows a pattern which occurs daily in every average home from coast to coast. When he's through with the day's shooting, he hurries home to his wife and daughter, slips into old clothes, and does the many little chores that every household requires. There's a great touch of pride in his voice whenever he speaks about his wife, and of course his

Friends are amazed by his "bad man" roles on the screen. In real life, Zach has a southern gentleman manner.

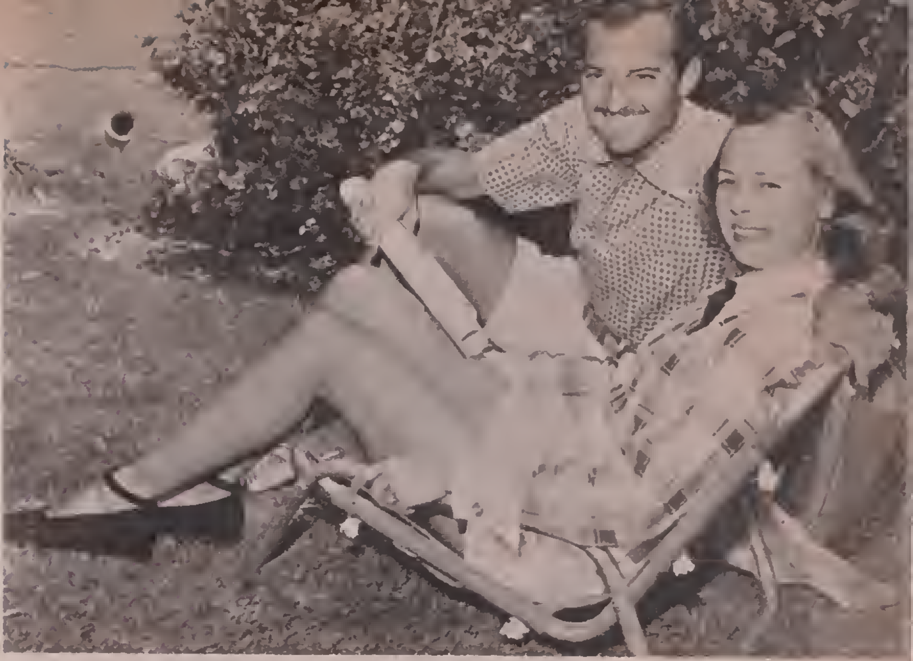
daughter is the hub around which the lives of just plain Mr. and Mrs. Scott revolve.

He's delighted with the new house not only because his daughter has found a number of pleasant companions on the block, but also because there's a run-down garden in the backyard. As odd as this sounds, it's exactly what he wanted, because it will give Elaine—an inveterate gardener—the opportunity to renovate the plot to her own liking.

He's homeloving to an extreme, with a dislike for nightlife. He and Elaine do get to the clubs now and then, but as a rule they prefer little gatherings in their own home where they invite the people they like.

In manner, Zach is almost a reincarnation of the old Southern gentleman who was noted for his kindly nature, his joviality, and his instinctive knowledge of making people comfortable and happy. It's a far cry from his screen self, but even that now is undergoing a change. In his latest picture, *Cass Timberlane,* Zach continues his successful screen career as a smooth villain. Does he like being a screen heel?

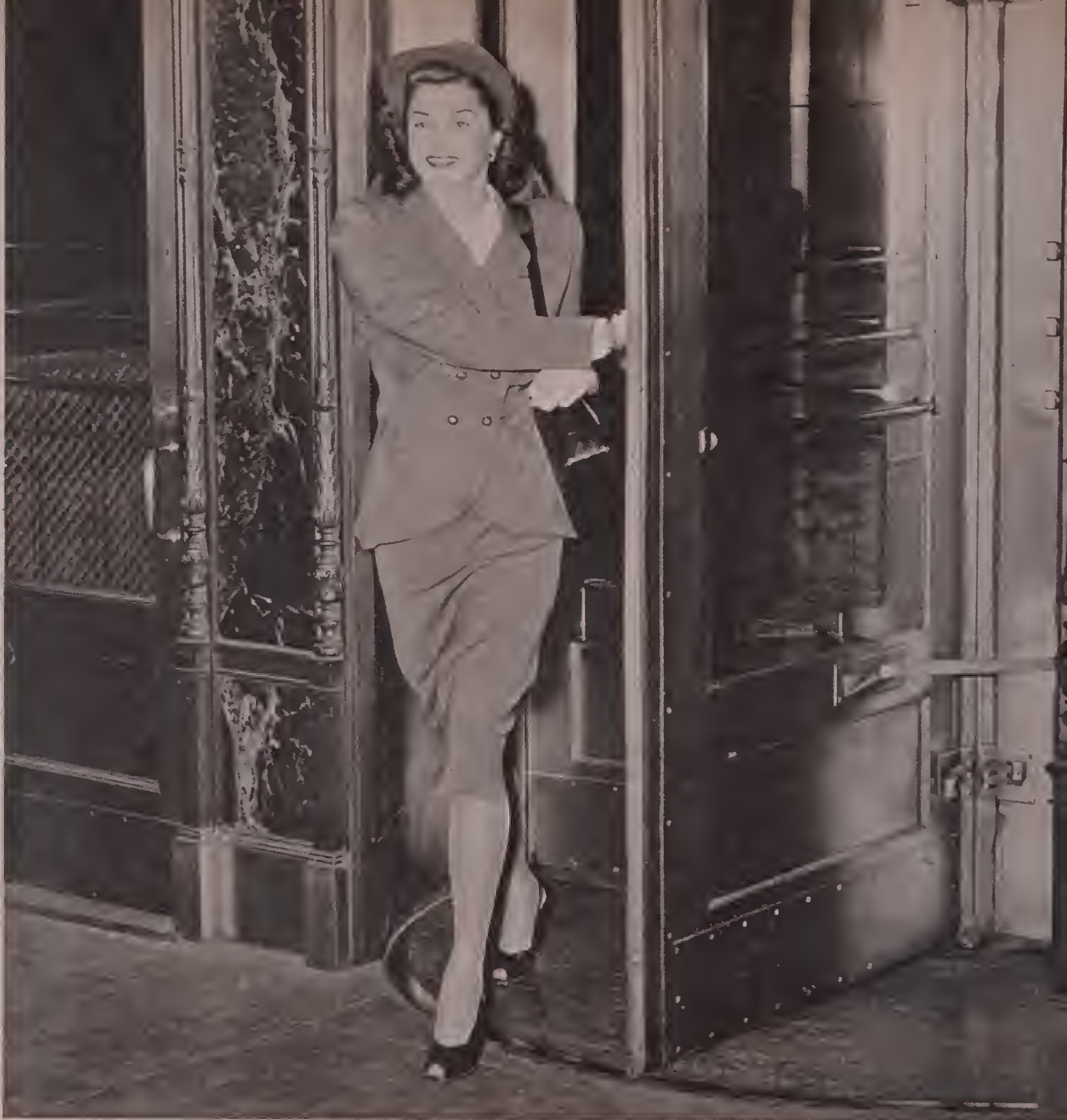
"I enjoy playing villains on the screen," Zach explained, "because the parts are usually very meaty and give the actor wonderful advantages in character portrayal. Yet there are definite disadvantages, too. An actor learns all sorts of tricks to make his heel roles more effective, so perhaps it's best to change after six or eight such (*Please turn to page* 81)



Grounds surrounding the Brentwood house were run down when Zach and Elaine arrived. Their gardening has done wonders.

Zach has nothing to say but wonders who will win the tug-of-war between Ida Lupino and a very stubborn peanut machine.

Zach usually dislikes nightlife, but for Photographers' Ball he gave in to a suppressed desire to be an old-time life guard. Diana Lynn is briefed on fine points of life-saving.



Esther's all set to go sightseeing. Revolving doors at Hampshire House turn fast as she heads for (see next page)

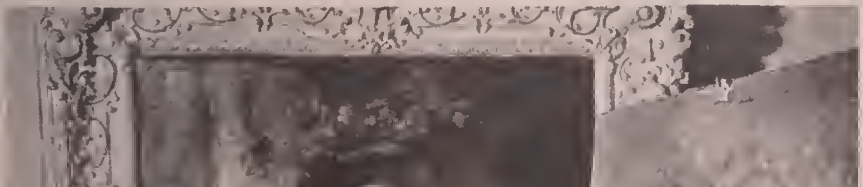
Just a Tourist

Esther Williams breezes in to get an eyeful of the Big City—and instead, New York gets an eyeful of Esther!

SANDWICHES
PIES

. . . the Automat! Esther's been to the Big Town many times but never has had a chance to try out the famous self-service restaurant. Next stop after a quick lunch of green salad, rich dessert and tea is

. . . the Metropolitan Museum where she has a chance to see and admire towering statues like this one of a Greek warrior. Later she wanders on to the art gallery



. . . to watch art classes studying old masters. Here Esther looks on as a student concentrates on copy of a famous portrait. Still thinking about the statues, Esther decides she'll again look at—of all things!—

. . . an early bathing beauty. Lovely lines are appreciated by Esther ➤ who knows a thing or two about form. Brief costume isn't as flattering as the lovely swim suits Esther wears in "On an Island with You."

Please turn to next page

Another day, another luncheon. This time it's at fashionable Armando's with friend Malvina Pumphreys and a newspaper reporter.

"Good thing I wore my furs in here," Esther remarks as she shivers in refrigerator at Gallagher's Steak House. She's going to select a steak for dinner — and quickly!

Esther's meat tastes lean toward tenderloin, medium rare. Here she hands over her prize steak to Gallagher's chef along with instructions on just how she wants it cooked.

Just a Tourist continued

At John Rubel's Esther's positively wide-eyed as she listens to Richard Vena describe a baguette emerald cut and round diamond necklace. Is this sightseeing? "Of course!" says Esther!

SPITTING SMOKING

On the way to meet friends for dinner, Esther decides to try out New York's subway system, finds everything about it much to her liking.

A wonderful meal and gay conversation make the evening a red-letter occasion for smiling Esther and her guests.

Please turn to next page

Just a Tourist

continued

Oh-oh! Esther's been spotted by some youthful admirers as she steps out of the elevator at Hampshire House. They're devoted Williams fans, have seen all her pictures, they assure Esther, as she signs autographs for all.

BROADWAY (BMT) SUBWAY
UPTOWN TO QUEENS
DOWNTOWN TO SOUTH FERRY AND BROOKLYN

Theater-time finds the Williams miss hankering for another subway ride. "There's nothing like this in California," says Esther. "I'll miss this when I go back."

Maurice EVANS
GEORGE BERNARD SHAW'S
Comedy
"MAN AND SUPERMAN"
FRANCES ROWE
ARMEN MATHEWS
OSEPHINE BROWN
ICTOR SUTHERLAND
ACKAY
MALCOLM KEEN
CHESTER STRATTON
JACK MANNING
TONY BICKLEY
MIRIAM STOVALL

Esther's most anxious to see Maurice Evans in "Man and Superman." Since hubby Ben Gage can't be with her, she's going to pay strict attention to details, give him a complete description of the play.

A short—but sweet—ride through Central Park, tops off the evening ➤ and ends two days of exciting sightseeing for the lovely Esther.

Dan's talents extend to the kitchen, but he wisely leaves cooking details to lovely Mrs. Dailey.

The Dailey sofa isn't unusually small, it's just that Dan's mammoth frame stretches out to a neat six feet, four inches!

Juggling is a new accomplishment. Here's Dan with Barbara Lawrence, co-star in "Give My Regards to Broadway."

TAKE DAILEY...*as a tonic*

FOR A QUICK PICK-UP, TRY DAN DAILEY'S BRAND OF PERSONALITY. A NEW, EXCITING EXPERIENCE!

By Tom DeVane

★ When Dan Dailey eased his mammoth frame into the Westwood Village theater some time ago. no one paid much attention—except, perhaps. to stare at a big fellow with taffy-colored hair and quizzical blue eyes.

The waiting fans knew, via the Hollywood grapevine, that the new Betty Grable musical, *Mother Wore Tights*, was about to be sneak-previewed. They were keeping a sharp lookout for the blonde star to make an appearance, which she finally did, to the accompaniment of craning necks and audible gasps of admiration. envy. or both.

Miss Grable safely seated, *Mother Wore Tights* was greeted with enthusiastic whoops. It may have been noticed casually that Dan Dailey got billing second to Betty Grable. His role in the film was virtually as large as hers. He played the husband and partner of the mother who wore tights, a sentimental (*Please turn to page* 91)

Dan Dailey dances again in 20th's musical comedy, "You Were Meant for Me."

Once away from the Hollywood merry-go-round, Lana and Ty discover that absence makes the heart grow fonder—but for somebody else!

"Goodbye for a while," or so Lana and Ty thought in September when he left on 33,000-mile air trip.

Why Lana and Ty Agreed

Cupid took a nose-dive when Ty returned from his round-the-world flight. At dinner Lana and Ty wrote finis to their romance.

Rumors of the Power-Turner break started when Lana dined at New York's El Morocco with socialite Perry Belmont Frank Jr.

. . . and Ty stopped off at Rome to watch filming of "Cagliostro," met Valentina Cortese (extreme right).

to Disagree

By MONICA MACKENZIE

★ In the whole hectic history of Hollywood, there have been two great romances which became public property: the Greta Garbo-Leopold Stokowski entente and the Lana Turner-Tyrone Power love affair.

Garbo turned Stokowski down, only to watch him marry the fabulously wealthy Gloria Vanderbilt; and Tyrone Power called it quits with Lana to return temporarily to his wife Annabella, who is shrewd, intelligent, and older than he.

The inside story of the Power-Turner disruption can be told cursorily in five or six short, simple sentences.

Lana Turner wanted to get married. Tyrone Power did not. By the time he had returned from his round-the-world flight, he had fallen out of love with Lana. She, however, a victim of that adage, absence makes the heart grow fonder, was more in love with him than she'd ever been.

In being married to Annabella, Tyrone Power has helped raise a ten-year-old step-daughter, fathered by a man he never knew.

If he married Lana, he would have to help raise Cheryl, another step-daughter, fathered by Steve Crane.

The assumption is that if he ever marries again, Power would like to raise a family of his own. Step-children are fine, but every man likes to produce his own offspring. Power is no exception.

Ty's marriage to Annabella remains in a state of suspension; so they still may be reconciled.

Other reasons for the breakup with Lana are these: a woman in Ty's life comes second to his career. That's true of all men. Their work is of paramount importance. As for Lana, love comes first, and her career comes second.

Moreover, as regards background, there's a tremendous difference between Ty's and Lana's. Power is an actor by heritage, training, disposition, intent. Lana is an actress by luck, circumstances, fortune, and accident.

Intellectually, they are also completely mismated. Lana is volatile, emotional, intuitively perceptive. Ty is logical, methodical, and formally educated.

Actually, they have little in common but screen careers. And marriage between two screen stars usually ends in divorce. (*Please turn to page* 82)

1. Michael O'Hara (Orson Welles), philosophical Irish sailor, rescues Elsa Bannister (Rita Hayworth) from a trio of hoodlums who annoy her while she rides through the park.

2. The following day Elsa's husband, famous criminal lawyer Arthur Bannister, (Everett Sloane) offers Michael a job on his yacht. At first Michael refuses, later joins the crew.

MOVIE OF THE MONTH

the lady from Shanghai

Orson Welles' fine direction and acting make the most of a thriller-chiller story. His co-star is his ex-wife, extra lovely Rita Hayworth

6. At Michael's trial, the District Attorney's cross-examination manages to upset Elsa's story. Her testimony suddenly seems to verify the accusation that Michael's the killer. Sentiment changes.

7. While jury decides Mike's fate, Bannister sadistically describes horrors of the gas chamber. Mike's discovered taking poison. In the confusion, he manages to escape courtroom.

3. A love affair develops between Michael and Elsa. He learns that she despises her husband, Bannister; as a White Russian she married him in order to escape to United States.

4. Anxious to help Elsa, Michael accepts an offer of $1500 to sign a fake confession of murder. Bannister's law partner, Grisby, wants to disappear, let his wife collect insurance.

5. The fake murder plans go awry when Grisby actually is killed. Police discover money and signed confession on Mike. Bannister mysteriously appears, promises to defend Michael.

8. Elsa follows him to a Chinese theater, hides him from the police. Pills are taking effect, but before he slips into unconsciousness, Michael is able to figure out who the murderer of Grisby is.

9. Elsa's husband, Bannister, tracks down the couple to their hiding place—the crazy house in an amusement park. The ending of the picture will surprise you—but it's exciting! ➤

Katharine Hepburn's integrity and intelligence have won her an enviable reputation with everyone who has worked with her.

The Katharine Hepburn

Many have branded her a snob, a phony—but few know of the great tragedy which forced Kate to weave a web of silence around her intricate, brilliant life

It's a rare treat for Hollywoodites when Katie attends any large gathering. Here she's with film executive Billy Grady and Edward Arnold.

★ In the long history of Hollywood only two actresses have managed to keep their private lives their own—Greta Garbo and Katharine Hepburn.

Of Garbo no one cares. To the present generation of movie-goers she's a has-been, a middle-aged Swede who made her last picture roughly ten years ago.

With Hepburn, however, it's entirely different. Here is an actress in the twilight of her youth. Here is a mysterious siren at the zenith of her popularity. Here is a star who has finished in rapid succession *Undercurrent* with Robert Taylor, *Sea of Grass* with Melvyn Douglas, *Song of Love* with Paul Henreid, and *The State of the Union* with Spencer Tracy.

As she approaches her thirty-ninth year, Katharine Hepburn finds the public well acquainted with her professional career.

Around her personal doings, however, is still woven that tight web of silence, that impenetrable web of mystery, that inevitable halo of misinformation. By all odds, she is Hollywood's least known actress. Her long-standing quarrel with the press, her refusal to be interviewed, her rudeness to photographers; all these have mellowed with the years. But they still constitute an integral part of her creed, a creed which she explains in these words:

"I think the invasion of people's private lives is rotten and wrong, and I've fought it in protest. If the protest has accomplished nothing, what does that matter, either? I protest because I feel that way. I can live better with myself for doing it, and that's the most important thing in the world to me."

Many of Katharine's friends have regarded this (*Please turn to page 78*)

No Man Knows—

By CHANNING CHASE

Everything Elizabeth

American Beauty velvet dance dress is just right for dancing the rhumba and the samba—Elizabeth's favorite steps.

Off for a spin in her new convertible Elizabeth wears a green, red plaid skirt topped by black velvet jacket.

Taylor Wears

She's very style conscious—simply adores the New Look. But there's a time and place for everything in the exciting life of this lovely teenager

★ She's a romanticist at heart, this lovely teenager Elizabeth Taylor; and it shows in her clothes selections. Evening gowns (her specialty) invariably are soft, full, very feminine. Even playclothes avoid that very tailored look and manage to have a bit of lace or a ruffle here and there.

High-heeled slippers are the love of her life, so there's a constant pull and tug between Elizabeth and her more practical mother who likes her to wear flats.

Elizabeth tries valiantly to follow the suggestions her mother gives her. but somehow or other, she doesn't like to take care of the clothes she has. She leaves those things to Mrs. Taylor who manages to keep a watchful eye on daughter's inclination to leave her clothes draped around her room.

Her three "steady" boyfriends at the moment are Marshall Thompson, Jerome Courtland and Tommy Breen. Since she's only allowed to date on weekends the boys have to call weeks in advance to get on Elizabeth's social calendar.

At the present writing Elizabeth's busy working on her newest M-G-M picture *A Date with Judy*; so there isn't much time for anything but studying lines. Once in a while she does have a chance to go shopping—but only window shopping. Then she makes great mental notes about future wardrobe additions and starts planning her next buying spree. At which time Mrs. Taylor will have to make sure she doesn't sink her allowance on more than one dress whim at a time.

Sport coats are stylish and practical. Green (left) and gold (right) are hooded. Gray coat is lightweight topper.

Like most teenagers Elizabeth's weakness is high-heeled slippers: but she wears them only on dress-up occasions.

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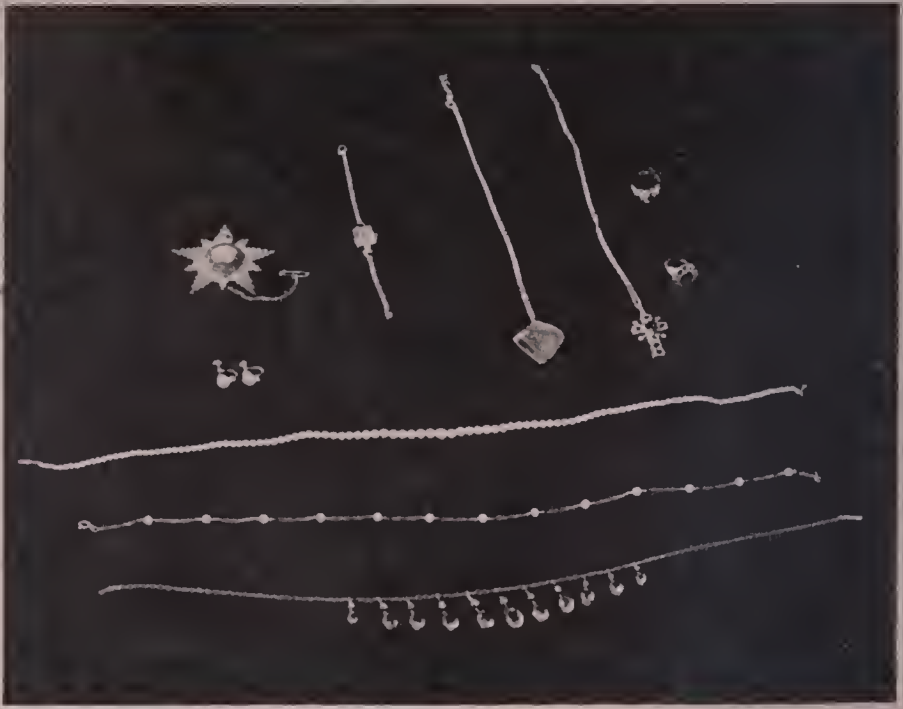
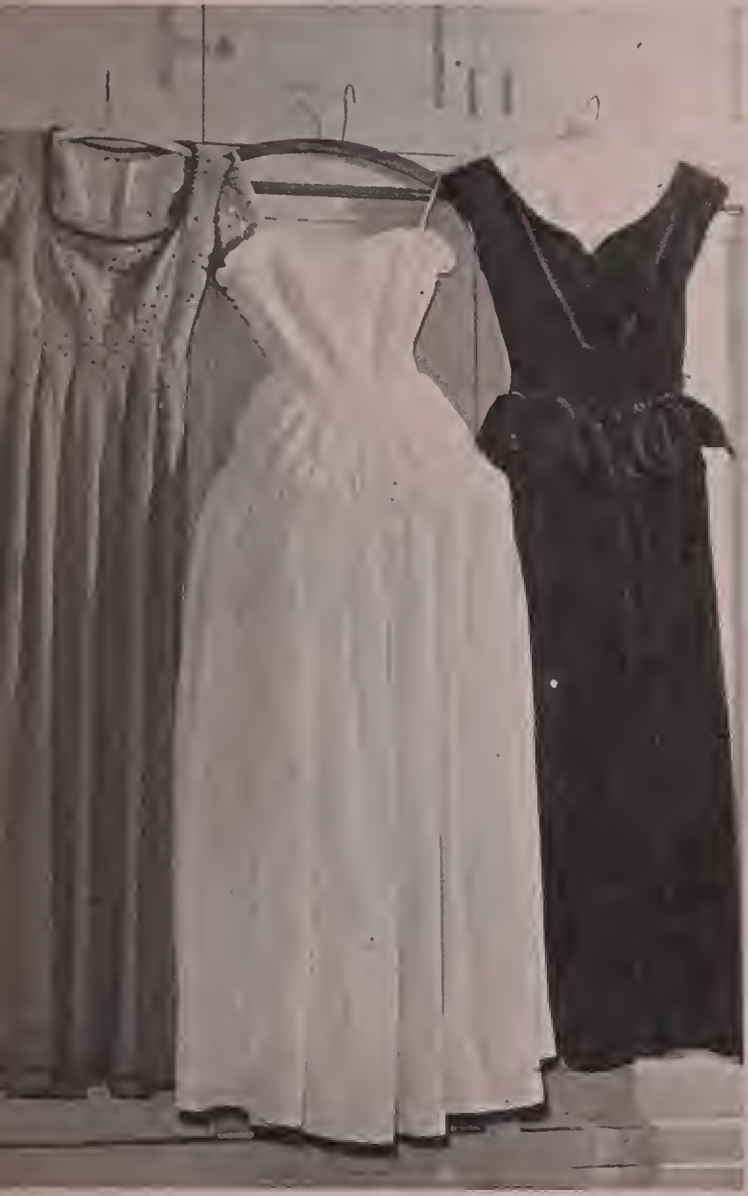
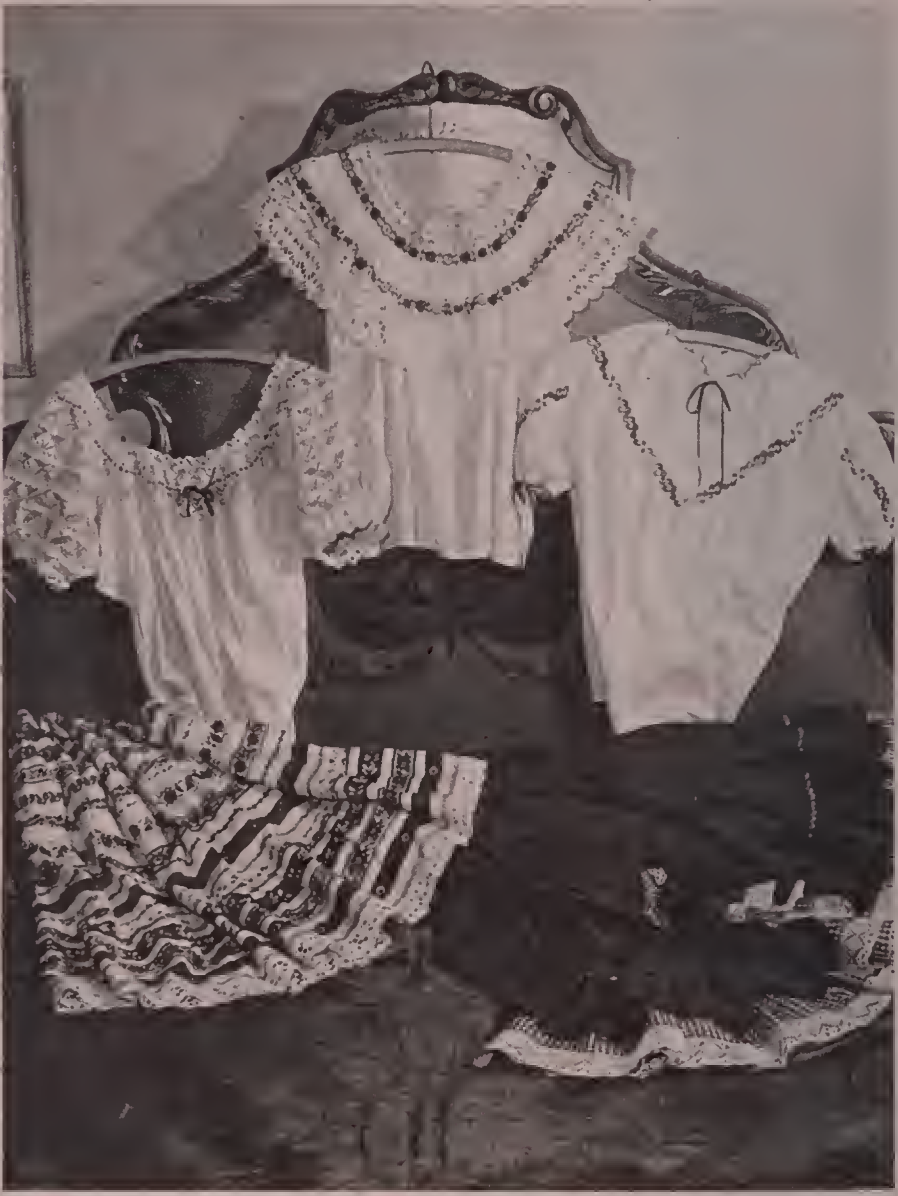
The "Awkward Age" has no meaning for Elizabeth. Her girlish charm gives great promise of beautiful womanhood



Jewelry collection includes a pearl necklace, an aunt's gift when Elizabeth was born; amethyst rings and necklace (bottom); and uncut emerald necklace (top) which was purchased during her recent English trip.



What could be more wonderful than an evening gown—unless it's three evening gowns! Here are gray with sequins, white silk faille and dreamy purple velvet.



Feminine, frilly blouses play an important role in Elizabeth's wardrobe. These are peasant type; usually worn with full, colorful skirts. "An outfit like this is perfect for informal dates," says Elizabeth.

All movie stars go to the Stork while in New York, so the Taylor family dines there after their return from England. Note Elizabeth's wearing one of her frilly, Mexican blouses.

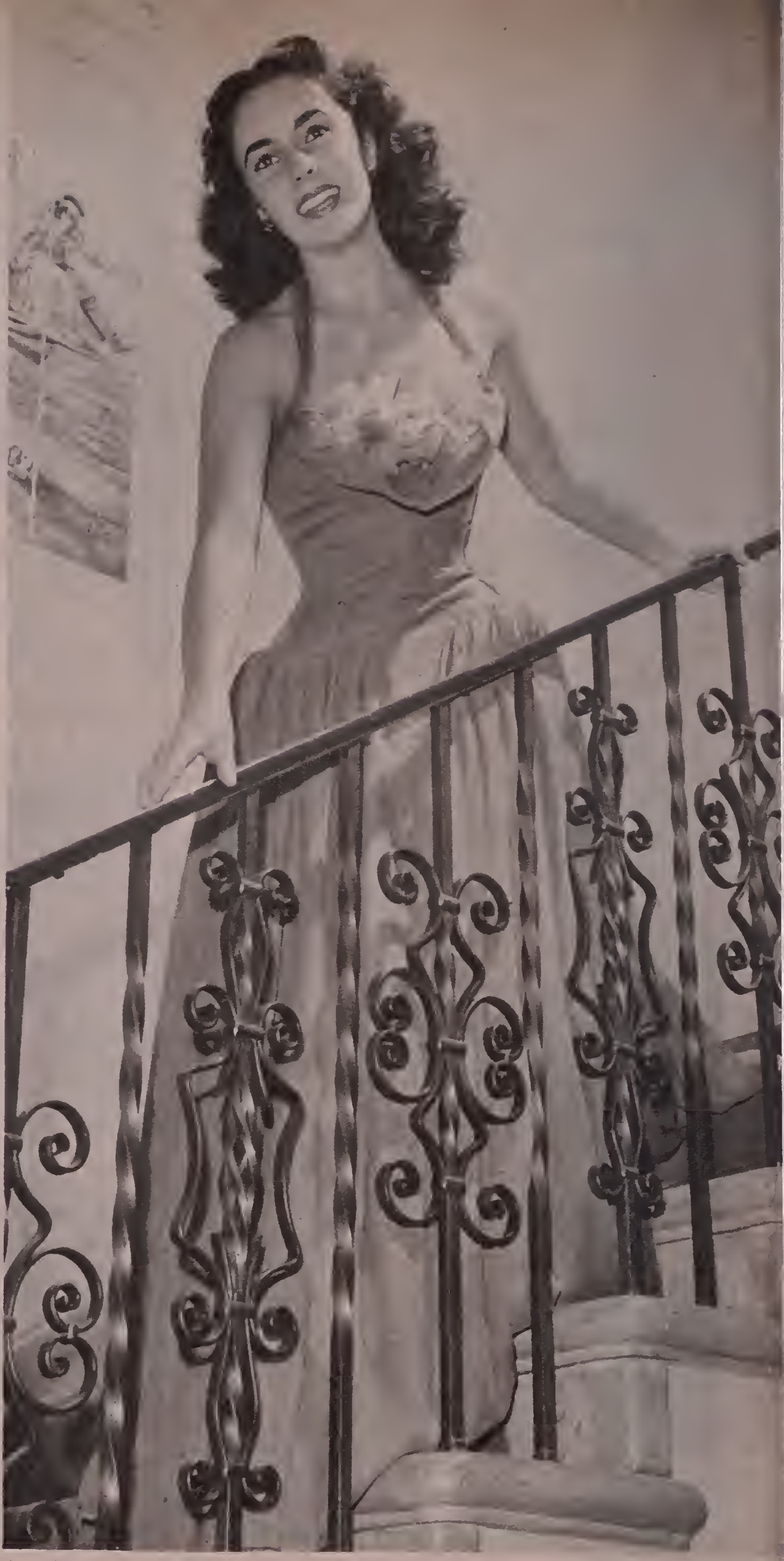
"A little make-up goes a long way," warns Elizabeth's mother. "Have lipstick harmonize with what you wear," says Elizabeth, as she uses lipstick matching the red in her plaid dress.

While Elizabeth waits for date Marshall Thompson to arrive she looks over records they'll listen to. She's wearing a two-piece dress with black blouse and jacket, with yellow and black striped skirt.

please turn to next page

Pennant was given when Liz became honorary member of Harvard Advocate. Bureau holds sweaters and collection of china horses.

Visit with friend Jan Ford finds Elizabeth wearing gay, striped cotton dress with lace trim on the sleeves and skirt.



A really BIG evening calls for this "Basket of Flowers" evening gown. This is a prized possession since it's the most expensive evening gown Elizabeth has ever purchased. It's of royal blue chiffon with soft flowers at the neckline, padded hips are part of New Look.

No tailored sleeping togs for this miss. She sticks to type, always chooses dainty, be-ribboned nightgowns.

She's pretty as a picture in striped taffeta skirt and black velvet basque.

"Modeling is fun, but just being yourself is better," Elizabeth agrees as she tussles with her two pet poodles. Her clothes for relaxation: plaid oversize shirt, well-washed blue jeans.

Can you imagine my excitement when I got the lead opposite Charles Boyer in "A Woman's Vengeance"?

Judy Clark's animation makes any party a lot of fun, at least Lon McCallister and I think so. I have no big romance—not yet, that is!

After I broke my back I had six months to do nothing except recuperate—and think! During that time I grew up quickly.

I didn't have too much time for clowning while working with Mickey Rooney in "Killer McCoy." But he's a wonderful star to work with!

At the ripe old age of nineteen, Ann feels quite grown-up. Can't blame her very much, though; for after all, how would you feel if you suddenly found yourself co-starred with two exciting leading men?

LET'S GET PERSONAL

by Ann Blyth

★ This is my very first by-lined story.

Frankly, I'm thrilled. But I'm also bewildered. Suppose you were in my place? I had already made six false starts, when in desperation I called up "our" editor who had suggested in the first place that I attempt this literary fling; it was not my idea!

"I just don't know what to write about," I told her with discouragement oozing in every syllable. She was very understanding.

"Why, Ann dear! Every female, whether 19 or 90, likes to talk about herself and that's all you have to do! You're just being modest. Think of the stories written by other people about you; perhaps there were some points in them you'd like to refute. Maybe you think you've changed since they were printed; tell about that. What about boy friends? You told me you want a house; what kind? You've been in show business since you were 5; do you think you missed a normal childhood? What pastimes do you like? Are you a worrier? Just be personal," she encouraged.

Half a package of paper and two erasers later I've decided the way to start was at the beginning, just as I have. I read somewhere the way to write a story was to put down one word after another. It sounds so easy . . .

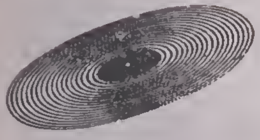
Here I am just turned 19—the date was August 16—and feeling quite grown up. That's completely normal, I'm told, for any 19-year-old. Yet several people have written that I am young for my years, shy, retiring, self-effacing. I don't think I am.

It's true I'm not a chatterbox. I'm probably less talkative than some actresses my age here in Hollywood. But I think there is a vast difference between being (*Please turn to page* 85)

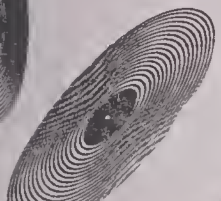
PRIZE PICTURE OF THE MONTH

Frank Sinatra takes a firm grip on his robe and his screen career as he arrives on the set of "The Miracle of the Bells." This is Frank's first dramatic role and advance critics are applauding his tender portrayal of the poor Polish priest.

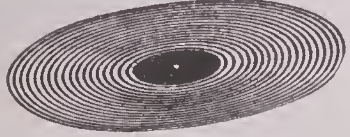
They're young; they're fresh, they're hot! Mel Torme and Nat "King" Cole get together at N. B. C. studios for harmony.



WORDS OF MUSIC



By JILL WARREN



There's music for everyone—in the air; on records; on sheet music — in fact, everywhere!

That's our own Jill Warren with popular Jo Stafford at Jo's Supper Club program.

★ Hi, everybody! Well, Hollywood gets top billing this month. Your musical girl-about-town took a flying jaunt to the movie village to see what was cooking with the rhythmic population around Sunset and Vine.

The hottest thing in the hamlet was a girl named Kay Thompson, who with the Williams Brothers, has a singing and dancing nightclub act which is the absolute end! It's practically a Broadway musical comedy, with only five people. They packed Ciro's with star-studded audiences night after night. In fact, Kay did such sensational business there that Hildegarde, who had been booked to follow, canceled out for fear she couldn't do as well. Kay used to be vocal director at M-G-M where she coached all the singing stars on the lot, and the Williams boys were members of her recording chorus. The act is going to play into night spots around the country, so if it comes your way, don't miss it . . . Another Kay who is causing a lot of talk is Kay Starr, Capitol's newly signed thrush. They say she'll be the brightest new name on records in 1948. I heard some of her advance pressings and they were terrific . . . Had dinner with Nancy Sinatra during which the conversation revolved around "hubby" Frank, of course. Nancy says he is really serious about his new hobby of painting and plans to go in for some extensive study. But the big excitement in the Sinatra household is the expected third addition, which they are both hoping will be a girl . . . I dropped in to visit Jo Stafford at her Chesterfield Supper Club show and found her excited about some brand new possessions: a home in Westwood and a shiny Cadillac convertible. Josie, who was the plump one a few years ago, has really turned into a svelte glamour girl . . . Bumped into Gordon MacRae, who was beaming over his new long contract with Warner Brothers. His first picture will be "Rise About It," in which he will have some dramatic chores in addition to his songs . . . Tony Martin's newest romance seems to be Evelyn Knight. They are everywhere together . . Speaking of romance, June Haver and Jimmy Zito continue with their on-again-off-again love serial . . . I got back to New York in time to catch Stan Kenton's band at the Commodore Hotel. As a matter of fact, I could practically hear it from the airport. It's that loud! His "Concerto to End All Concertos," which runs twelve minutes, just about blew the roof off the room. But you've got to hand it to Stan, he plays very exciting stuff and he's a great showman.

WHAT'S BRISK ON THE DISC:

DECCA: Dick Haymes sings "The Treasure of Sierra Madre" and the oldie "Little White Lies," with Gordon Jenkins and his orchestra. Dick does a good job on both, and there is some of Jenkins' one-finger piano work on each side.

"I'm My Own Grandpa," the new novelty ditty with the confusing lyrics, is given the once-over by Guy Lombardo and his orchestra, with the Trio getting the vocal credit. This should be a big record by Guy. The backing is the familiar "Frankie and Johnny," sung by Kenny Gardner.

Lots of Crosby stuff this month. Bing does "Golden Earrings" and "Ballerina," with John Scott Trotter's orchestra; also

(*Please turn to page* 102)

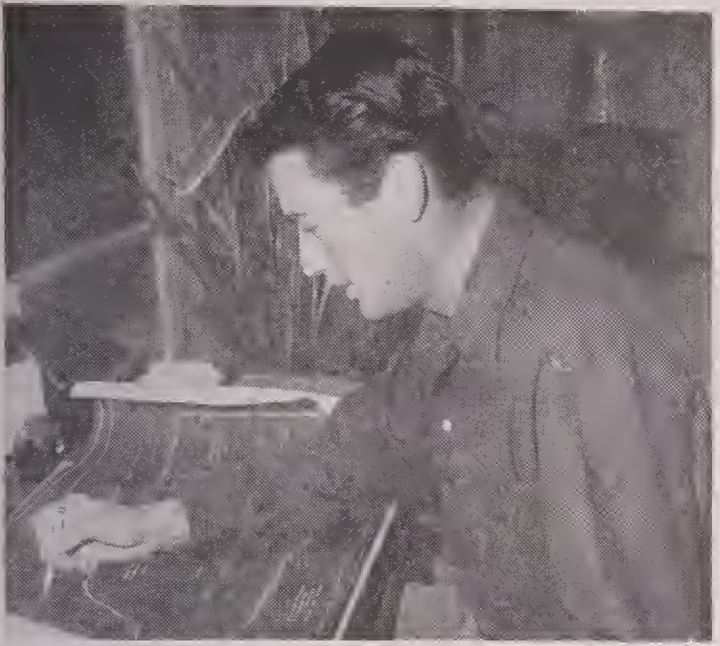
This is the house that Greg built—low, rambling, seeming to grow out of the earth and to melt into the sunny landscape.

Like all who build today, the Pecks have had to do a lot themselves; like swabbing shingles with oil.

Peck's Palace

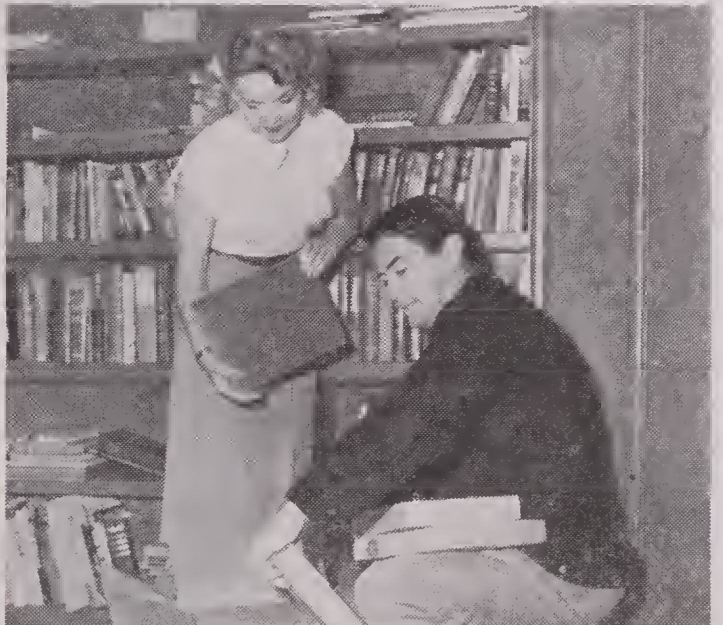
The Gregory Pecks have realized a life's dream—the completion of their own home. It is as unpretentious as Greg himself

Gregory Peck, 20th Century-Fox star of *Gentleman's Agreement,* is a man of broad interests and many facets. As an actor, he is on the top of his profession and from all indications he will stay there. As a husband and father, as a citizen and as a man, he is a symbol of the best type of American, to whom Hollywood can point with pride. Greg Peck would be an outstanding personality anywhere—Hollywood is lucky to be able to claim him as its own.


Only the base of the house is completed. Future plans include study, guest rooms. work-room, children's playroom.

Greg shows little Jonathan the art of keeping the ball pinging. Standing on the table won't help it, Jon discovers.

A patient father, Greg believes in developing a child's love of music by letting him work recorder. Jon loves this!


Greg and Greta, with all the pride of new home owners, unpack their books and their prize recordings.

Here's where the additions will be built—in time. A home, like marriage, is happiest when it builds, the Pecks agree.

To Friends Overseas

★ Lovely English star Phyllis Calvert knows very well how scarce food is at home and what a luxury it is to receive food parcels from America. Since these packages are so important, we asked Phyllis to tell us something about them. She gave us these facts:

1. Each box is allowed 22 pounds. (Food content amounts to about 14 pounds; rest of weight is taken up in packaging.)
2. Canned fruits, juices, vegetables are most welcome.
3. Try to include some "treat" that is more a luxury than a necessity.

"Just remember," says Phyllis, "the important thing is to get substantial food to friends overseas."

Phyllis Calvert sends food parcels from famed Farmer's Market to friends abroad

Phyllis wishes she could send a luscious cake to English friends.

Soap is a hard-to-get item in England, so Phyllis includes several bars in the box.

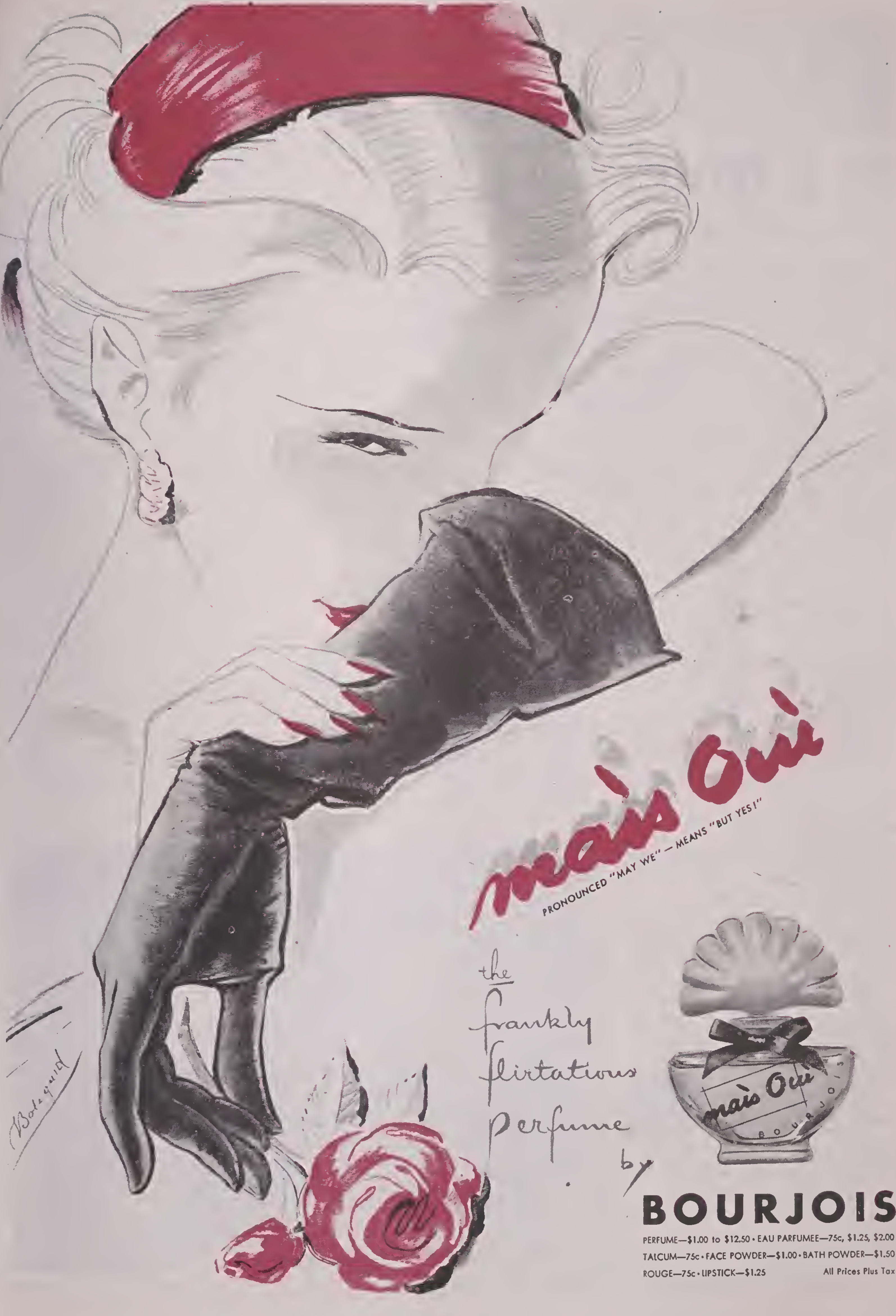
LIPTON TEA
LIPTON TEA

Luckily tea is light. Since it's rationed, no box to Britain should be without it.

Phyllis puts a luxury in each package. This time, dried fruit.

OVERSEAS FOOD PACKING & MAILING SERVICE AT Patsy's GATE 2

Packaging and wrapping department is a courtesy extended by the market. When the box is weighed and wrapped, Phyllis makes a last-minute check to be sure the label won't come off.


mais Oui
PRONOUNCED "MAY WE" — MEANS "BUT YES!"
the frankly flirtatious perfume by
mais Oui
BOURJOIS

BOURJOIS

PERFUME—$1.00 to $12.50 • EAU PARFUMEE—75c, $1.25, $2.00
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"More and more I am amazed at the interest and effort Palmer gives to help us over the hurdles. I couldn't have believed a course could be so wonderful." —Mrs. C. S., Chicago, Illinois.

Wins $1000 Prize

"I first sold one story to Dell and three to Macfadden totaling $570; also won a prize of $300. My outline for a serial has been awarded first prize of $1,000 and an assignment to write the complete story."—Mrs. A. Blake, Oklahoma City.

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OPEN LETTER TO JENNIFER JONES

(Continued from page 26)

But now for a long time you have refused to talk to any of the writers we would like to assign to interview you. We are not alone in this inability to reach you. We have not been able to find a writer who has had an interview with you in the past two years.

Your fans are hearing nothing but gossip about your rudeness to fans; about your breaking faith with many of those who helped you up the ladder of success; about how you break appointments with those who are trying to help you and about how you don't give the press a break.

We are particularly concerned about the press since we are in that group. It is our problem to answer our readers who are fans of yours. We feel your fans are entitled to meet you occasionally through our pages . . . to meet you as directly as possible under such methods.

We are not the tools of press agents. We pride ourselves on reporting the activities of movie stars as honestly as we are able.

Under present conditions, we cannot refute the gossip that you have gone high-hat.

The public approved when you made no statements to the press when you and your husband separated. You had not made a circus of your private life. We all respected you because you had the kind of decency which mourns the passing of something which has been important. And you evidenced dignity and intelligence then.

Reporters were content then to get their information about you second-hand. We wrote reams of stories about you and your high caliber as an actress without seeing you again.

Your press agents handled you intelligently and sympathetically at that time. Their news about you was in character with the Jennifer Jones we had met.

You were the Cinderella story. When your hairdresser received an elaborate layette for her new baby from you, we contrasted the news with how little you had had when your babies were born. When we ran photographs of you making canapes, we blew up the story by recalling your story of the tragedy of burned precious hamburger in your Greenwich Village days. When your stand-in needed an operation, it was like you to pay all the expenses.

It was like you, too, to work for many months as a nurse's aide before anyone discovered it. The reports of how you had done those humble tasks with a willingness, enthusiasm, cheerfulness and efficiency were in character with the girl we had met.

Fans like such girls. Your fans are not ghouls, Jennifer. They're made up of girls like you—you, who were Phyllis Isley of Tulsa, Oklahoma, before you became Jennifer Jones—and the boys you knew in your girlhood before fame came to you. Half or all of their allowance is spent to make it possible for such a niche of fame as yours to exist. They write letters.

Phyllis Isley wrote a letter to Katharine Cornell once. You were a student in a Catholic girls' school in Oklahoma then. The daughter of tent-show and motion picture theatre people, you had aspirations to be a big-time actress. Katharine Cornell took time to answer the letter that came from Phyllis Isley . . . took time to give her advice.

You took that advice. You went to Northwestern University and then on to the American Academy of Dramatic Arts. Then you tried to get an important role in a stage production. You married in the meantime and it did seem a little foolish to be still trying after you had two children. But you did. Wearing the typical New York clothes, you went the rounds with little success.

Fortunately, you had no time to deck yourself out when the call came to read for David O. Selznick. You were busy washing your hair when the call came. Brushing your hair dry in the taxi-cab, you arrived breathlessly at his office. He had looked at a long succession of young hopefuls. Their costumes were so similar; their coiffures so up-to-date and their

Jennifer Jones is paying strict attention to Joseph Cotten's story as they dine at the Chanteclair. These two stars were together in Selznick's "Duel in the Sun."

make-up so mask-like they seemed to form a chorus line.

Your freshness, naturalness and simplicity made you outstanding. Mr. Selznick placed you under contract. He changed your name from Phyllis Isley to Jennifer Jones.

Five years ago, Jennifer. Then you were co-operative with the press. You were thrilled over your fan-mail. You were eager, unassuming and enthusiastic. So were your fans.

You have been silent a long time. But your fans would like to hear from you. They'd like to know from *you* whether you still believe it's better to be a success on Broadway before trying to crash Hollywood . . . if you still play Strauss waltzes or whether your taste in music has changed . . . if you've found time to resume your piano lessons as you once hoped . . . if you favor long or short skirts . . . what kind of games you play with your sons now that they're older . . . what your house is like . . . whether you have a swimming pool . . . what you feel is the greatest reward and satisfaction you have obtained from your screen success . . . if you still exercise a lot . . . still have orange juice with a raw egg for breakfast . . . still drink quantities of milk . . . what you're reading . . . if you've found another favorite character you'd like to portray . . . what kind of car you're driving . . . in what ways you feel you've grown . . . what interests you today. . . .

They don't want smart, bright chatter from you. They don't want artificial, meaningless bon mots. There are plenty of sophisticated, light comedy personalities to supply those things.

They want the Jennifer Jones who had faith and courage. The Jennifer Jones who inspired them. They want something of Bernadette, something of the girl in "Since You Went Away" and "Love Letters," something of Cluny Brown and something of Pearl Chavez.

They want an up-to-date portrait of Jennifer as well as a "Portrait of Jenny."

We feel they're entitled to it.

Don't you?

We should like to suggest that you remember Phyllis Isley's upbringing. Those days must have been important to Jennifer Jones. The teachings of Sister Mary Ursula and Sister Xavier, whom you listed among your best friends when you filled out your first studio questionnaire, must have included something of courtesy and gratitude. Charlotte Lee, who instructed you in dramatics, must have taught you something of the price of fame. And your parents, so long associated with show business, must have imbued you with some of the spirit of show people and some of the traditions.

Are you living up to them?

Or are you deliberately forgetting those who helped you when you first stepped before the cameras? Those who beat the drums to herald your arrival on the screen? Those who wrote letters of good wishes, praise and gratitude? Those who stood in weary lines to see your work on the screen? Those who voted to you the Academy Award for your first performance?

How about it, Jennifer? An hour a week with qualified writers would do much to increase the happiness of your fans and would restore our illusions about the girl we met just about five years ago. Remember her?

THE END

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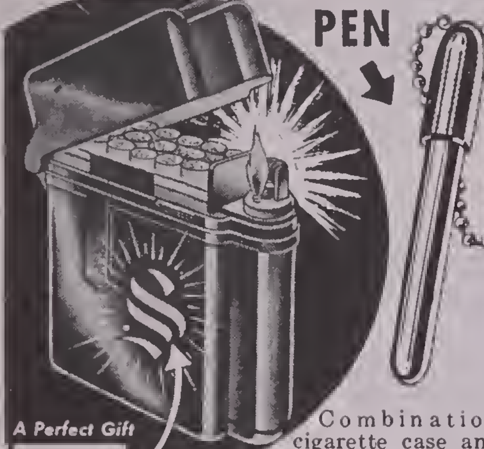

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THE KATHARINE HEPBURN NO MAN KNOWS

(Continued from page 61)

attitude as one of suburban, selfish snobbishness. Others have pointed out that it is a heritage from her father, Dr. Thomas Hepburn of Hartford, Conn., a truly great doctor who has a violent phobia of publicity.

Whatever its foundations, the result of this attitude has been to mislead, confuse, and misinform thousands of Hepburn fans. These fans feel strongly that the actress has an obligation to them. By their staunch box office support, they have elevated her to public stardom. Surely, in return, she owes them an occasional bit of personal philosophy, a morsel of gossip, a casual opinion of her personal likes and dislikes.

As a little girl, Kathy used to buy all the fan magazines. Avidly, she would study the photographs, drink in the contents, live vicariously the lives of Theda Bara, Gloria Swanson, Norma Talmadge, all the stars of another era.

But now, for some strange feminine reason of her own, she refuses to supply copy for other little girls.

As a result, instead of getting the truth about Hepburn, the fans are flooded with the most incredible sort of rumors. For example, when I asked an eighteen-year-old girl in Tulsa, Oklahoma, about the actress, this is what she said: "I can't understand why Katharine Hepburn has never been married. She's certainly very pretty. Do you think it's because she's flat-chested?"

In Hartford, Connecticut, Miss Hepburn's home town, a typist who works for the Aetna Life Insurance Company told me: "You know, of course, that she's been madly in love with Spencer Tracy for years. Everyone knows that. But Mrs. Tracy won't give him a divorce."

In Richmond, Virginia, a bellhop at the Murphy Hotel confided, "I don't go for Katharine Hepburn at all. She's too skinny, too spoiled, too intelligent."

At Foxcroft, a well-known finishing school in Virginia, one of the inmates told me, "I understand she's going to marry Leland Hayward now that Margaret Sullavan is divorcing him."

A salesgirl at Nieman-Marcus in Dallas offered the opinion "that the reason Katharine Hepburn has never been married is because she's too tall. It's tough these days for a tall girl, even in Texas."

That's a fair cross-section of public opinion concerning Katharine Hepburn. Unfortunately, practically all of it is wrong. It doesn't square with the facts. And the facts are these.

Katharine Hepburn is not an old maid. She was married twenty years ago to Ludlow Ogden Smith, a handsome industrial engineer from the Philadelphia Main Line.

She is no Jane Russell, but neither is she flat-chested.

She has not been madly in love with Spencer Tracy for years.

She *is* too skinny; her weight ranges from 100 to 115 pounds.

She is not going to marry Leland Hayward or anyone else.

Her height, she's five seven and a half, has never been a handicap although she's been aware of it with heels. When she first met Spencer Tracy some years ago, prior to playing opposite him in "Woman of the Year," she said, "I'm afraid I'm a little tall for you, Mr. Tracy."

A little bubble of a smile formed itself on Tracy's lips. "Don't worry, Miss Hepburn," he answered. "I'll cut you down to my size." He did.

Tracy probably knows her better than any other man in Hollywood, but in a purely professional way. "Katie," he says, "is the hardest-working actress I've ever known. She never quits. She's a perfectionist. She always inspires a guy to give out with his best."

When asked about Hepburn's personal side, Tracy shrugs his shoulders and says, "No matter what they say about her, she's a fine woman." Then, he walks off.

Fifteen years ago, when Katharine Hepburn first came to Hollywood, the press naturally enough demanded an interview. Hepburn refused. She was afraid. She wanted to make good first. She never bothered to explain her reason, however.

She merely snapped, "Sorry, no interviews and no photographs." She was under contract to RKO at the time, and

While Katharine Hepburn hides her legs under slacks, Art Black, assistant to Frank Capra, is completely unaware his exposed gam is being photographed for posterity.

Some issue is being decided here. Katharine Hepburn and Spencer Tracy stop filming "State of the Union" to talk over the next scene with good friend Clark Gable.

when various reporters and writers began taking potshots at her in their columns, the studio publicity department began to squirm.

They finally prevailed upon Kathy to give an interview to a group of fan-magazine writers. It turned out a tragedy. Instead of confiding to the writers that she didn't want to risk any advance ballyhoo, Hepburn adopted what director George Cukor later termed "her sub-collegiate attitude."

"Are you married?" one of the reporters asked.

"I don't remember," Katharine answered.

"Do you have any children?"

"Yes, half a dozen."

"How does it feel to be a socialite in Hollywood?"

The blood rushed to Hepburn's face, her eyes narrowed themselves into two slits of flame. Without another word, she rose and fled the room.

Today, when she looks back on her former behavior, she's genuinely sorry. When various people tell her how she acted, how she cut them, how through design or inadvertence, she hurt them, she's profoundly apologetic. "I must have been a stinker to say that," is one of her favorite apologies.

At times, it's difficult for her to believe that she actually did and said some of the outlandish things accredited to her by the record.

For example, when she first met George Cukor, the man who was to direct her first picture, "A Bill of Divorcement," she was wearing a loud blue suit, a cockeyed sort of pancake hat, one of her eyes was completely closed and swollen because of a steel splinter; her freckles looked larger and louder than usual; her red hair and white face gave her the appearance of a new type of zombie.

Cukor looked at her, and despite his thoughts, smiled pleasantly. He handed her a sheaf of costume drawings. "I wonder," he said, "if you'd mind leafing through these."

Katharine did and then with an air of great superiority, tossed the sheaf back on a table. "I'm afraid," she said, "that this is hardly the sort of thing a well-bred English girl would wear."

Cukor cocked his head to one side. "No?" he said. "Well, what do you think of the outfit you're wearing now?"

"I think it's very smart," Hepburn said.

"Well, I think it stinks," Cukor snapped.

Fortunately, John Barrymore happened along at the moment. He took one look at Hepburn, at her freckles, her swollen eye, and her white face, and invited her into the corridor.

"My dear," he said, withdrawing a small bottle from his pocket. "Put two drops of this into your eye and they'll never know you've been drinking."

Before Kate could explain to Barrymore that she had a splinter in her eye, the great man was gone.

Nowadays, Cukor and Hepburn are fast friends. They see each other socially, and it was Cukor whom Kate insisted upon having as her director in "The Philadelphia Story," her most famous picture.

Similarly, Kate has come a long way in her relationship with grips, prop men, and extras. Her treatment of them was once best described as "cold." Now, however, it's warm, humane, and thoughtful.

The prop men love Hepburn as they love few other stars. They like her frankness, her honesty, her ability to give and take it. Two years after she left RKO, many of the men who had worked with her got together and sent her a testimonial certificate of their respect and gratitude.

From this, you can see that Katharine Hepburn is no simple creature, no actress like Ava Gardner or Lana Turner or Betty Grable, all of whose actions and emotions are capable of simple analysis.

Hepburn is intricate, complex, almost beyond understanding until you learn something of her background, until you know something of the stark tragedy which invaded her early life.

When she was a young girl, not yet in her teens, she journeyed to New York with her older brother Tom, to spend Easter weekend with family friends.

Tom was three years older than Kate—handsome, popular, clever—and Kate loved him with an intensity and devotion few sisters ever outwardly manifest to a big brother.

There was a party on Saturday night in New York and when Easter Sunday rolled around, it so happened that Tom was missing. Kate went tramping throughout the house searching for her brother.

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hanging. The scene was like a bad dream.

She cut him down. She loosened the noose around his neck and in a moment of paralyzing, numbing shock, she knew that he was dead.

At that moment, on Easter Sunday of its twelfth year, the youth of Katharine Hepburn was forever gone—from her mind, her body, her heart.

That was the turning point in her life, a point in which she rejected the society and sympathy of friends and turned to herself. She became sensitive, brooding, introspective.

She was taken out of the Oxford School for Girls in Hartford, and Kate was permitted to stay home where she was instructed by a private tutor. Because of this she lost the companionship and association of other girls. She became terribly proficient in her studies. But in getting along with other young people, she was at a total loss.

Years later, when she entered Bryn Mawr College, she was so unbelievably shy that no matter what anyone said to her, the remark cut her to the quick. On her very first day in college, when one of the coeds called her "conscious beauty," Kate became so aggravated that for the next seven months she refused to eat in the college dining hall. Instead, she dined in restaurants and tea rooms. She refused to make friends with any of her classmates except a girl from Hartford, and rather than sleep in her own room, slept on the floor of that girl's.

Her grades were so bad that only intervention by her father prevented the college from dropping her.

Suddenly, in her junior year, Kate blossomed into an exhibitionist. She went around the campus wearing dirty clothes; she took sun baths in the nude atop her dorm; she shocked the faculty with her strident insults; she turned down four proposals of marriage; she took part in the varsity shows and then on graduation, borrowed ten dollars from a boyfriend named Bob McKnight. She took the money and went down to Baltimore, looking for a job in the theatre.

She called on producer Edwin Knopf. "You should have seen her," Knopf says. "Her red hair was pulled back into a charwoman's bun. Her forehead was wet. Her nose shone. She was tremendously sincere, but awkward, green and freaky-looking. I wanted no part of her."

Eventually, Knopf gave Kate a small part. She played a lady-in-waiting. She had only three or four lines to say, but she said them with such enthusiasm, such self-pleasure that Knopf offered her the lead in a play entitled "The Big Pond."

Kate flopped miserably. She was gawky; she knew little about acting, she ran one line into another. In fact, she was so bad that she was fired. She went to Frances Robinson-Duff for coaching. That year, 1928, she also married Ludlow Ogden Smith. They looked for a house along Philadelphia's swanky Main Line, but soon gave that up and settled for a walk-up flat on East 39th Street in New York.

Kate and Ludlow were divorced years later. They're still good friends, however, and Lud is a frequent guest at the Hepburn house in Fenwick.

Kate's mind, however, in contrast to most girls', has always been on career, rarely on marriage. She has pursued acting with such doggedness, such intensity that no amount of discouragement has ever stayed her from the achievement of eventual success.

Money has never meant much to Hepburn, largely because she's never had to do without it. Her folks are fairly wealthy and this potential source of financial aid has always served to make her fiercely independent. She has never groveled; she has never humiliated herself; she has never gone hungry. Her success as an actress was never motivated by economic necessity.

She has always been in the somewhat enviable position of being able to buy herself out of bad contracts or uncomfortable deals.

For example, after she had been a sensational success in three RKO pictures—"A Bill of Divorcement," "Morning Glory," and "Little Women"—she gradually became box office poison. The fault wasn't hers. At the time, RKO had to turn out a certain amount of Hepburn pictures, good, bad or indifferent. They put Kate in something called "Bringing Up Baby," and it laid an egg. When they sought to follow that with "Mother Carey's Chickens," Kate yelled her head off. Her contract still had two years to go, but she bought it up for $220,000.

When she returned to New York to play in "The Lake" for Jed Harris, she received such terrible notices that she begged Harris not to take the play on the road.

Harris insisted. "The only interest I have in you," he said, "is the money I can make."

"How much money do you want?" Kate asked.

"How much money have you got?"

Kate thumbed through her bank book. "Exactly fifteen thousand, four hundred and sixty-one dollars."

"Okay," said Harris, "that will do."

Kate made out a check, mailed it to Harris, and has never seen him again.

The money never worried her. A few years later when Philip Barry wrote "The Philadelphia Story" for her, she put up a quarter of the production costs and also purchased the screen rights from Barry.

She made more than $600,000 on the deal and not only sold the screen rights to Metro but insisted upon George Cukor as director, herself as the leading lady and Cary Grant and Jimmy Stewart as her leading men. She got everything she asked for and has been at Metro ever since.

Her next trick was to sell a script by two unknown writers for $211,000. The script turned out to be "Woman of the Year" and starred Kate opposite Spencer Tracy. She kept $100,000 for herself; gave $100,000 to the writers, Ring Lardner, Jr., and Mike Kanin; $10,000 to her agent, and said that the remaining thousand covered telephone bills and expenses.

While she's a shrewd girl with a dollar, Kate on some occasions hasn't been equally shrewd in her choice of roles. For example, when she was sent a copy of the novel, "Kitty Foyle," and asked to play the lead (a role which subsequently won Ginger Rogers an Academy Award) she wrote the publishers an indignant letter. "Why do you publish this story? It's junk. This will never make any money, book or screen."

She also turned down the lead in "Pride and Prejudice," a stage play which ran for almost a year.

She did, however, have the foresight to covet the role of Scarlett O'Hara in "Gone With The Wind." She asked Selznick if she could play the part. He turned her down.

"Why?" she demanded. "You know I can act. That part was practically written for me. What is it?"

Selznick shook his head sadly. "I just can't imagine Clark Gable chasing you for ten years," he said. "You just haven't got that amount of sex appeal."

Kate knows that she's no glamor girl, that she lacks the blatant sex appeal of say, Lana Turner or Betty Grable. But the fact still remains that in the past ten years, many men have found her highly desirable. Howard Hughes once followed her all over the country, trying to win her hand. Others have tried with similar ardor.

Kate doesn't seem to be interested. As she approaches 39, it's entirely possible that she will never marry again. She's wedded to both her career and her family.

The Hepburn family incidentally is one of the most unusual and brilliant in America. It consists of Dr. Tom Hepburn and wife, three daughters and two sons. All of them are rank individualists.

They used to live together some years ago in a big house in Hartford, but now two of the girls are married. Family reunions are usually held in the summer at Fenwick, in a magnificent whitewashed brick summer house Kate built for the family on Long Island.

All of the Hepburns are great athletes, especially Kate, who was once runner-up in the Connecticut women's golf competition and who plays a good game of club tennis.

Kate is taller and thinner than her two sisters, and this gauntness, which gives her a kind of boyish look, also serves to keep her appearance young. There is nothing fleshy about her face. It is angled and tight with prominent cheek and jaw bones.

Despite her freckles which are numerous and outstanding, Kate wears no makeup except lipstick. Both of her lips look exactly alike. When she starts a picture, she usually weighs around 110 pounds. When she's finished, she's down to a hundred. That's too thin for a girl who's five seven and a half.

Kate used to walk with long, gangling strides, but over the years, she's cut them down to the point where she now walks very much like a lady. She hates jewelry and never wears any if she can help it. She likes slacks and seems much more comfortable in them than she does in dresses.

She frequently washes her face with alcohol to keep it cool. When she gets excited about anything, she digs her fingernails into the palms of her hands. She says "yah," instead of "yes," and firmly believes that an actress is also a citizen who is entitled to freedom of speech. She's a political liberal and speaks her mind as she sees fit.

Despite the air of superiority she manages to convey, most people recognize that this is pure compensation for her innate shyness. They forgive Kate her trespasses, and continue to look upon her as an interesting personality.

She is respected by practically every worker in Hollywood for her integrity, her frankness, her intelligence. Her best parts are roles in which she plays herself. Audiences like to see her humbled on the screen but not to the point where her spirit is broken.

She never celebrates her own birthday. She never attends night clubs or large Hollywood social gatherings. Instead she celebrates the birthday of her dead brother, Tom, whose spirit still stalks mightily through her, driving her on and on to a perfection she knows she never will reach.

THE END

THE VELVET MENACE

(Continued from page 47)

parts to let the public forget all the tricks that the player has been using.

"Funny thing about villain roles, though," said Zach reflectively. "They may be mean and low, but they give you so much more leeway for inventions on your part. They're basically exciting and action-packed, and then there is always that certain type of woman who dotes on the love-'em-and-leave-'em type."

As you probably know, the name Zachary Scott first came to the general public attention of theater-goers when he appeared as a romantic heel in a play called "Those Endearing Young Charms." Jack Warner saw him in the production, and in short order he was on his way to Hollywood.

He made his screen bow by being seen first as a dead body in "The Mask of Dimitrios." Flash-back technique brought him to life, and he contributed an outstanding performance in what is now regarded as one of the finest mystery dramas of the past dozen years. His acting set a new pattern for whodunits, and has been used as a model ever since.

In "Mildred Pierce" he played an impoverished elegant cad, who is finally murdered by his stepdaughter. He turned in such a fine characterization that screen audiences actually cheered when he met his death. For sheer polished villainy, he was unsurpassable.

In a way, it's fortunate that he wasn't cast as the handsome leading man right from the beginning, because now fans will have an opportunity to compare his non-villain role with those he has done in the past. And, if he had been typed as a romantic lead, he wouldn't have played in "Mildred Pierce," for instance, and won the acclaim he did for his work in that film.

Even to this day, Zach regards himself as essentially a stage actor, and although he likes working in motion pictures, he says they tend to make him lazy. "Pictures aren't easy, but on the other hand I often miss the sense of continuity that goes with a stage production. In movies we think sectionally, shooting sequences in any order that best fits production needs. It may work out we shoot the ending first.

"Contrary to a lot of movie actors who have come from the legitimate stage, I do not feel a lack of audience response in the movies. There is the crew on the set and to me they are the audience. Many actors from the legitimate stage contend that each night you do a performance for a different audience, and each performance is just a bit different from that of the preceding evening. Then, when you leave the darkened backstage area, you feel as though you've done your whole job for the day, and that tomorrow will bring something fresh and new. I get the same feeling and satisfaction from the crew audience."

The stage and the name of Elaine Anderson are closely intertwined for Zach. On his 21st birthday, he and Elaine were married in Austin, Texas, and forthwith set out for New York and a try at winning a place in Gotham's world of the footlights.

Times were lean, and at the end of the year the Scotts returned to Austin, where Zach became the director of the Austin Little Theater. Not long after he started

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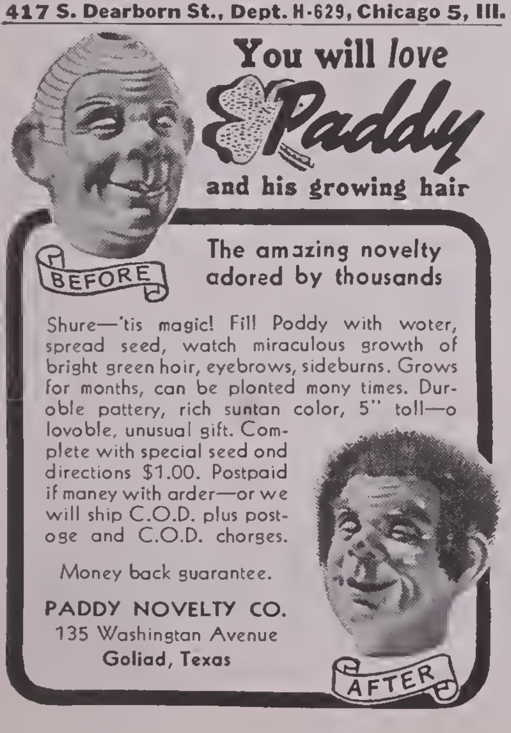

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on the job, he broke his jaw in an automobile accident. No longer being able to direct, he took a job as an oil rigger. The work paid well. The Scotts saved their money. Zach completed an interrupted college course and took his degree.

In June of that year they were back in New York, and luck was a bit better. Zach appeared in a summer stock play with Jane Cowl, and after three years more of stock, he finally hit Broadway in "The Circle of Chalk." Then followed "The Damask Cheek" with Flora Robson and "The Rock" with Billie Burke. Zach heard that Eddie Chodorov was planning to do "Those Endearing Young Charms," applied for the job and was accepted for a good part. This was the play that brought Zach a movie contract.

The Scotts have varied interests and derive satisfaction from all of them. They divide their preferences evenly, and devote allotted time to each. Mrs. Scott is busy with the multiple demands of the new house in Brentwood, but she also finds time for her daughter Waverly's enthusiasms, and occasionally aids Zach in the preparation of his screen portrayals.

"She has a wonderful theater sense," Zach said proudly. "She really knows what she's doing when she helps me prepare and polish a part I'm doing. And she knows the business, too, because among other things, for the first year of its run, she stage-managed the Theater Guild Production of 'Oklahoma!'"

It's pleasant to hear Zach talk so about his wife and daughter, but anyone who has worked with him on the Warner Brothers' lot will tell you that he's a regular guy whom they all like. They get a kick out of telling you that he's always trying to help someone—with many of the things he's done for people unknown to anyone but Zach and the recipient. He has made a firm ruling that any fan club of his must adopt a war orphan, and to date three clubs are supporting orphans in France.

If the course of events hadn't taken Zach into the world of the theater, he probably would be a rancher and experimental farmer on the family "Long S" ranch in Texas. Zach's father, who is a retired surgeon, is interested in the development of superfine corn and cotton, and in the crossing of fine animal stocks. Now, whenever it's feasible, the Scotts make a trip to the ranch and give a hand in the experiments.

His father figures in Zach's plans for the future, too. One of these days Zach would like to appear in a western film, and he has the plot picked out. It's the story of the life of his cattle-king grandfather of Texas, R. B. Masterson, and his own father will help him prepare the scenario. Zach is proud of the fact that his grandfather is one of the pioneers who had an active part in the settling of Texas, and he thinks the activities of Mr. Masterson would make very fine film fare.

There's one thing, however, that Zach can't change. When he was a child, he was teased about his bright eyes, and his long eyelashes. His two sisters complained because their brother was so generously endowed while they would have to depend upon store-bought lashes for their beautification.

"All those remarks about my eyes and lashes made me shy as a kid," Zach recalled, "but I'm reconciled to it now. Some people have wens on their noses—I get kidded about eyelashes. It wasn't funny when I was young and had to fight the kids on the block, but believe me, they come in handy in front of a camera.

"The thing that pleases me most is the way things have been breaking for us Scotts recently. We've found a house with plenty of ground, a patio, and a place for Waverly and the dog to play. It's a pleasure to breathe deeply and stretch after being cooped up in a small rented apartment ever since I first got to Hollywood.

"At the studio I'm no longer the villain of the piece, but a normal fellow with a wife who has an aversion to murder. It's a nice, different feeling after being mowed down in one final reel after another. I wonder how long it'll last?"

THE END

WHY LANA AND TY AGREED TO DISAGREE

(Continued from page 57)

There is too much exhibitionism in the family, too much jealousy; too much assertion, too many breadwinners.

When Tyrone Power told reporters, "Miss Turner and I have decided to call it quits," he didn't go into all these reasons. He didn't tell them that for his part the affair was an infatuation, a strong, dynamic one, but an infatuation all the same. And yet, that's what it was.

As for Lana, she had intuitively expected a proposal and when it wasn't forthcoming after Ty's return, she decided like the sensible woman she is not to break her heart any further.

She raced to New York and almost immediately started making the rounds with John Alden Talbot Jr., an airport promoter, and Perry Belmont Frank Jr., a nephew of Bernard Baruch. To friends, she confided, "I'm through with the male species." But Lana could no longer go through life without men than Vic Mature could without women.

As for Ty, after a Metro spokesman made the announcement, "Lana Turner and Tyrone Power by mutual consent have broken off their friendship"—he continued to stay around Hollywood. His heart wasn't broken one bit. I spoke to him at a Ciro's dinner party, and he was bubbling over with the excitement of what he'd done and seen on his trip.

He was all agog about having met Jan Christian Smuts of South Africa, Haile Selassie of Ethiopia, and His Holiness the Pope. He certainly wasn't all agog about his breakup with Lana. He had thought about it for many days and many miles while he flew around the world. And he knew that when the time came for decision, he would have to make it.

He made it and now he's in the throes of making another decision, this time with Annabella. Will there be a reconciliation or will there not?

Annabella, if she sues for divorce, will sue in California, where the parties to any divorce action have to stay separated for one year before the divorce becomes final. As of this writing, Annabella has not instituted suit, and there's a possibility that she may never.

Many gossip columnists are saying that the current breakup between Tyrone Power and Lana Turner is a lovers' quarrel, and that as soon as Annabella gives Ty a divorce, he and Lana will tie the knot.

That's sheer hokum. I predict that the Power-Turner affair is over, finished, done with. Power is marrying no woman with growing children on hand to look after.

It is entirely possible that his current marriage with Annabella will remain in a state of suspension, and that Ty will continue to make the Hollywood rounds with such girls as Linda Christians, Cyd Charisse, and the other eligibles. He has gotten accustomed to his enforced bachelorhood. But as for reconciling with Lana, that's out.

In affairs of this sort, it's usually the woman who suffers most, and Ty is aware of that fact. If he goes with anyone, he is determined not to let it mushroom into public property.

That's what happened with Lana. Ty started going out with her because he was lonely. His wife supposedly had gone abroad to get a divorce. He was working long and hard on several pictures. He needed relaxation. What better relaxation than Lana Turner?

She's beautiful, appealing, lively, witty, great fun. She's also impetuous; she does things on the spur of the moment, like flying down to Mexico to see Ty while one of her own pictures was in production. The executives at Metro hit the ceiling when they found out Lana had done that. But they're understanding men, and they realized that Lana had a terrific crush on Ty, and they marked the expense up to Cupid.

By the same token, however, Ty would never have flown to see Lana if the circumstances were reversed. His career comes first. His whole life has been tied to acting. Lana's whole life has been tied to men. Unfortunately, the tieup with Ty became the publicity men's delight.

I remember one night running into Ty and Lana in the Biltmore Theatre when Katharine Cornell was putting on "The Barretts of Wimpole Street."

"The newspaper boys tell me," I said, "that you two are as good as hitched. Is that true?"

Ty merely shrugged his shoulders, smiled, and changing the subject, said, "How do you like the play?"

There was nothing Ty and Lana did, however, no place they went where they weren't shadowed by photographers and reporters. When Ty left on his good-will flight, these reporters assumed that he was deeply in love with Lana. They knew that she was with him. She made no bones about it. Subtlety is not one of Lana's cultivated capabilities. She wears her heart on her sleeve.

After all, everyone knew that Ty had just purchased director Henry Hathaway's home in Brentwood. He had said to Lana, "I want you to decorate it."

While Ty was gone, Lana spent weeks supervising the interior decoration. She shopped for drapes, rugs, blending colors. Shopping is tough work, and frequently Lana was late in reporting for her own work. As a matter of fact, she was late at least half a dozen times in reporting on the set of "Homecoming." She was working opposite Gable, who's a stickler for promptness. By the time the picture was finished, Gable and Lana weren't talking, largely because of her tardiness.

It's possible, too, that while Ty was gone, Lana had an inkling, a suspicion —call it an intuition if you will—that Ty's feelings towards her would change. That frequently happens when a man gets a chance to think and meditate and measure things. And Lana knew it.

She was a bit on edge. One night at Ciro's, for example, she had quite a few words with Peter Lawford on the dance floor. "Just who do you think you are, anyway?" Lana demanded. "If it weren't for me, you'd be nothing." Lawford seems to be feuding with everyone on the lot. Van Johnson won't even talk to him; so perhaps too much shouldn't be read into the Turner-Lawford fracas.

The point is that while Ty was gone, Lana was nervous and irritable. She was working on her own picture; she was supervising the furnishing of Tyrone's house; she was trying to keep in contact with him all around the world. He had never promised her marriage or anything, for that matter; because it wasn't his to promise—he was still married to Annabella, but a girl can hope, can't she?

When Tyrone landed in Massachusetts on one of the last legs of his flight and took Thanksgiving with the enlisted men in an Army mess, Lana began to head home for California. So, too, did Annabella who had arrived from France that week on the liner, De Grasse.

All the persons in the triangle, it seemed, were converging on one spot, the Hughes Airport in Culver City, Cal. Here, at last, all the rumors and mongerings and gossip would come to an end. Annabella would start divorce proceedings, perhaps in Reno, and after six weeks, Ty would be free—free to marry Lana and settle down with her four-year-old daughter in the Brentwood house she had decorated.

That was the popular expectation. It never materialized. Once away from Hollywood and Lana, Ty had the opportunity to look at things honestly, objectively, in true perspective.

Would marriage between him and Lana work? How would he get along with his little step-daughter? How had he gotten along with Annabella's daughter? What did he have in common with Lana? True, they were both screen personalities, but they came from different backgrounds; they had different tastes, different friends, different hobbies, different aspirations, different fundamental philosophies.

Ty knew that those marriages succeed best wherein the wife and husband have the most in common.

He and Lana just didn't have enough mutualness of purpose. Besides there was a variance in the intensity of their affection.

It is safe to say that Lana had gone off the deep end for Ty.

Ty might have felt the same way about Lana, but the feeling wasn't enduring.

He came back from that round-the-world trip a more sober, serious person than when he'd left. He'd seen the world in turmoil; he'd witnessed first hand the battle of various ideologies in Europe. He'd seen starvation; the fight for power; the diplomatic struggle between East and West.

Compared to all that, his personal romance seemed unimportant, almost minor.

To Lana, on the other hand, personal romance meant everything. There she was back home, waiting for Ty to return, planning in her own mind the future they would make together.

"The biggest mistake Lana made," one of her closest friends recently revealed, "was when she let Ty get out of her sight. Had she forced the issue when she had him reeling on the ropes, she would have been Mrs. Tyrone Power today."

The moral of it all is that a woman must strike while the iron is hot. Of course, this is all theory—and perhaps you won't agree! But Hollywood was firmly convinced that the finale to this romance was inevitable from the start.

Girdling the globe by air, it seems, always cools Tyrone Power off.

THE END

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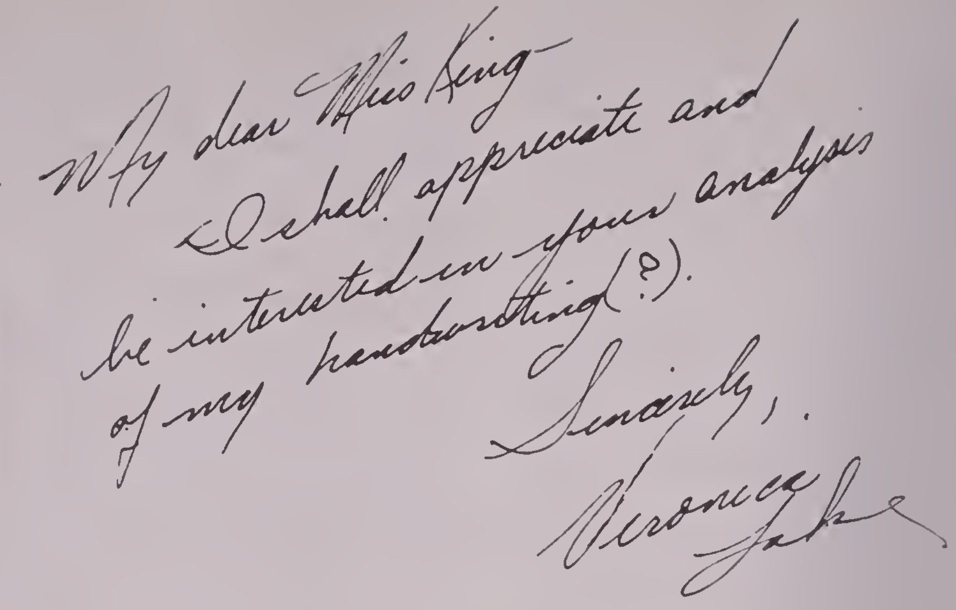

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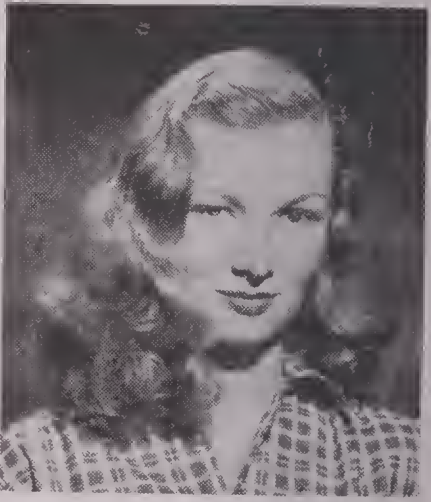
DO YOU WRITE LIKE VERONICA LAKE?

By Helen King



Helen King finds Veronica Lake's writing typifies independence.

★ "Could you look at this letter from Veronica Lake and tell that she's a gorgeous creature?" That was the question asked by a young Navy veteran when allowed to see the above illustration prior to publication. Like many others he too wondered if beauty is shown in the handwriting. He was under the impression that a "gorgeous creature" should, by rights, have a gorgeous handwriting and was slightly puzzled to learn that 'taint so.

The sample of Miss Lake's writing is quite characteristic of an independent young lady who insists on being herself at all times. There is no posing about her. She likes attention, certainly, and wouldn't hesitate to admit it. She responds to praise, and often does a better job of it. But that isn't "posing" or affectation with her. It's doing what comes naturally. (The handwriting clue that tells? The enlarged "I," plus the other capital letters.)

The Lake lady is quite apt to be extravagant with her funds, herself, her time. She hasn't yet learned to conserve energy or income. She is so expressive in this manner that she can't even get her full name on the one line!

Writing which slants as much to the right as this one indicates a person who is affectionate, demonstrative, and somewhat emotional. There is nothing of the frustrated or repressed soul here!

Because she automatically expects others to be honest, Miss Lake sometimes trusts others too much; then finds out, too late, there are still many chiselers in the world. Note the "hook" at the very end of her name. The letter "e" swoops down, under, and is "hooked." Many a MOVIELAND reader does that very thing, thus revealing a bit of stubbornness at least where personal convictions come into play. This "hook" is a tendency to hang on to ideas.

The End

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LET'S GET PERSONAL

(Continued from page 69)

shy and being quiet. Don't you agree?

Shyness implies a note of insecurity. I think I had that two years ago, before "Mildred Pierce" made me feel perhaps there was a place for me in pictures. That was also before my accident when my back was broken, after which I had six months to do nothing except recuperate and think.

After my recovery and all that thinking, and being able to resume my career, and all the many kindnesses of friends while I was in a cast, and especially after the so-thrilling Academy award nomination for my role of Joan Crawford's daughter in "Mildred Pierce," I think I felt less shy. This is difficult to explain, but I felt more sure of myself, more secure.

Perhaps it was all just part of "growing up." I'm not positive. But I do know I feel much more grown up than when we made "Mildred Pierce." I went to see it at a neighborhood theater the other night and that was quite an experience. Actually only two years have elapsed, and I could see no physical change in myself, but I feel that I have matured so much. But don't most girls feel that change between 17 and 19?

The fact that I'm a bit on the quiet side with interviews has led to another point I'd like to straighten out. Because I don't talk a lot about boy friends and dates, a few writers have been led to speculate on whether or not I might be secretly married.

I assure you, I am not! Nor have I any Big Romance!

Of course I have dates, but with several boys, not just one. I go out with Lon McCallister and Eddie Ryan, Farley Granger, Roddy McDowall and now and then with Peter Thompson, a new young actor at Universal-International. They're all near my own age. I never go out with older men, although oddly enough all the men I've played opposite, except in my very first film, were mature actors.

We usually plan our dates with a group our own age. Vanessa Brown, who is doing so well at 20th Century-Fox and who was my understudy on the stage for "Watch on the Rhine," is one of my long-time and good friends. Wanda Hendrix is another.

We have fun at one of our homes, rolling back the rugs and dancing, or playing games. Sometimes we go to dinner and a movie, or roller skating. I love to dance, play badminton and swim; they are especially wonderful after that long year I couldn't do any of those things. Soon I'm going to start ice skating again.

But we don't go nightclubbing, except for some rare big party after a premiere or something special like that. So, I don't have my picture taken at night clubs and some people have come to believe I am a quiet little mouse who just stays home and reads and—they continue reasoning, maybe I have a big secret love or am married.

I don't see why they should think so. I'm just enjoying the things that most girls do, at my age, from Bangor to Berkeley.

I admit that many girls in Hollywood at 19 are much more sophisticated, much more worldly, much more glamorous, but I suspect we are not only different in temperament but have had different backgrounds.

I've been in show business—radio, stage, modeling and pictures—since I was five. Acting is not a new tinselly toy to me. Glamour and night clubs and those facets of Hollywood do not seem an important part of a career here to me. Could be I'm wrong!

I don't mean to sound stuffy; I might change my mind. But that's how I feel now. I love acting. I want to become a better actress and I enjoy working for that goal. I realize that I need plenty of sleep and concentration if I am going to do the best possible job. So, I don't mind giving up some things.

Because of my professional work I have spent most of my life with adults. I've learned respect for older people's judgment. I've learned to take criticism, which in acting is a *must*. I've learned that although that criticism may not always be right, it is almost invariably well founded and worth paying attention to. So maybe I'm not so "rebellious" as some young people.

Another thing which my work and my accident, with its enforced thinking, taught me—and for which I am very grateful—is to try to take things in stride. We're all so inclined to attempt to rush things, to try to force them to the pattern we want.

If we weed out the unimportant things from the important and concentrate on the latter we aren't so depressed by the small disappointments, the small "hard knocks." Things don't always work out as we desired at the time, but if we have faith they usually do. Maybe not right away, but later. It's not easy to believe that. It wasn't easy for me to accept six months of not being able to walk, but I'm sure now that somehow it was all for the best.

So many people ask me what I want most in the world. Ever since I've been a little girl I've wanted the same things—health and happiness. The first needs no definition. The second I suppose needs fuller explanation.

As I said, I'd like to be a better and successful actress, but that's not "most important" to me. Real happiness to me means a home and being with those one loves. Whatever career one has should fit into that pattern.

Of course someday I hope to be married, but I haven't decided any particular age at which I want to marry. I guess that might be part of trying to "take things in stride." Nor have I thought out exactly what type of man I want to marry. Naturally I want one with a sense of humor and a warm personality and understanding heart. I think it's a bit silly for a girl to stipulate that her future husband be a terrific dancer or a whiz at tennis or the local Perry Como. Those talents make him fun, but have nothing to do with character.

I haven't decided whether I want "him" to be in show business or not, but I would want him to have an understanding of my career. Nor have I thought much about whether I would want to continue my career after marriage. I think that would depend very much on the man.

But I'm getting so serious! Sounds as if I'm wearing a shawl and tippet! And here I am so happy about all the things that are happening to me right now.

First of all, I'm doing my first "doubling up" on pictures, which means I'm playing in two at once. In "Mortal Coils" at my home lot, Universal-International, I'm cast opposite Charles Boyer! And way across county out at M-G-M I'm acting with Mickey Rooney in "Killer McCoy"!

And then next on my schedule will be

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another first for me—my first costume picture—"Another Part of the Forest" set in 1880. The costumes are so charming, and I'll wear my hair piled high on top of my head all through it!

Even when I'm in a picture I manage two singing lessons a week—I started in radio as a child singer, then switched to acting, but I hope to go back to singing someday and do a big Technicolor musical. Isn't it odd? We're never satisfied. Girls who make musicals want to do heavy drama and vice versa. People *are* funny—to coin a phrase!

I think the one thing I missed most by being an actress during childhood was not going to a regular high school with kids my own age, going to parties and dances, belonging to clubs. I finished grammar school at St. Patrick's Cathedral School in New York, but then transferred to the Professional Children's School because that was more liberal about arranging a schedule to match broadcast and stage times. When I went on tour with "Watch on the Rhine" for nine months, I had all my lessons by correspondence. Then when I was signed for pictures I finished high school on the Universal lot.

Educationally speaking I didn't miss anything, but I did miss associations and the fun one has in a regular school. Of course, trouping around the country is an education in itself.

But now I'm looking forward to staying in one place, and having a real home. You see, I've never lived in a house—always a flat or apartment. My Aunt Cissy and Uncle Pat, who came out here to live with me after Mother died—I was alone because my sister had married and moved away—want a house too. I remember they used to have such a dream house in Connecticut, where I used to visit when I was little.

Of course you've heard how hard it is to find houses out here. But we're looking. I'd like an English type house or a Cape Cod cottage. I know I want one with two stories; I like to go upstairs to bed, because I've always lived in all-on-one-floor places.

I think it would be very nice to have a swimming pool and tennis court, but frankly I think I'll be just as happy with a small yard that's all garden. Aunt Cissy, Uncle Pat and I all love gardens. I wish we could grow lily of the valley and lilacs like those back East, but they don't seem to do very well here. But we can have lots of roses. And lots of strawberries. I wonder if I could grow mushrooms?

A yard will be a distinct surprise to Chad and Mickey. Chad, a black Afghan, is the dog Eddie Ryan gave me when I was in the hospital, and Mickey is an aristocratic feline that looks all Persian, but isn't. They're wonderful pets and I'll be happy when they have a yard. I'd like to raise chickens some day, but I suppose that will depend on the neighbors! At least I know how to get eggs out of nests —I learned that during summer vacations in Connecticut.

I'm really looking forward to fixing my own room. I've never been able to, because since I've been old enough to have my own room, I've lived in furnished apartments. I'd love to have a fireplace in my room. I can dream, can't I? Then I think I'd like to do the room in white with red and blue, my favorite colors.

I've not had an opportunity to learn much about cooking and sewing, which naturally I'll want to know when I'm married some day. I'm a whiz at rice pudding and my salads and spaghetti aren't bad, but how many days a week does one want that fare? Well, Aunt Cissy is a marvelous cook and I'm learning from her.

And that brings me right up to now.

Here I am working with Mickey Rooney and Charles Boyer, both in their different ways such polished actors that it's very exciting to work with them. People in Hollywood have been very kind to me. I have wonderful friends. I have my health back. I have high hopes of reaching that ephemeral state known as happiness. What more could a girl ask?

And if this wasn't what our editor wanted, I don't know what else to say. After all, this is my first story and I'm supposed to act, not write!

THE END

Ann Blyth and Roddy McDowall listen carefully as Dave Young, director of radio's "Family Theater" program, makes last-minute suggestions for "The World of David Lee."

ANNABELLA TALKS ABOUT TY

(Continued from page 35)

always been ready and willing to do anything he wants."

The inside story behind that wrecked marriage is one of the saddest and strangest in Hollywood's stormy marital history. For four years every friend who entered the Powers' palatial home, left feeling that he was the happiest and luckiest star in pictures, that he'd made a dream marriage when he walked to the altar with the bewitching little French actress.

If it looked like *the* marriage between stars that would last forever, it was because Annabella worked twenty-four hours a day, as most Frenchwomen do, at the job of keeping her husband happy and contented.

When Annabella became Mrs. Tyrone Power in 1939, she gave up her own brilliant acting career. She had every intention of never appearing on stage or screen again.

"I abandoned my profession," she told me, "because I didn't believe I could both act in pictures and keep Tyrone happy. With husband and wife both in pictures, you never are able to see one another as often as you like.

"If Tyrone was tired when he got home from the studio, I wanted to be able to comfort him. If he wanted to go away on a vacation, I wished to be free to go with him. For the rest of my life, I was content to be not Annabella, but Mrs. Tyrone Power."

What Annabella was relinquishing when she gave up screen acting should not be underestimated. All her life, until then, she was obsessed by only one ambition: to be a screen performer.

Annabella, whose real name is Suzanne Charpentier, was in seventh heaven when a friend of her father, Pierre Charpentier, the director of a French weekly magazine, got her a screen test in a Paris studio. Her beauty and her burning ambition won success for her in her native country.

When an English company sent for her to play the main role in "Wings of the Morning," she learned perfect English in three months. Previously, she had gone to Hollywood to make the French version of "Caravan," with Charles Boyer—and spent in the American film capital the loneliest year of her whole life.

Her great success in "Wings of the Morning" won Annabella a starring contract with Twentieth Century, and back to Hollywood she came. This time she wasn't lonely at all. Tyrone first fell in love with her when he pulled her out of a mud-hole in "Suez."

Impetuously, he embarked on a whirlwind courtship. For a long while, Annabella didn't know whether to marry him or not. Though already established as a box-office champion among the colony's charm and glamour boys, he was two years younger than she. Annabella had been married twice before, and, before deciding, she wanted to make sure she wouldn't make another romantic mistake. In the goldfish bowl of Hollywood, it was difficult to get a clear perspective.

Deeply attracted by Tyrone, but puzzled, she sailed for South America. Tyrone followed her there and bombarded her with flowers, presents, telephone calls. A few weeks later, back in Hollywood, they were married.

Soon after the marriage, Tyrone told a friend, "Some guys figure that once they've married the girl, they can relax. I claim you have to work at marriage to make it a success. You have to keep on being attentive, as considerate, as affectionate as you were the day you proposed to her."

But Ty gave Annabella all the credit for the smooth course of their marriage. "I'm too high-tensioned, too impatient," he said. "Sometimes I wonder how Annabella puts up with me, but she's always so patient; she keeps us on an even keel."

The truth was that Annabella, who is very adaptable temperamentally, had interested herself as intensely in Ty's career as she once had been in her own. She is naturally gay, pert, witty and wise. When he wanted to go nightclubbing or to a party, she was eager and ready. If he wished to stay home, that was all right with her. She rehearsed his scenes with him, listened to his problems and tried to help solve them.

"Our troubles began," she said, "because the war started earlier for me, a French-born woman, than it did for Americans."

When the Germans swept around the Maginot Line and began to smash the great French army as though it were a toy, Annabella began to spend every waking hour at the radio, listening to the bad news, worrying about her brother Pierre, who had been captured by the Germans, her father, her family, her imperiled friends in Paris. Only Ann, her young daughter by her first marriage, was safely in America.

"It wasn't very pleasant for Ty," she says, "coming home, tired and exhausted, from the studio each night to find a wife who couldn't cheer him up.

"I was so worried I didn't want to go out, or see people. All I wanted was to listen to the radio, praying for some good word about my people.

"For a long time, he was tender and sweet and understanding. My husband was that kind of man. But, after a while, it began to get on his nerves, my tears, my worried face, the terror in my heart annoyed and bored him, as it would anybody.

"It is always difficult to put one's finger exactly on the place and time where a marriage starts to break up. But I think it began then. We were terribly sad about it, both of us, but we knew we were drifting a little apart. I didn't think then—and I don't think now—that it was his fault, or mine.

"I did my best to be the gay companion I had been at the happy beginning of our marriage, but I just couldn't manage it."

Annabella decided one day that the therapy of work was the only thing that would save her foundering marriage. She'd kept as busy as possible working for the Red Cross and French relief agencies, appearing at benefits for war victims frequently, as well.

Tyrone understood her urge for self-expression. One summer they appeared together, in the East, in a summer theater production of "Liliom."

Later, when an offer came to play the magnificent part of the ghost in the play, "Blithe Spirit," in Chicago, she jumped at the chance. She played in Chicago for five or six months. Ty came to see her as often as he could get away from Hollywood.

Each visit was like another honeymoon.

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Once more, they got along together perfectly. When Annabella returned to the Coast, she again plunged herself into war relief work and appeared at many camp shows. She also made a couple of American pictures while he was away.

When, after America's entrance into the war, Ty enlisted as a private in the Marine Corps, she was immensely proud of him. Now they were together in the war.

Ty went to the Pacific as a flyer, became an officer. In their affectionate correspondence there was no hint that their marriage would be dissolved. They even discussed by mail making certain changes in their home.

During the war, Annabella made a hit on Broadway in "Jacobowsky and the Colonel," and also played "Blithe Spirit" with a USO unit in Italy and France.

Her brother, Pierre, 21, had escaped from the German prison camp, but had died. Annabella managed to get to Paris in time to see her father before he, too, died.

All the while she was away in Europe, Annabella kept hoping that Ty would either get time off to see her, or be transferred to a post in the European theater. But that didn't happen. They never were able to meet.

Later, Annabella got a chance to go to the Orient with another USO unit, but Ty cabled her that he expected to be discharged soon and to wait for him in America.

When he finally returned to Hollywood, the brilliant young star was restless and unhappy as millions of other Americans. Annabella understood that. But despite all she could do, she sensed that, little by little, they were drifting apart.

Nothing she tried seemed to please him. Then the incredible happened, something that could only break up a marriage in Hollywood.

Ty was to get the great part of Larry in "The Razor's Edge." He read the W. Somerset Maugham book, and thought it magnificent.

Somehow or other Ty, the returned soldier, began to identify himself with the role he was playing, that of Larry, the restless ex-soldier who traveled the world over to find some new spiritual values in life.

At first, Annabella wasn't too disturbed. Being a performer herself, she realized it would be good for his career, that his performance would be more convincing, if he lived the role while he was playing it.

If you remember the book or picture, you'll recall that in "The Razor's Edge," Larry gave up money, career, position, family, friends to pursue his quest for spiritual rebirth. Tyrone, from time to time, Annabella says, talked of giving up his career, money, his whole wealthy and valuable life to go on a similar search for a more spiritual life.

After the picture was completed, Ty began talking about taking off on a three-month trip around South America. Annabella began to worry.

One day, she timidly asked Ty, "Do you still feel about life as Larry did?"

"Yes, I do," he told her.

It was then, Annabella says, that she knew that any real marriage was impossible between them. "But," she points out, "there is one thing to remember about that. If such a thing as a role in a picture could break up our marriage, we'd already drifted too far apart.

"That was just the small thing that ended it. If it hadn't been that, it would have been something else. We were both very sad about it."

They announced their parting upon Ty's return from the South American trip.

I asked Annabella if she felt bitter towards Lana Turner, whose marriage to Tyrone Power at this time had long been rumored would follow his divorce.

"I don't know Miss Turner very well," she explained. "I've only met her once or twice at parties. Certainly, I bear her no enmity. If she wasn't the woman in Tyrone's life, it would be someone else. What difference can it make to me who it is? I only hope he will be happy. He's a fine, a good man. And I want to be happy myself. At this time, I have no intention of marrying again, no matter what has been printed in the newspapers or said on the air. After all, I'm still Mrs. Tyrone Power."

Annabella had just completed work in the French picture "She Was Called Lilli," a Francine Production, made in Paris. In Hollywood, in addition to arranging for her divorce, she will discuss her future acting plans with Darryl Zanuck. She has a contract with his company, Twentieth Century-Fox, calling for her to make two more pictures.

One may well ask, "And now what, Annabella?" The clever French actress would like to know the answer to that herself.

THE END

THIS IS MYSELF

(Continued from page 37)

lying on the end of my spine with my feet higher than my head; I didn't bother about correct lighting on my page until I had wrecked my eyes. I couldn't let books alone.
Think I'd be a doctor.

NOW
I am five feet, eleven inches tall, weigh 160 pounds; follow a strict course of gym exercises, and enjoy ski-ing and surfboard riding;
I'll still read almost anything within my reach . . . but I have to wear dark glasses;
I'm an actor—and I love it—but I never skip articles on medicine.

MY FIRST
Job was in Joliet, Illinois, at a market; I was then in high school;
Hero was Fred Thompson, the cowboy star;
Play was "When Ladies Meet," at a Community Theater in New York State;
Picture was "Mystery Ship" with Paul Kelly; there were 29 pictures between that one and "The Jolson Story."

I'M NOT
Superstitious: I have no lucky pieces, no charms; I don't rap on wood and "13" means nothing in my life; except I was born Dec. 13th;
A gambler: I've played the races twice, lost both times, and decided to get smart and give up the whole thing.

I DON'T HAVE
A hobby, but I collect stamps for business reasons. It's supposed to be a good investment . . . I hope.

Two screen careers in one family suit the Larry Parkses to a T. Larry's just finished doing "The Swordsman." Wife Betty Garrett is scheduled for "Easter Parade."

ONCE UPON A TIME

I ushered at Carnegie Hall for $6.50 a week. Until then, I hadn't come in contact with classical music; I'd had no musical education and at first the concerts bewildered me. Toscanini, Mozart, Heifetz, Schubert, Iturbi. . . . I couldn't have told you who they were or which of them was still alive. As time went on, I began to listen; I read about music; I gained some understanding of it; before I left I had a real appreciation of what I heard there. This constituted my musical education.

MY FAVORITE

Music is symphonic, although I enjoy other kinds. If you must live with it for any length of time, symphonic music wears best.

Reading is anything on current affairs;

Food is a good steak;

Color is red;

Play (in which I've appeared) was "Arsenic and Old Lace"; we did it for the Army and had a grand time with it;

Picture (in which I've appeared) was "The Jolson Story";

Actor is Robert Cummings: he's the finest farceur in the business. I'd like to be as good as he is, in that same sort of thing.

City is Hollywood.

I'M GUILTY OF

Procrastination. That's a cardinal sin which leads to many others.

I REMEMBER

The first girl I ever dated: we were freshmen in high school; she was a very sweet little girl and we had a lot of fun; she died of sleeping sickness before I left school.

A meal I had at a friend's house: his wife was learning to cook—and finding it pretty grim work. She served a rare rump roast. You just *can't* cook a rump roast rare. . . . But we ate it.

The evening I proposed to my wife, Betty Garrett. We were up on Mulholland Drive, high above Hollywood. It was a wonderful night, with stars above us and miles of lights stretching out below, both stars and lights making bright patterns. . . . I know that, because I've been there before and since, but that night I saw nothing but Betty.

THE MOST EXCITING MOMENT OF MY LIFE

Was getting married. We were married at St. Thomas Episcopal Church in Los Angeles. It was a beautiful, impressive service, but I was so nervous I shook all the way through.

I'M FOND OF

Swimming; casual clothes; books; ice-cream on apple pie;

Traveling . . . but I've grown a little sick of that since my marriage. For a long time, Betty was in New York doing musicals and starring in "Call Me Mister," and I was in Hollywood making pictures. In order to spend two or three days with her, I had to travel four or five days across the country each way. I seemed to be always bumping about on a train.

I'M ANNOYED WITH

People who are late. I'm always on time myself. The only fault I find with Betty is that she's seldom prompt. I know it's useless, but I keep trying to reform her.

THE TURNING POINT OF MY LIFE

Came early. Intending to be a doctor, I'd finished my pre-medical course and had my Bachelor of Science degree, when I had a chance to go out with a touring amateur troupe of actors. We had so much fun, I decided to give up medicine.

MY LOW POINT IN LIFE

Was the time I was taken ill with Bell's palsy, which paralyzes one side of your face; at the same time one of my legs was paralyzed. I thought I'd never be able to do things other men do, that I'd have no career, no real life. . . .

MY HIGH POINT IN LIFE

Was the shower of congratulatory telegrams I received after the showing of "The Jolson Story"; they came from Frank Capra, Joan Crawford, Laraine Day, John Garfield. I was completely overwhelmed.

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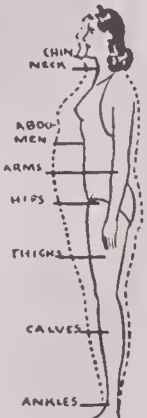

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WHEN I WAS A KID

I had a crush on Milton Sills' leading lady in "The Sea Hawk." I can't remember her name.

I ENJOY

Being a spectator at any sports event;
A day at the beach with Betty;
The plays of Clifford Odets;
Fresh popcorn, but you must know how to pop it: hot grease in a big iron kettle;
Marketing at the Farmers' Market. Trouble is everything's so tempting I can't resist buying whatever I see, and I come home with more than we can eat;
My role in "The Swordsman," my first swashbuckling picture.

I DON'T

Smoke any more: I found myself lighting one cigarette from the ashes of the last, drinking black coffee by the gallon, and having to count sheep every night, all night; now I drink a coffee substitute, once a day; never smoke; and sleep like a rock. Maybe one thing doesn't lead to the other, but that's how it is with me. "All—or nothing at all," as the song said.

IF I COULD HAVE LIVED IN ANOTHER CENTURY

I'd have chosen Greece when she was at the height of her glory, at the time of Aristophanes.

IT WOULD HAVE BEEN FUN

To have been here in Hollywood during the Fabulous Era, when stars rode around in huge, luxurious, white open limousines, walked on red carpets to studio doors, accompanied by wolfhounds and attended by at least six lackeys; when they ate luncheon from black velvet tablecloths scattered with lavender orchids, and were showered with rose petals from low-flying planes at premieres.

SOME DAY I'D LIKE TO

Do a picture with Betty;
Direct an important film;
Go to Russia; visit France;
Win the Irish Sweepstakes.

I BELIEVE IN

Being in the right place at the right time. . . That much I'll give to Luck. Fate. . . . No, I'm not a fatalist. I believe it's mainly through your own efforts you get anywhere, if you do!

THE END

SHE'S DIFFERENT!

(Continued from page 41)

always will, that acting is born in a person, that you have it or you don't, and that no amount of studying will change the situation. It's a matter of instinct and experience, she says.

It was the instinct which kept Barbara at her chosen craft until she got the experience. No amount of flop plays (she was in more flops than successes) could discourage her. Between Broadway shows she worked in stock companies and USO units. Her plans had always included Hollywood and she did, in fact, come here once to test for a picture she didn't get.

It was like her to fall in love with a man she emphatically did not like the first time she met him. Carl Schreuer, a young electrical engineer, was at the home of one of her friends when she arrived for a party. Her reaction, when she met him, was not one of indifference. She just plain didn't like him. When she met him again a year later she reversed herself completely and they were married three months later. In those three months Barbara and Carl had a date every night. She almost forgot her longing to be a great actress—she was so in love.

Susan, their bright-eyed, chatty, animated daughter was born the day after their first wedding anniversary. And for the first time in Barbara's grown-up life she knew how it felt to be part of a family unit. She came of age at twenty-two, both as a person and as an actress. Because it was shortly after Susan's birth that Barbara shone brilliantly in the play "Deep Are the Roots," the tragic story of a white girl who falls in love with a Negro boy with whom she'd grown up. It took lots of courage to work in this show. Prejudiced and bigoted people wrote her anonymous letters and slung mud at the billboard portraits of her outside the theater. But she didn't care. And because she had the guts to do a courageous show, her success bloomed. Theatrical and movie producers vied with one another to sign her. She signed with RKO and with typical Bel Geddes loyalty and enthusiasm she believes there is no studio in the world quite as wonderful.

At last she was in Hollywood where she'd planned all along to be. It was like her not to expect to be made glamorous, since she doesn't consider herself a Hollywood beauty. Neither over-modest nor conceited, she realizes she's going to have a tougher time than most young gals who start their motion picture careers with great fanfare. On one side of the scale are the facts that her nose is a little over standard movie size; she has a mole on her cheek, ruling her out as a gal who can get by on looks alone. On the other side of the scale are her undeniable ability as an actress and the exciting soft, velvety quality of her voice.

She's serious and concerned about her career. While realizing that she's off to an auspicious start, she also knows that she'll have to pick her way carefully over the rocky trail to permanent stardom.

She's a girl of extremes. She will scream with laughter or be as solemn as a supreme court judge. She has a childish enthusiasm for games, an insatiable love of parties and entertainment. When the fabulous act of Kay Thompson and the Williams Brothers made night club history at Ciro's Barbara was there five nights in one week, practically beating her palms to a pulp in enthusiastic applause, then dancing cheek to cheek with Carl on the handkerchief sized floor, looking more like a young gal on a dreamy date than a wife.

Their romance doesn't bloom just under the persuasive strains of a love tune. Carl calls for Barbara every night at RKO and they walk off the lot arm in arm, talking and laughing their heads off about Susan's latest bright remark. When Barbara was sent to New York for personal appearances by the studio Carl and Susan went along. She couldn't stand the thought of being separated from them even for three weeks and she almost canceled the trip because Susan had a cold. Although Barbara gets restless between pictures, she'd give up her career in an instant if it interfered with her personal happiness.

Barbara and Carl explored San Francisco together when the "I Remember Mama" company went there on location. She went with a breathless sense of expectancy and came back convinced that San Francisco was the most wonderful city in the world next to New York.

She wants to live every experience she's ever dreamed or heard about—NOW, not later. Going on a picnic in blue jeans excites her fully as much as attending the most sophisticated formal gathering in a strapless gown; a hoydenish practical joke is as amusing as the most polished drawing room comedy to Barbara.

Her maid calls her "honey" and looks after Barbara with as much solicitude as she does Susan. As a matter of fact, most people do treat her like a kid, simply because she has the gaiety and appearance of youth. Her short blonde hair which is as natural as her easy, cute, crinkly grin, her direct hazel eyes, unvarnished fingernails, pale gold skin, and her exuberant vitality add to her shining youthfulness.

On screen and off, no one can go away from Barbara without realizing that there is a quality about her that isn't quite like any other Hollywood personality.

THE END

TAKE DAILEY . . . AS A TONIC

(Continued from page 55)

and slightly corny character with a heart of gold, who ends up nostalgically with children, memories, and of course, Betty.

Surefire stuff. The Hollywood critics wore their pencils down to the nubs. Grable, they reported breathlessly, was never better. And to a man, they reported that "Mother Wore Tights" was a cinch to make a big star of Dan Dailey, returning to the screen after over four years in military service.

This brings me back to my first sentence. When Dan Dailey got up to leave the theater *after* the preview, the fans mobbed him. As one of the trade papers put it: "They yanked so much at Dan Dailey after the preview of 'Mother Wore Tights,' you'd have thought the fans figured *he* was wearing them, and they wanted to see them."

"It was a weird sensation," Dan told me several days later. "The people who now heralded me were the same ones who had ignored me an hour-and-a-half before I got pushed around a bit but I didn't mind. They can push me around all they want—as long as they're doing it affectionately. Let's face it—all struggling Hollywood actors hope for the same treatment."

Mr. Dailey was being a bit modest. He emerged from the "struggling" class over a decade ago, and has been busy ever since—including his long stretch in the services of Uncle Sam. In the two years that preceded his induction into the army, he had played in some 18 pictures, under a gilt-edged M-G-M contract.

"I was one of the first of the Hollywood mob to get his greetings from the President," Dan recalled. "A couple of months after Pearl Harbor. Didn't mind, either. I was young, healthy and single, and since I knew a lot about horses they shipped me to the cavalry headquarters at Fort Riley, Kansas."

One of the first actors to go in, he was one of the very last to be discharged, in May, 1946.

"At first it didn't look so easy to take up where I had left off," Dailey mused. "I was still under contract to M-G-M, but there weren't any parts for me. My boss, Mr. Mayer, couldn't have been nicer. I had gotten married, after finishing officers' training school, with little money in the bank and only my army pay. Mr. Mayer signed my wife to a stock contract. She never appeared before the cameras, but she had an income of $75 a week all the time I was in uniform."

Louis B. Mayer also proved himself a good friend later. Dan's agent discovered that 20th Century-Fox was frantically searching for a leading man for Betty Grable. Dailey seemed ideal but 20th reasoned, not illogically, that it wouldn't make sense for them to build up a player belonging to a rival studio.

"When Mr. Mayer heard my problem, he called for my contract and tore it up in front of me. If I could get better breaks at 20th, he wouldn't stand in my way! That, to me, is an example of the many fine and unselfish things you encounter in Hollywood, that aren't widely publicized."

As a matter of fact, Dailey considers show people, by and large, pretty nice anyway. " 'Mother Wore Tights' wasn't exaggerated at all. Most of the old-time vaudevillians were very moral—at times strait-laced—family people. Very often you'd find whole families taking part in the same acts, playing the same bills for months on end. Except for the constant traveling, they might as well have been living normal lives in a suburb. It's a pity those days are gone forever, and can only be brought back in the movies."

Dan grew up in the Long Island town of Baldwin, which, because it was pleasant, and rural, and close enough to Broadway, was chosen as a permanent address by scores of show folk. Perhaps because it was in the air, more probably because he was instinctively a ham at heart, young Dan made his first public appearance at the age of six. He sang and danced in a minstrel show in Providence, Rhode Island.

"Vaudeville was still going strong when I was a kid," the actor reminisced, "and when I got older, I just naturally drifted into being a performer. My schooling was a bit on the sketchy side, in everything but dancing. That I really worked at."

In his teens, he was known as the "boy Jack Donahue"—a high compliment, because the late Jack Donahue was then the foremost vaudeville and musical comedy dancer in the country.

Luckily Dan's parents didn't object too strenuously to his fondness for the stage.

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His dad was a big-time hotel operator, with many theatrical friends, and was philosophical about Junior. Even when Dan was between jobs—which was often—he didn't urge his son to give up the whole thing and take a nice easy job with him. Dan did odd jobs—everything from clerking in grocery stores to selling shoes, until another dancing spot came along.

His first Broadway show was "Babes In Arms," which featured a brilliant cast of youngsters, most of them teen-agers. He was a great friend of the late and beloved Lorenz Hart, of the show's famous composing team, Rodgers and Hart. When "Babes In Arms" closed after a year's run, Dan promptly landed in another hit, "Stars In Your Eyes," the stars being Ethel Merman, Jimmy Durante, Mildred Natwick and Tamara Toumanova, the ballerina, whose dancing partner he was.

And because he liked dancing, the following year found him with the lovely Vera Zorina in another Rodgers and Hart musical, "I Married an Angel." "We took it on the road," Dan recalled, "and eventually arrived in Los Angeles, opening Christmas Day, 1939. I had offers from several studios, but I signed with M-G-M, even though they didn't offer as much money. I got a contract because they liked my dancing—so the next two years I spent playing heavies and western characters. Occasionally someone would remember that I was a hoofer. Once I was even cast in a big musical, 'The Ziegfeld Girl'—but as a villain. I had to beat up Lana Turner."

Late in 1941, however, someone had a smart idea. They would co-star Dan with Eleanor Powell, the studio's brightest dancing star, in a story of back-stage life.

"We knocked our brains out with rehearsals and tests," Dan grinned, "and they looked great. But the Japs dropped the bombs on Pearl Harbor, and that ended *that*." (The movie, when finally made with other stars, was the memorable "Me and My Gal.")

Dailey, who is automatically "Dan" once you meet him, is far and away one of the most likeable fellows in the film town. Completely unassuming, friendly as a spaniel, he has a zest for living that is envied by more jaded mortals. Dan gets fun out of life. He enjoys everything. He loves his career, his pretty wife, and the fact that he has recently become a father. He plunges whole-heartedly into all of his activities; raising horses, becoming the water ski champion of Lake Arrowhead, or learning juggling for his role in "Give My Regards to Broadway."

After finishing the "Broadway" opus (Nancy Guild plays opposite him), Dan and his wife went to Arrowhead, the famous resort spot not far from Hollywood. While Mrs. Dailey (the former Elizabeth Hofert of Los Angeles) was taking it easy, Dan was careening madly on water skis behind motor boats going more than forty miles an hour across the placid lake.

"It's a terrific sport," he says. "There's something exhilarating about skimming over the surface of the water at breakneck speed. It may look dangerous, but it really isn't. Worst you can get is a broken ankle or two."

Next to people and sports, Dailey likes horses. He's one of the best riders in California, and has over 75 ribbons and cups to prove it.

At the moment, he is horseless, having sold his stables. But Dan is saving money for the express purpose of buying a ranch in the San Fernando Valley. Not only do the Daileys want a real home (they're now ensconced in a none-too-large apartment that seems even smaller with the baby's arrival), but Dan wants plenty of room to raise and train lots of horses.

"I can still train jumpers even when I'm working," he claimed. "All I need is a training ring, with arc lights turned on it, and I'm all set. There's nothing I like better than to take untrained ponies—they don't even have to be thoroughbreds—and make jumpers out of them."

Horseman Dailey was indignant when reminded of the smart guy author who recently announced that the horse had the lowest I.Q. of any quadruped.

"Trained horses," he announced firmly, "are the most intelligent of animals. Sure, there are dumb horses, just as there are dumb human beings. But in both cases, it generally comes from a lack of training. Neither is essentially stupid. A lot of times, when horses bolt and run away, it's a result of the old instinct of self-preservation. Remember, the horse has no real means of protecting himself — except speed and the ability to get away from danger. He has no sharp fangs or teeth, and he can't often use his weight to advantage in battle. Horses know this, and avoid danger, instead of looking for it. They're no fools."

Dan defends and sticks up for his human friends, too. Even before he became the new fair-haired boy at 20th Century-Fox, he was always trying to get jobs for certain pals.

"I've been trying to get a job for a very talented friend," he confessed, "but without much luck. Finally the producer of 'The Flapper Age' (in which he co-stars with Jeanne Crain) asked me to look around for some good types to play jazz musicians of the '20's, who are prominent all through the picture. I immediately thought of my pal and called up the casting office. I no sooner said 'This is Dailey' when the casting director said hastily, 'Yeah, I know, and there's no part for Joe Whoozit. He's too old for a flapper picture!' But it was all a rib, and my friend is working."

Since Jeanne Crain is not a dancer, Dailey will do most of the dancing in "The Flapper Age" solo, which won't hurt anyone's feelings. The thing that worries him is the fact that he has to do some straight singing. "I have without a doubt one of the lousiest voices on record," he admits cheerfully, "but the studio insists that I sing anyway. I keep yelling that I want a voice double, but no one listens to me. They'll be sorry!"

It is hard to picture Dan taking himself seriously. His career, yes—himself, no. He admits that he longs to play in a screen biography of the late Jack Donahue, his great idol, and is writing a scenario, in collaboration with Richard Murphy, freely adapted from the career of the great dancer. Since he is going about this with the same enthusiasm that marks his other activities, the chances are that it will be good.

Other Dailey interests are music (he likes both longhair and popular varieties) and cooking. He's a whiz in the kitchen. "I learned to cook in self-defense," he says. "You're apt to ruin your stomach if you do a lot of traveling and eat in restaurants. Besides, I like to experiment with fancy dishes."

For the new Dailey fans who are interested in statistics: Dan is 76 inches tall, which makes him quite tall indeed—in the Gary Cooper-Gregory Peck class; generally weighs an appropriate 210 pounds, and celebrates his birthday on December 14, if you want to send him a card. Or a good recipe.

THE END

CAN I HELP YOU?

(Continued from page 19)

About the goodnight kiss—well, she kissed you goodnight on the first date. There's no reason why she shouldn't kiss the other boy goodnight. Perhaps he had more ardor than you. Frankly, I wouldn't get disturbed about this if I were you. It's one of those little things which makes the eventual fruition of love so much sweeter.

INCONSIDERATE HUSBAND

Dear Miss Crawford:

I'm a young married woman of twenty-three. I have three children. We live in a two-bedroom house in this town where my husband is a miner. I do all the washing, cleaning, and cooking.

My husband works hard, too, but when he comes home after his work, he expects me to wait on him hand and foot. If I don't he gets angry and threatens to get another wife. I'm frantic with worry. I'm working my fingers to the bones but I seem unable to satisfy him. What shall I do?

Prudence K.
Butte, Montana

I think there are several things to do. First, make a study of your schedule, and see if you can't economize on time so that you have more of it when your husband comes home. If you can't possibly do that, explain to your husband that you need help. You need a part-time maid, someone to help with the cleaning. You're human and you have only one pair of hands. As for his threatening to get another wife, I wouldn't take that too seriously. After all, no woman is going to take over a home with three children on the spur of the moment.

I don't believe in threats, but let's face it. Your husband would be in a tougher jam than you if you should ever threaten to get a divorce. What could he possibly do with a house full of kids? I'm not advocating that, however. I'm merely trying to explain that there's no reason for your being frantic with worry. You take it easy and explain to your husband that you're doing the best you possibly can under the circumstances. If he doesn't like it, let him help instead of criticizing.

HOLLYWOOD TOURIST

Dear Miss Crawford:

I'm planning to visit Hollywood in a few months and I'd be very grateful for some information. Could you advise me of some nice place where a young girl could stay? I've heard of the Studio Club and it seems like an ideal place. I would also like to arrange for an agent.

Stephani O.
Vancouver, B. C.

There are hundreds of hotels in Los Angeles, and where you could stay depends largely on the size of your bankroll. I suggest you write the L. A. Chamber of Commerce, explaining how much you wish to spend for a room; and then they can tell you what hotels fall into that classification.

As for agents, no good agent is going to handle you unless he knows something about your talent, your looks, your experience. It wouldn't be fair of me to recommend you to any agent unless I knew more about you.

RIGHT TIME

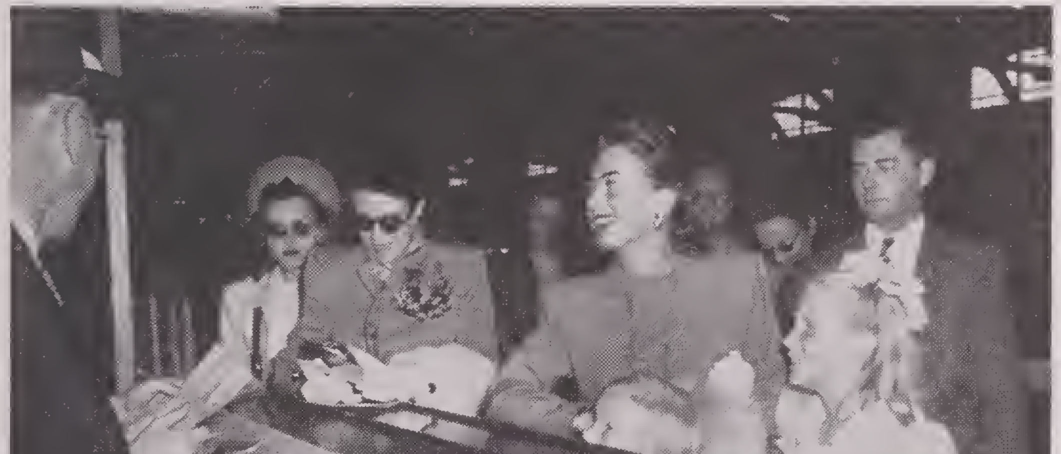
Dear Miss Crawford:

My problem is this. How do you know when it's the right time to marry the boy you're going with? For example, I've been going with Henry for over a year now. Whenever he's with me, he always has his weather eye cocked for other girls.

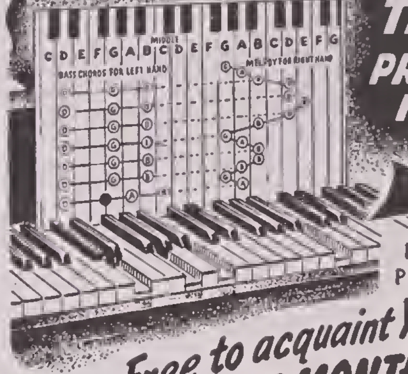
On one occasion we went out. He stopped to talk to an old girlfriend. I got so angry I started crying and ran home. He came after me and told me I was being silly. He has asked me to marry him repeatedly, but I don't know what to do. He seems always on the make for other girls. I'm in love with him but I'm afraid of what my life with him will be like.

Dolores A.
Cobleskill, N. Y.

It sounds rather mixed up to me. If I were you, I should find out several things. Does this man love you? Does he love you enough to forsake all others? Do you love him? Are you certain of your love? It sounds to me that you aren't, and I certainly wouldn't get married unless I was pretty darn sure.



After planning a leisurely Honolulu vacation, Joan Crawford cut it short, rushed back home. Reason: She missed her children, Christina, Christopher (above).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FRIENDSHIP STUDIOS, Inc.,
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By Anne Ansley

We'll see lots more of Kyle McDonnell's beautiful smile in Warners' "Wallflower."

Laugh Lines

The reward more than doubles the effort—There is nothing so charming as a gay smile

Massaging after each brushing is important to gum and teeth strength.

★ An actress, who spends most of her time conveying emotion by the words she speaks, makes doubly sure that her mouth and teeth radiate as much sparkle and health as the rest of her body. One look at darling Kyle McDonnell will show the blessings of an extra-special something in the smile department. And she works from the inside out!

Kyle's first thought toward her wonderfully spontaneous grin (which alone rates applause) revolves around constant care that will insure tip-top condition for her teeth. And she depends on her dentist to lay the groundwork. Twice yearly—with no I'll-put-it-off until tomorrow excuses—he thoroughly examines and X-rays her teeth to check any minor cavities or weaknesses that might later prove troublesome enough to result in extraction. Tooth decay is insidious, for many times it starts above the gum-line and can only be detected by X-ray.

After cleaning up minor flaws, if there should be any, Kyle treats herself to a professional cleaning which removes stubborn stains and tartar—a cleaning which is a lot more effective than any she might give herself. Last but not least, just so she won't forget, she makes her next appointment—months in advance, perhaps, but it's made, and she keeps it!

Oral hygiene is a day-by-day program that involves practiced use of *two* well-bristled, firm tooth brushes. Use them alternately so that each may be properly dried and aired between usings. Each morning and night the use of your favorite dentifrice, be it powder, paste or liquid, is an aid to strong gums as well as sparkly teeth—if you make the most of your brush work. Always bring the stroke toward the center of the mouth, thus helping the teeth to adhere more closely to the gum cavity. So much for banishing gum-line cavities.

For those can't-get-at areas between the teeth, a small piece of dental floss drawn gently between each tooth will remove every trace of wedged-in food.

Clean and refreshed by frequent swishings of antiseptic mouthwash, you're ready for a warmly soft shade of lipstick that not only brings up the color of your face but accentuates the loveliness of your smile.

THE END

DANCE, GINGER, DANCE!

(Continued from page 33)

the studio joined the happy surprise.

"Flying Down To Rio" proved to be The Picture Everyone Wanted To See Five Times. Not for the acting, not for the music, but to watch two newcomers dance The Carioca. It became the overnight rage.

The studio mail room was swamped with requests from fans for bigger, better, and more dance-filled pictures starring Ginger Rogers and Fred Astaire.

Those who knew Ginger well during this period remember her as a delighted youngster who accepted her break in dazed gratitude. However, her attention was not directed solely on her career. She was engrossed in her first deeply serious romance with a celebrated director who shall remain nameless in this story.

True, Ginger had married impulsively when she was sixteen and had secured a divorce shortly afterward. But that had been a case of heedless, headlong, girlish infatuation which left no psychic scar whatever.

This was a totally different love affair. Ginger worshipped at this man's shrine. By listening to him, absorbing his every word, she learned more about motion pictures in a few months than most girls learn in several years. Those who knew both at this time are inclined to think that the man found Ginger amusing, vital, delightfully enthusiastic, but they are certain that he never returned Ginger's devotion.

When she learned that he was engaged to marry another girl, it nearly broke her heart. When she discovered that he was to direct a picture in which she was to work, she went to the head of the studio and asked to be excused from the part. The studio head gave her advice which she has followed from then on.

"This is a small town," he said kindly. "Perhaps it is the smallest in the nation. Everyone knows everything about everyone else because of our grapevine system and our international news coverage. The only way to live in Hollywood and to be happy, is to be adult. Remember that what is past is dead. Forget it. Meet those who have hurt you—and remember nothing. Meet those who have misquoted you, misrepresented you, criticized you or praised you—and let each meeting be as guileless as your first. When you have a tough situation to face, face it at once. It will have lost its power to agonize you if you walk right up to it and stare it in the eye."

So Ginger squared her shoulders, lifted her head, and devoted herself to her career. She made a vow to become a fine dramatic actress, not just a song-and-dance girl.

Meanwhile, the public clamor went on. The public loved its Ginger and fought one another to vote for her at the box office. She and Fred made "The Gay Divorcee," followed by "Roberta," "Top Hat," "Follow The Fleet," "Swing Time," "Shall We Dance," "Carefree," and "The Story of Vernon and Irene Castle."

Each picture contributed to the warm fellowship, the brother-sister regard that existed between the co-stars. They had fun during the long, arduous weeks of rehearsal, during the actual shooting of the picture, and afterward in remembering the hijinks and the misadventures of the picture's filming.

For "Roberta" Ginger was given the complete glamour treatment (although she had been nobly decked out for "The Gay Divorcee"). One of her gowns was gold lamé made with a cowl yoke which was partially separated from the rest of the bodice in front, and a long, straight skirt. From the cap sleeves hung floor-length gold fringe which swung out like a golden shower when she danced.

Pictures of Ginger in this gown indicate that it was so dazzling that she began to move, unconsciously, like a queen wearing a flagpole down her spine, and to assume an expression reminiscent of the Mona Lisa.

One of the sequences of the picture required Fred and Ginger to dance the length of a corridor lined with mirrors. Miss Rogers, clothed in her finery and her majestic expression, was escorted into the mirrored room by Mr. Astaire. Suddenly Ginger caught sight of herself in all her metallic glory. She burst into screams of delighted laughter. That did it. From then on, Ginger forgot her clothes and concentrated on being dancer and actress.

She also concentrated on having fun, keeping the picture company happy. It was in "Carefree" that Fred—a fanatical golfer—introduced his golf dance. It was a complicated routine in which Fred did time steps around a circle, driving a series of golf balls off a dais.

This trick was so fascinating that at least half the technicians on the set undertook to imitate it, trying to maintain Fred's rhythm—if not his complicated footwork—while driving golf balls. Fred, as amused as he was flattered, worked a gag on the assistant director. He ordered a golf ball equipped with an inner mechanism which exploded when struck.

Several days later, when rehearsals were finished and a take was to be made, Mr. Astaire was halfway through his dance when one of the golf balls on the dais exploded.

His colleague, Miss Rogers, had secured a second firecracker golf ball just to make sure that Fred didn't miss any of the fun.

But, much as Ginger loved working with Fred, the dance pictures were a strain and became more so. Fred, a stickler for precision and newer, ever newer, routines, was sometimes nervous, irritable, and distraught.

Ginger felt that she had reached her full growth in the dance picture department. She wanted to go on to drama, to comedy-drama; to pictures demanding skill, characterization, and versatility. There were career peaks just ahead, and she was eager to climb them.

By this time she had met, fallen in love with, married, and then divorced Lew Ayres. Theirs was a brief, tempestuous marriage, but they parted friends and to this day still maintain a deep interest in one another.

Ginger's private life—aside from the devotion between herself and her talented mother—was far from satisfactory. Almost as if she were driven by this lack, she exerted greater effort toward extracting from her work the joys she couldn't, apparently, snatch from love.

When she was offered the title role in "Kitty Foyle" she seized it and turned it into a vignette of the times, and was awarded an Academy Oscar—pinnacle of all Hollywood dramatic success—for her

To People who want to write *but can't get started*

Do you have that constant urge to write, but the fear that a beginner hasn't a chance? Then listen to what the former editor of Liberty said on this subject:

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Above, another Ginger Rogers, Fred Astaire triumph was the charming musical "The Gay Divorcee." (Left) Today, Ginger's enchanting audiences in "It Had To Be You," with popular Cornel Wilde.

efforts. Ginger had worked hard for it.

Fred's first picture without Ginger was a sorry epic, now happily lapsed into the limbo of motion picture ghosts, titled "Damsel In Distress." It could have been called "Astaire in Distress."

The night it was sneak previewed, Fred (his coat collar up, his hat pulled down) stood in a shadowed corner of the theatre lobby and catalogued the comments of uninhibited customers.

Afterward he slipped out to his car and sneaked home where he phoned a telegram to Ginger reading "Ouch!"

Since that time, Fred's pain has been soothed by such triumphs as "Holiday Inn," "Ziegfeld Follies," "Yolanda And The Thief," "You Were Never Lovelier" opposite Rita Hayworth, and "Blue Skies" with his buddy, Bing.

Ginger has turned out such hits as "The Major and The Minor," "Tender Comrade," "Heartbeat," "The Magnificent Doll," and "It Had To Be You" opposite every actress' dream leading man, Cornel Wilde.

As soon as "It Had To Be You" was finished, Ginger moved her office to the Enterprise lot where she is going to produce—on her own—a screen version of Libby Block's novel, "Wild Calendar." Producing one's own picture is tops in Hollywood accomplishment.

Ginger Rogers, the intrepid youngster who sighed over dance magazines, has become one of the most successful career women in Hollywood.

Better than that, her marriage to Jack Briggs, who is co-producing with her, has given her the inner poise, the radiant contentment, and the sense of supreme well-being that come to a girl fulfilled in love.

Now, ironically enough, the girl who wanted to be a dramatic actress and who insisted that she would never dance again, has admitted to friends that—if the right script came along—she would like to don her swirling skirts and her mazurka shoes and get back to the routine she abandoned seven years ago.

In case Fred Astaire *really* meant what he said when he announced his retirement, Hollywood has a suggestion: Why not team Ginger with Dan Dailey, the brilliant Terpsichorean who wowed audiences in "Mother Wore Tights"?

Given Fred Astaire or Dan Dailey, and the right story, the answer to one of the burning questions of the day is, happily enough, Ginger Rogers *will* dance again.

THE END

MOVIELAND'S CROSSWORD PUZZLE

ACROSS

1. "Colonel Effingham's - - - -"
5. Phil, the tenor singer
10. German title
14. "Phil Domando" in "Nora Prentiss"
15. "Phil Gayley" in "Never Say Goodbye"
16. Silkworm
17. "The Singing - - - -"
18. "George Prescott" in "I'll Be Yours"
19. Peter, Rosalind, Len, Robert (inits.)
20. Late impersonator of "Charlie Chan"
22. Reginald and Loretta (inits.)
23. "Joe Grange" in "That's My Man"
25. "The - - - - - Between"
27. "Judge Saladine" in "The Strange Woman" (inits.)
28. "A Guy, a - - - and a Pal"
31. Writer, producer, director and actor
33. Some movie casts contain - - - actors (anag.)
36. "The - - - - Major"
38. - - - Gwyn, "Sweet - - - - of Old Drury"
40. Ovine cry
41. Deanna is - - - - - - impersonator in "I'll Be Yours"
44. - - - - - - "Song of the South"
46. 601
47. "Lucille Stewart" in "Blaze of Noon"
49. Chic - - - - (anag.)
50. Brian, Patsy and James (inits.)
51. Fred Astaire's sister
54. Sign of a popular movie (abbr.)
55. March's Oscar-winning role in "The Best Years of Our Lives"
56. John, Leon, Rosalind, Ellen and Frank (inits.)
58. Portrays Dr. Oppenbeimer in "The Beginning or the End"
62. "Elsa Molina" in "Carnival in Costa Rica" (inits.)
63. Phyllis Thaxter in "The Sea of Grass"
67. "Jake Dingle" in "Pursued"
68. Upholstery gimp
71. - - - - May Whitty
72. Deanna sings "- - - - Waltz" in "I'll Be Yours"
73. Cowboy show
74. Harry Carey in "The Sea of Grass" (anag.)
75. "Blue - - - - s"
76. Dana, David, Lewis, Gene and Conrad (inits.)
77. "- - - - Come, - - - - Go"

DOWN

1. "Joe Warne" in "Nocturne"
2. Judith, Alan, Maureen and Pat (inits.)
3. Frankie is an - - - - of the bobby-soxers
4. "Geraldine Ryan" in "Ladies' Man"
5. "Aubrey Piper" in "The Show-Off"
6. "Comedy of - - - - -"
7. "Anne Fielding" in "It Happened in Brooklyn"
8. Iris, Jack and Nancy (inits.)
9. Sings "Why Was I Born?" in "Till the Clouds Roll By" (anag.)
10. Joan Crawford in "Humoresque"
11. Movie censor
12. "Mrs. Worth" in "Angel and the Badman"
13. A wife of Charles in "Monsieur Verdoux"
21. Old make of automobile
24. The "McDonalds" fly the - - - - - in "Blaze of Noon"
26. Yvonne's mother in "Song of Scheberazade"
28. Rita Hayworth
29. Rocking
30. "Ephraim Poster" in "The Strange Woman"
32. Mr. Sparks
33. "Charles Gibson" is - - - - - role in "13 Rue Madeleine"
34. Movie magnate
35. Signe
37. Chemical symbol
39. "Gina" in "Cloak and Dagger"
42. Andrea King in "The Man I Love"
43. Olga - - - Juan (anag.)
45. Mr. Asther in short
48. "Pete Morgan" is - - - - - role in "The Red House"
52. More weird
53. "Jake" is - - - role in "Time Out of Mind"
55. "Rendezvous with - - - - -"
57. Jeanne Eagels' famous role in "Rain"
58. Same as 4 down
59. Mickey, Vivian, Mary and Danny (inits.)
60. Pat, Jean, Gail and Rosalind (inits.)
61. Ann Sheridan
64. - - - - avis
65. "Frank Harlin" in "The Show-Off"
66. "The Strange Woman"
69. "George Apley"
70. Joseph is Ethel's - - - in "The Farmer's Daughter"

(For Solution See Page 109)

1	2	3	4	■	5	6	7	8	9	■	10	11	12	13
14				■	15					■	16			
17				■	18					■	19			
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28	29	30	■	31				32	■		■	33	34	35
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46			■	47			48	■		■	49			
50			■		■	51		52		53	■	54		
■	■	■	55		■	■	56				57	■	■	■
58	59	60			61	■	62		■	63		64	65	66
67				■	68	69			70	■	71			
72				■	73					■	74			
75				■	76					■	77			

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WORDS OF MUSIC

(Continued from page 71)

the current Number One hit in England, "Now Is the Hour" (Maori Farewell Song) and the standard "Silver Threads Among the Gold." The Groaner also lends his humorous touch to "Pass that Peacepipe." The backing is "Suspense," with support from the Chickadees and Trotter.

And last but not least, there's a Crosby album entitled "St. Valentine's Day," which might be just the thing to help you convince that certain person on that special day. The songs are "I Love You Truly," "Just a Wearyin' for You," "Sweetest Story Ever Told," "Mighty Lak' a Rose," "You and I," "Miss You," "I'll Be Seeing You," and "I Love You."

Bob Eberly uses an unusual accompaniment for his latest: Ethel Smith and her electric organ with the Bando Carioca, the group that used to work with Carmen Miranda. The tunes are "Made for Each Other" ("Tu Felicidad") and "Perhaps, Perhaps, Perhaps."

In the Decca Collectors' Series there's an album called "Boogie Woogie," a collection of some of the better boogie stuff recorded in the past few years: "Honky Tonk Train" and "Yancey Special" by Bob Crosby's orchestra; Freddy Slack and his Trio doing "That Place Down the Road a Piece," and Slack with his Eight Beats on "Pig Foot Pete"; Woody Herman's Four Chips with "Chips' Boogie Woogie," and the big Herman band on "Indian Boogie Woogie"; and an old Jay McShann twosome "Hold 'em Hootie," and "Vine Street Boogie."

In this same series there's an Arthur Godfrey vocal, made many years back, "I'd Give a Million Tomorrow" (For Just One Yesterday) and "Lay My Head Beneath a Rose." As in the Perry Como-Ted Weems reissues and others, Godfrey won't realize a penny in royalties from this one because he was paid a flat fee at the time it was recorded.

M-G-M: Billy Eckstine has waxed the old ballad "True," and a new torch tune, "I'll Never Make the Same Mistake Again," with Hugo Winterhalter's orchestra. On the "True" side, Billy gets excellent vocal assistance from a group called the Quartones.

Jack Fina and his orchestra, with Harry Prime on the vocals, do "Music from Beyond the Moon" and "Song of New Orleans." Fina has piano solos on both sides.

There's an interesting album called "Songs of Friendship," composed and sung by Irving Caesar with Maclin Marrow's orchestra. Originally written for children, with the idea of promoting peace, these songs are delightfully done and excellently describe our American way of life.

COLUMBIA: Frank Sinatra sings all about a cute little trick who keeps all the boys upset, "My Cousin Louella," to the accompaniment of a small bouncy combo. On the reverse Axel Stordahl's orchestra, with lots of strings, gives Frank excellent backing for a dreamy vocal on the old romantic question, "What'll I Do?"

Buddy Clark gets together with Xavier Cugat and his orchestra again for a bit of Latin lilting on "An Old Sombrero," all about a poor Senorita who is left waiting with only a Spanish shawl and an old sombrero for souvenirs. On the flipover Buddy sings, "You Don't Have to Know the Language," one of the tunes from the Crosby-Hope picture, "Road to Rio."

VICTOR: Perry Como seems to be stuck in a revival groove these days, but it usually means another hit for him. This month he reaches way, way back and comes up with "All the World and its Gold" and the tune which is sung at the majority of weddings in the country, "Because." Russ Case and his orchestra supply the musical background.

Beryl Davis, the English lass who is moving right up there on American popularity polls, offers "Experience," another tune from "Road to Rio," and an old Spanish song with new English lyrics, "Strangers in the Dark" (Noche De Ronda).

The Vaughn Monroe version of "Ballerina" was the Number One record seller for weeks, and now Vaughn has made "Matinee," which should be a successful sequel. He couples it with a new ballad, "Someone Cares."

* * * *

So long for now—see you very soon. In the meantime, if you have any musical questions, drop me a line and I'll do my best to answer you. But not too many questions in each letter, please; and be sure to enclose a self-addressed stamped envelope. Write to Jill Warren, MOVIELAND Magazine, 535 Fifth Avenue, New York 17, New York.

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THAT WELLES MAN!

(Continued from page 21)

laughed. "Before I went to Hollywood, I used to live like a sultan—chauffeur, swimming pool, everything. Now I live in a place that has just one bathtub, and no pool."

Orson, who invariably flunked his arithmetic during his school days, cannot always be depended upon for complete accuracy in that department, his associates insist. While they admit that the $375,000 loss figure on "Around the World" is probably correct, they recall that the net on "Julius Caesar," which Welles regards as his major triumph in the theatre, was around $700. And, they recollect, he went to Hollywood originally to recoup his losses on "Five Kings." He has had his ups and downs on both stage and screen.

His history-making "Citizen Kane" paid off its cost and slightly more, despite a boycott campaign engineered against it. It should make a considerable profit on its current re-issue.

"The Magnificent Ambersons" did slightly better than "Kane." "Journey Into Fear" was no smash hit, but "Jane Eyre" did right nobly at the boxoffice. It had to, in order that Orson might keep the income tax people happy. Two years spent in South America, making a picture in Technicolor under the auspices of the Office of Inter-American Affairs, brought in nothing whatsoever. The film was never released, due, Welles claims, to a change in production chiefs at R.K.O.

"I gave up a lot of important things to do that job, and I stubbornly tried to fight it through, but lost," he confesses.

"The Stranger" and "Tomorrow is Forever" both helped support Orson in the style which he hates to give up. "The Lady from Shanghai" will pay him a percentage, very little of which he will ever see. As aforementioned, it goes to pay off the Broadway indebtedness.

"Macbeth" money will probably clear the debt. But if anyone thinks that Orson Welles, at the advanced age of 31, is in the slightest abashed by any of his falls from financial grace, he needs only to recall the story of a lecture tour which Orson undertook a few years ago, when he needed a little ready cash. During a Midwest blizzard, he found himself on the stage of a dimly lit and almost empty auditorium. Despite the lack of gate receipts, lack of audience and lack of anyone to introduce him, Mr. Welles stepped before the curtain.

"I am Orson Welles," he introduced himself. "I write, act, direct and produce motion pictures. I write, act, direct and produce radio and stage plays. I am also a publisher and editor of Shakespeare's works, and I make recordings for the phonograph. Isn't it too bad that there are so many of me, and so few of you?"

THE END

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THE NAKED CITY (U-I) . . . . . ◆ ◆ ◆

A hit for Barry Fitzgerald, Dorothy Hart.

In "The Naked City," Mark Hellinger cements his already established reputation for packing chills, suspense and violence into a picture. Here is another semi-documentary, which will keep you engrossed from beginning to end.

It is a story of New York and of some of the people who live and work there. Hellinger does the narration himself and by his treatment of the theme you are well aware of his great love for the city.

Heroes of the story are Barry Fitzgerald and Don Taylor—veteran and rookie, respectively, of the homicide squad. The picture opens with the camera roaming through the great city as it sleeps. It catches brief scenes, once watches two men murdering a girl, then moves on to other sections, eventually to city hall where Taylor and Fitzgerald are assigned to the crime we witnessed. Actually, the murdered girl deserved no better fate but the murderer must be apprehended and we follow the detectives as they chase down clues and solve the crime. The story is entirely plausible and the results merit a well-deserved orchid for the homicide bureau.

Technically, the picture is as excellent as the story and we heartily recommend it as fine, adult entertainment.

DREAM GIRL (Paramount) . . . ◆ ◆ ◆

"Dream Girl" Betty Hutton with Carey.

In a world begging to laugh, "Dream Girl" comes like a singing bird. It's a delicious comedy, expertly written, directed and played; and Betty Hutton demonstrates again that, as a comedienne, she is second to no one.

Betty plays Georgina Allerton, an heiress who, finding reality crass, dull and disappointing, escapes into the fantasy of her dreams where she can consummate her love for her ne'er-do-well brother-in-law, inherit her money through the death of her mother, and dramatize every mundane event to the heights of sheer drama.

It is all wonderfully funny and you'll enjoy Betty's dreams as much as she does. Macdonald Carey plays a hard-boiled newspaperman and he brings Betty down to earth in the most wonderful way in the world—the way all of us day-dreamers yearn for—through the reality of love. Carey as a lover is tops and his pursuit, siege and reformation of Betty will have all American womanhood in a dither.

One of the most hilarious scenes is Betty in her dreams dramatically substituting for the prima donna at the opera. Her rendition of "One Fine Day" from "Madame Butterfly" is sheer delight.

As you can see, we loved "Dream Girl" and we know you will, too.

NIGHT SONG (RKO) . . . . ◆ ◆

There's thrilling music in "Night Song."

There is a sincerity about "Night Song" that you'll love—particularly the acting of Dana Andrews as a blind composer, and Hoagy Carmichael as his pal. Hoagy is so natural that I kept thinking of the adjective "pure" to describe him.

There is another scene stealer, though, and I don't mean the thrilling music magnificently performed by Artur Rubinstein and the New York Philharmonic Symphony Orchestra. No, I mean Ethel Barrymore, who plays Merle Oberon's aunt. Her performance is so magnificent that whenever she's in a scene, you can look only at her.

Briefly, Dana Andrews has been blinded as the result of an accident, and is discovered playing the piano in a honkytonk by Merle Oberon while slumming. Falling in love with him, she poses as a poor blind girl (actually she's a millionairess), helps him to win a big money prize, the money which pays for the operation that gives him back his sight. Dana then falls in love with Merle, the heiress, and his struggle is, should he return to Merle, the blind girl. As you have guessed, we enjoyed this picture—all except the story, which unfortunately is second-rate and pretty obvious. But the four principals and the music are all magnificent so that the general effect is satisfying.

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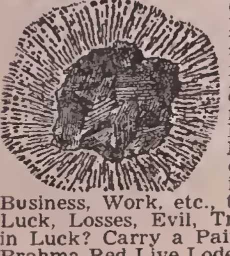

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THE SENATOR WAS INDISCREET (Universal) . . . . ◆ ◆

You can't help but have a good time when you see this entertaining picture. A splendid team of funny men have put their efforts into this epic and the results are terrific. If you're an arm-chair politician, you've probably had lots of sport razzing different parts of the political scene; so you'll be in complete sympathy with this humorous picture of the pompous old senator as played by William Powell.

While Senator Ashton is a rather unscrupulous old gent, he is, nonetheless, a lovable old codger. He's not too bright, but in 30 years of politicking he's managed to learn a few tricks which finally include putting the bee on the party bosses who have kept him under their thumbs for many years.

Just to make sure the party can't toss him overboard, the old senator keeps a diary of everything that has happened during his rather hectic political career. The historical document disappears for a while and there's a bit of a worry about jail terms and so forth. You'll laugh your way right up to the surprise ending.

Helping William Powell keep things in good order are Peter Lind Hayes, Ella Raines. Expert direction by George S. Kaufman makes the most of Charles MacArthur's amusing story.

ALWAYS TOGETHER (Warners') ◆ ◆

This isn't the greatest little picture ever filmed—but it can hold its own for pleasant entertainment.

Warners' has cast Joyce Reynolds and Robert Hutton in a lightweight story about a millionaire (Cecil Kellaway) who, on his deathbed, decides to will a million dollars to the daughter of his friend. Engaged to a struggling writer, she weds him without revealing where she got the money. Cecil recovers, wants his money back. To get it, he makes friends with the young couple and tries to convince Joyce that money isn't everything. Hutton, spending money like buttons, can't seem to get the same viewpoint. Eventually a divorce hits the headline when the husband sues for alimony. Of course there's a happy ending.

There's a fairy-tale quality about the picture that should please moviegoers who aren't too worried about seeing "heavy" drama.

CAPTAIN FROM CASTILE (20th Century-Fox) . . . . ◆ ◆

For Ty Power's fans—and I know that's practically everyone—this picture is a treasure chest, for Ty does everything in it. He duels, he rides a spirited horse through exquisite Technicolor sunsets; he makes love passionately; he dances; he fights, he bleeds; he has two tense deathbed scenes but fortunately recovers from both, and he demonstrates once again that as a swashbuckling hero in romantic pictures, he has no peer.

"Captain from Castile" is an exciting picture. It begins in Spain where Ty clashes with one of the judges of the Spanish Papal Court (played by John Sutton with smooth villainy) during the period of the Spanish Inquisition. Ty escapes to the new world where he joins forces with General Cortez (and never was a general handsomer than Cesar Romero—no mean swashbuckler himself).

Accompanying Ty is lush Jean Peters who, as an innkeeper's daughter, has fallen in love with Ty. There's a tempestuous love affair that will thrill everyone who has a romantic beat in their heart.

Check this one for good entertainment.

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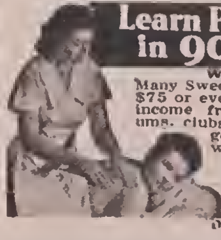

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THE REVIEWER'S BOX CONTINUED

HIGH WALL (M-G-M) . . . . ◆ ◆ ½

Producer Robert Lord and Director Curtis Bernhardt offer you a psychological mystery type of film that is guaranteed to keep you interested right up to the last minute of the film.

The unusual background of the story—a mental hospital—adds an almost weird touch to the story.

Robert Taylor is accused of the murder of his wife. He doesn't know whether or not he committed the crime; although the audience knows right from the beginning that he didn't. He's willing to pay for the crime, however, rather than let his little son discover that his mother wasn't all she should be. The fact that he doesn't know whether or not he's guilty of murder is substantiated by the fact that a head injury causes him to "black out" on occasion; so he really could have committed the crime. When psychiatrist Audrey Totter gets to work on him, things come back. Eventually he's able to escape from the psychiatric hospital to track down the real murderer. Robert Taylor does a fine job as the accused Steven Kent, and Audrey Totter gives the usual enthusiastic cooperation to her role. Herbert Marshall, Dorothy Patrick, H. B. Warner and others of the splendid cast do their roles very satisfactorily. You'll like this picture.

"High Wall" has Audrey Totter, Bob Taylor.

CAPTAIN BOYCOTT
(J. Arthur Rank) . . . . ◆ ◆ ½

This is a stirring story of the Irish tenant farmers and their British landlords of the 1880's. The story takes place in County Mayo and shows how tenants overcame the unscrupulous practices of a landlord named Captain Boycott. The landlord's cruel and inhuman treatment arouses the countryside to mob action led by Michael Fagin, a fanatic school teacher.

Hugh Davin (Stewart Granger), a young enthusiast strongly influenced to peaceful methods by the impassioned speeches of Parnell, manages to control the irate mob after some exciting rioting. There's the usual—though brief—love story of Granger and Ann Killain, daughter of a family that has aroused the wrath of the community because it agreed to operate a farm from which a previous tenant had been evicted.

The role of Captain Boycott is performed by Cecil Parker, and he plays the role of the merciless landlord to the hilt. But all the characters do their parts with astonishing reality, and helping to create the mood of the story is the local color of the Emerald Isle.

Whether or not entirely historically true, this is still entertaining film drama. This is rather adult filmfare; although the kids probably will find it fairly exciting.

"Captain Boycott"—entertaining film drama.

PERILOUS WATERS
(Monogram) . . . . ◆ ◆ ½

As far as Jack Wrather, Monogram's No. 1 producer, is concerned, low-budget films are just his meat. Once once again, he has taken what looked like a just-average script, given the lead to Don Castle, done some fine directing and, presto, here is a better picture than most more costly productions.

Briefly the plot is this: Don Castle, a Navy veteran, returns from service and goes to work as a strong-arm man for a big-time bookie, Cy Kendall. For a $10,000 bonus, he agrees to do away with a prominent newspaper publisher, Samuel Hinds, who is cracking down on racketeers and bookies. The job looks easy, Castle has little trouble winning the confidence of Hinds and the opportunities to kill him are many. But Castle procrastinates and finally knows he can never commit the deed. He is won over by Hinds' kindness and the obvious fact that the publisher is a better person to have around than his racketeer boss. Then Castle realizes that he is involved in a dangerous situation: either he must kill Hinds or be killed by Kendall's men.

How Castle eludes the racketeers and maintains friendly relations with Hinds, even after the publisher discovers the plot, makes this picture good screen fare.

Another Monogram hit—"Perilous Waters."

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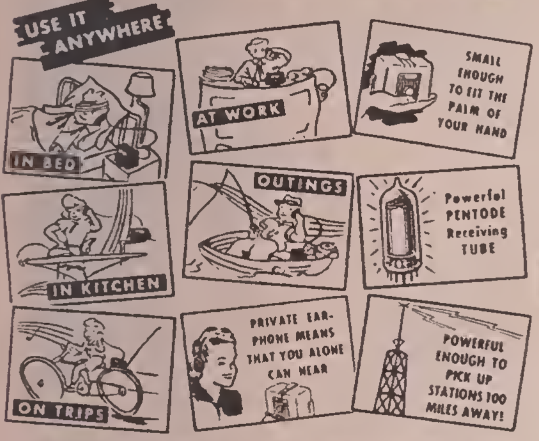
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MY FRIEND, THE SENATOR

(Continued from page 17)

this an anecdote. It wasn't very funny. Interesting, yes, but not funny. I saw it another way.

Powell would sidle timidly into Johnson's office. Johnson would naturally ignore him, then presently ask him what HE wanted. Powell would hmmm and haw, finally blurting out that he wanted the part. The following dialogue would ensue:

JOHNSON: (patronizingly). And what experience have you had, my good man?

POWELL: (diffidently). Well, I did a few things in New York, although it *was* quite a while ago.

JOHNSON: (savagely). Oh! One of those Broadway actors, huh?

POWELL: Broadway! BAH! Give me motion pictures any time. When I see those poor devils back there going through the same part night after night I die laughing.

JOHNSON: (mollified). Any experience in pictures?

POWELL: I've done a few. In 1937 I made a comedy here at Universal called "My Man Godfrey" which was pretty successful.

JOHNSON: Anything else?

POWELL: I've made so many Thin Man pictures I could go into the toothpick business. And I just finished a rather well-known thing called "Life With Father."

JOHNSON: Yes, yes, old man but could you qualify for the part of a United States Senator?

POWELL: (meekly). I ran for the office of class president when I was a senior at Central High in Kansas City and was beaten by an overwhelming majority.

JOHNSON: (beaming). Well, WHY didn't you SAY so? Just the man I'm looking for! Missouri background, political experience! Why, through you Hollywood will be avenged for all these Senate investigations.

And the pact was signed.

Of course Powell *is* the perfect actor to play the bumbling, too hearty politician; the master of the stale phrase and the phony oratory.

The more I thought about the Senator, the more I knew I *could* stir up a storm about Powell in a fast five minutes.

There couldn't be a more perfect burlesque of a burlesque senator. He wears a fine shock of silvery hair, a large flowing mustache, the sack suit with the narrow trousers, celluloid collar and string tie, watch fob with a large diamond, high kid shoes that lace and hook. And his hats!

He goes out on a campaign around the country, changing hats and accents to fit the occasion—feather bonnet when he finds Indians can vote, straw hat for the farmers, and on down the line. The hat gag is, of course, an old vaudeville trick. Powell knows 'em all.

Tricks are an actor's stock in trade. The idea that acting's easy is strictly for the birds. It's tricks, tricks, tricks. Not the same ones but new ones all the time. No cliches about old dogs need apply.

One of his best ones, which I'm sure he invented for the Senator, is with his voice. When he has a laugh line he doesn't deliver it all in one mouthful. He works gradually up to the boff, stops and goes—well, I never could spell but I'll try:

"Barrrummmmppppffffttt!" Just that. When he's through with—no, I won't spell it again—he's right at the top of your attention. Then comes the boff.

(*Please turn to page* 109)

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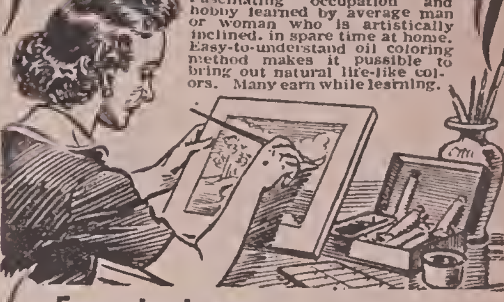

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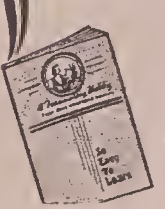

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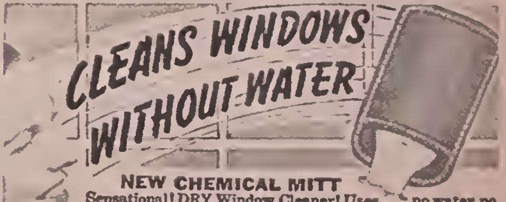

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THE REVIEWER'S BOX CONTINUED

T-MEN (Eagle-Lion) . . . . ◆ ◆ ½

T is for "T-Men" and lots of Thrills.

Here is a thoroughly entertaining and suspenseful picture that proves again that semi-documentary type of picture is a natural for picture entertainment—and for my money, makes the old gangster pictures as dead as dodos.

"T-Men" is every bit as thrilling and suspenseful as the old gangster classic, "Scarface," yet it has the advantage of being told with earnestness and credibility through the eyes of the law enforcement officers (the Treasury men who, among their duties, specialize in tracking down counterfeiters).

This picture will keep you on the edge of your seat with suspense as it unfolds, logically and inexorably. There is a stalking scene in the end where the wounded T-Man—superbly played by Dennis O'Keefe—pursues the heavy, and it's a bit of business that reaches a new high in moving picture entertainment.

Here is a picture that everyone will enjoy—even the kids. Instead of glorifying the gangster, it portrays him as the mug he is, and glory is given where it is due: to the Treasury men who give their lives to preserve the peace and law of the country. This film is a fine credit for Eagle-Lion, whose stamp on a picture is beginning to be a guarantee of fine entertainment.

MY GIRL TISA (Warners) . . . . . ◆ ◆

"My Girl Tisa" with Wanamaker, Palmer.

This is the story about the problems facing a young immigrant girl (Lilli Palmer) who is trying to earn enough money to bring her father to the big city of New York. The time is the turn of the century when America was the land of hope for many Europeans who dreamed of a new life of comfort and peace. It was also the era of cheap labor and sweatshops; and thereby hangs the story of "My Girl Tisa."

Tisa is busy working hard, saving her money until Sam Wanamaker comes on the scene. He's poor, but has a great desire to help all the little people of the world. He realizes the lack of education is keeping him back from his great project—but it takes money to realize his dreams. Tisa falls in love with him, lends him her hard-earned money—and, well, you'll have to see the picture to get the rest of the story. It has the makings of a sweet romance and there's lots of humor sprinkled throughout.

Sam Wanamaker, you remember, played opposite Ingrid Bergman in the Broadway production of "Joan of Lorraine." The splendid actor doesn't fare too well in the choice of this picture for his screen debut, but you'll enjoy seeing him in this picture—and you'll want to watch for his next film.

MAN OF EVIL (U. A. release) . . ◆ ½

James Mason chases Phyllis Calvert again!

All you James Mason fans can start swooning right now! For here is your hero as one of the nastiest, meanest guys you've ever run across.

Mason's the cruel Lord Manderstoke (complete with cloak, cane, etc.) who nearly plagues the life out of poor Phyllis Calvert.

The time: the gaslight era of the '70's. The place: dear old London. The plot: a bit confusing, but here goes. Phyllis is the unacknowledged daughter of a cabinet minister. Her foster-father is killed in a saloon brawl and the murderer is—Mason. The villain follows her when she takes a servant's job in her real father's home. She falls in love with Stewart Granger, whose family refuses to condone a match with the poor girl.

When she flees, Stewart finds her, of course. Everything's rosy for a while until Mason appears on the scene and challenges Stewart to a duel. Margaretta Scott plays the role of the "other woman" who causes the suicide of her husband (Phyllis' father) by running off with Mason.

If the story seems a bit jumbled—relax; it really is! But if you're a Mason fan you probably will enjoy seeing your favorite stalk and scowl throughout the picture.

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These two great features plus many more timely articles, picture stories and all of the regular Pageant feotures make this February-March issue a magazine you can't afford to miss.

PAGEANT
BAD GIRL—OR GOOD?
How Much Has the American Girl Changed?

FEBRUARY-MARCH
PAGEANT
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(Continued from page 107)

And the things Powell does with his eyes makes me frantic. I, who would steal a trick from Lassie, find myself standing bemused and helpless.

Anyway I know better than try to ad lib around our director George S. Kaufman, the eminent Broadway playwright who has succumbed to the vulgar lure of Hollywood. He probably was a script boy who was once accidentally mistaken for a director and has remained one ever since.

He has the eagle eye. Nothing, absolutely nothing, escapes him. You can't even have the shakes without Kaufman accusing you of trying to steal the scene. Between my fascination for watching Powell and Kaufman watching me, I haven't a chance. They are the masters; I the slave.

Bill does most of his acting with his eyes. The way his eyes travel toward the camera can only be compared to a trajectory. Ah, the way that man cheats with his eyes!

Once during a scene I thought he winked at me. He very deliberately closed his right eye. So I winked back, being the cooperative type.

"What're you winking at me for?" he asked.

I told him I thought he was winking at me and I always liked to oblige.

"Merely checking a point," he said. "When the camera's off to my right I close my right eye. If I can't see the camera with my left one I know that side of my face isn't in."

Powell's a crafty fellow. The moment a scene's over he makes for his dressing room, resting and figuring out how he can out-act poor, ambitious young men.

Possibly resting is another trick I should learn. I'd put on a show for an audience of one or less rather than rest.

As the Senator's Press Agent in the picture I have countless opportunities to insult the old boy who, in his fatuous, pompous way doesn't understand my fine irony. I thought perhaps by clever reading of my lines I'd be able to break Powell up at least once. I was due for disenchantment. It was almost as though Powell himself, not the Senator character, didn't realize the dialogue was insulting, the way he'd come back at me with his lines. I was dealing with only one of the best actors in show business.

So I wrote a little poem to remind myself how to take this guy. It goes like this, without music:

Don't scream foul when you act
with Powell;
Just throw in the towel, he's a
wise old owl.

THE END

Answer to Puzzle on page 97

R	A	I	D	■	R	E	G	A	N	■	H	E	R	R
A	L	D	A	■	E	R	R	O	L	■	E	R	I	A
F	O	O	L	■	D	R	A	K	E	■	L	I	C	Y
T	O	L	E	R	■	O	Y	■	A	M	E	C	H	E
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G	A	L	■	O	R	S	O	N	■	I	■	A	M	H
I	R	O	N	■	D	■	N	E	L	L	■	B	A	A
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S	K	I	E	■	A	N	S	R	N	■	E	A	S	Y

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Sincerely Yours

To Err is Human

There was a mistake in the November issue of Movieland and I want to call your attention to it. In "Movieland Applauds" you praised "The Other Love" and said it starred Katharine Hepburn, Robert Walker and Paul Henreid. You must have been referring to "Song of Love." To err is human and except for this slip, I think Movieland is a terrific magazine.

Sgt. Lynn McCracken
Westover Field, Massachusetts

EDITOR'S NOTE: We thank Sgt. McCracken and other alert readers who caught Movieland's blunder.

Hold That Sequel!

Why is Larry Parks getting pushed around? He did an unforgettable job of acting in "The Jolson Story." We have seen it over and over. He was wonderful again in "Down to Earth," but without his name in the cast we would certainly have skipped it. We'll see "The Swordsman," too, because of Parks. There are lots of good stories and we want Parks to get some of them. Please, Larry and Columbia, get together. Another thing. Hold the Jolson sequel for Parks. We don't want anyone else. In fact, no one else could do it and *be* Jolson.

Not-Quite-Sixteen-Club
Ventura, California

Orchids to a *Real* American!

Why does everyone keep ribbing Frank Sinatra? He certainly has a big heart, even though he is small in stature. Look how he fights for religious tolerance, equality in nationality, etc. The trouble with Frank is that he'll never stop doing what he thinks is right. Maybe he has gotten into some scrapes—we don't know what to believe, but whatever he did was human and nothing some of the rest of us wouldn't have done under the same circumstances. So how about giving Frank a break and stop heckling him. He's a great big man with a great big heart!

Joan Cipranic
Burgettstown, Pennsylvania

Junie's No Bad Girl

I think June Allyson is making a serious mistake by asking her studio to place her in bad-girl roles. So far, I think she has been wonderful in portraying the sweet, lovable person she really is. The kind of roles that June plays so well is the very kind that Hollywood needs so much to keep the public satisfied.

If June Allyson turns bad-girl, I think I shall lose faith in her ability as well as that of her studios.

Tom A. Snapp
Glade Spring, Virginia

Hmmm?

What, exactly, is Hollywood trying to pull off? The new Douglas Fairbanks, Jr. picture is boosting a new female star to fame. Articles written about this star say she is the newest thing. Well, she isn't! She is only new to those who have never seen her. Paule Croset is really Rita Corday of the "Falcon" series. She also graced the screen in a Dick Tracy thriller.

Why is she being brought forth as a new star? Why not say that she has at last got a role that will fix her standing in filmland? The public is not dumb and what will happen when they find out? For myself, I like to see any star get a break but in the right way. Why be false about it?

Miss Jean DeMarco
Address withheld

Kerr vs. Garson

I want to commend the editor of Movieland for being frank enough to write about Deborah Kerr. Personally, I think Greer Garson will always be the queen of the Metro lot and tops with me. As for Miss Kerr, she'll never take Miss Garson's place. She has none of the classic looks or acting talent, so why doesn't she go back where she came from? Did they make such a hullaballoo over her just because she's British? Please, Hollywood, no more Deborah Kerr!

Anel Spelotti
Bronx, New York

Reviewer's Box

I always read the Reviewer's remarks on pictures and most of the time I find they're only half right. One picture I recently enjoyed more than usual was "Smash-Up." I can truthfully say that every star was perfectly cast and did a splendid job in every respect and yet the notices weren't the raves some less important pictures have received. Why not just review pictures as to their merits—acting, story, direction and leave the opinions to be formed by the movie-going public?

Mrs. Beatrice Capkanis
Tucumcan, New Mexico

Lana and Love!

Well, now we can all get back to normal—Lana and Ty have separated! Frankly, I'm rather fed up with Lana and her loves! After all, she's got to settle down sometime—why not now?

I think Lana is one of the screen's most interesting actresses, and I do enjoy reading about her off-screen life; but by now, I'd like to see her at home, with friends—even with little Cheryl. This romance stuff really has me gagging!

The same thing goes for Rita Hayworth and the other so-called daughters of Venus.

Really, I'm not complaining—for these lovelies are still my favorites (you ought to see my picture collection of them!). I like the fairy-tale quality of Hollywood glamor—but let's have a little bit of realism once in a while (sigh!).

Pvt. Ernest Leffler
Chicago, Ill.

Address all letters to Editor, Movieland.
535 5th Ave., New York 17, N. Y.

Movieland

APRIL · 25 CENTS

HILLMAN

June Allyson

What's Linda Christian Got that Lana Hasn't? *See page 48*

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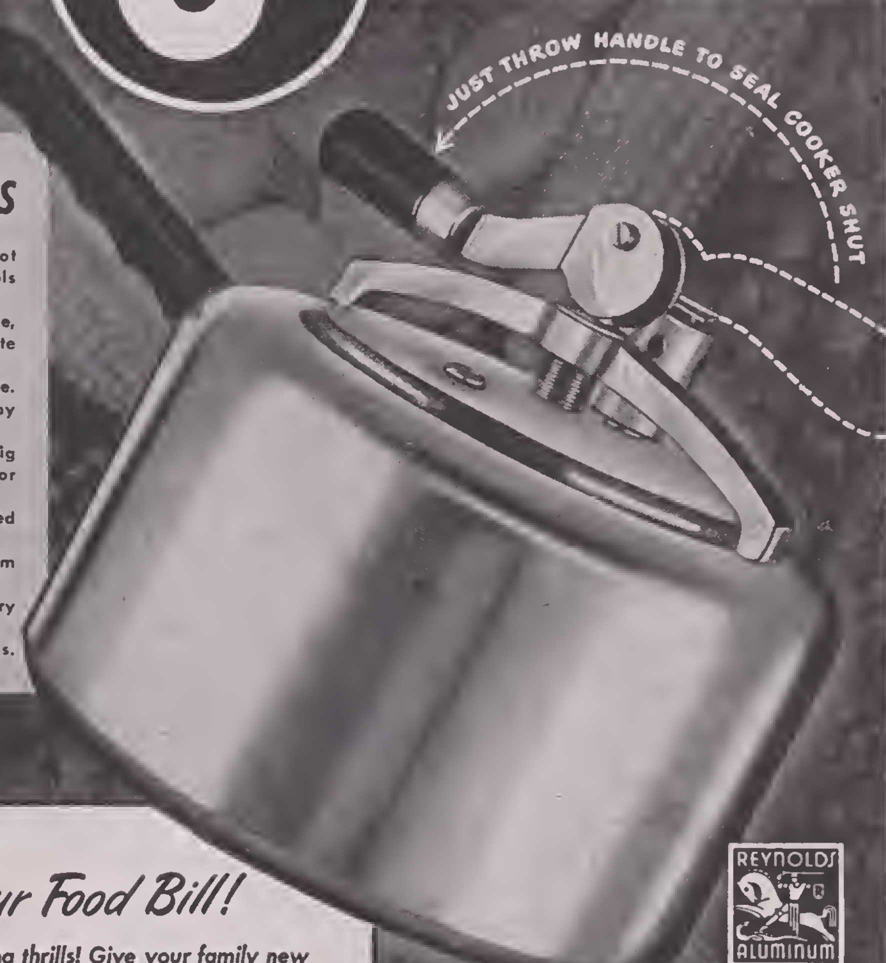

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Vol. 6
April, 1948
No. 3

MOVIELAND

Cover photo of June Allyson by Clarence Bull, M-G-M Studios. Turn to page 40, this issue, for exclusive pictures of Junie's new dream house.

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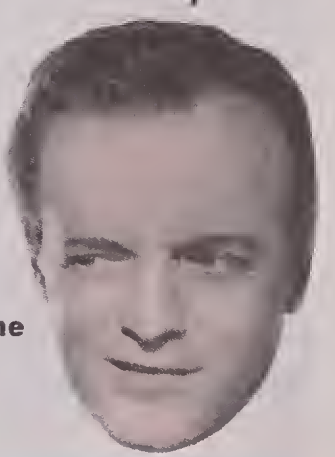
This is B.F.'s daughter

— and the men in her life!

"MAYBE I'M NOT THE MARRYING KIND."



"She's a vixen ... but there's one way to tame her!"

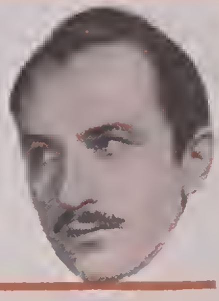
B.F.'s Daughter
John P. Marquand

"She's rich ... but perhaps my millions spoiled her!"

M-G-M's all-star romance from J. P. Marquand's big best-seller!

BARBARA STANWYCK
VAN HEFLIN
CHARLES COBURN
RICHARD HART • KEENAN WYNN
A Robert Z. Leonard Production

"She's a wildcat but there's something about her!"



"She's a snob ... but a lovely little devil in mink!"

Screen Play by Luther Davis • Based on the Novel by John P. Marquand
Directed by Robert Z. Leonard • Produced by Edwin H. Knopf • A METRO-GOLDWYN-MAYER PICTURE

Inside Hollywood

BY BEATRICE LUBITZ COLE

Cupid's working overtime out Hollywood way. Could be that spring is here—for love is in the air

★ Gene Tierney's favorite beau is still her ex-husband, Oleg Cassini. They're together frequently, but a permanent reconciliation at this point seems improbable. When Gene shed Oleg as a husband, she retained him as her costume designer; so there was considerable eyebrow lifting about town when he failed to get the job of doing her duds for "The Iron Curtain." Fact of the matter is that the star wears only very plain clothes in that picture; and a top designer was not needed. Oleg will resume his work in Gene's next film.

Shortly after the split-up of her marriage, Gene announced plans to live in the east, returning to Hollywood only for pictures. Now she is switching her plans somewhat and keeping her Hollywood home. We wonder if the change in viewpoint means that Gene's reported interest in that prominent New Yorker has gone pfffft.

Gene's little daughter remained with the star's brother in Connecticut. He has a child practically of the same age as a companion. She'll join Gene in June.

* * *

Scars on the stars: Humphrey Bogart has a lip scar received when struck by an explosive fragment during World War I. George Montgomery was scratched in the face by a turkey when a youth. The mark left runs almost the length of his face. David Niven still bears the evidence of knife wound handed him by an irate citizen of Malta. Years ago for the carnival season David disguised himself as an irreverent goat, not knowing that the animal was sacred to the islanders. He barely escaped being mobbed by the natives, but got away with only a knife stab in his leg.

* * *

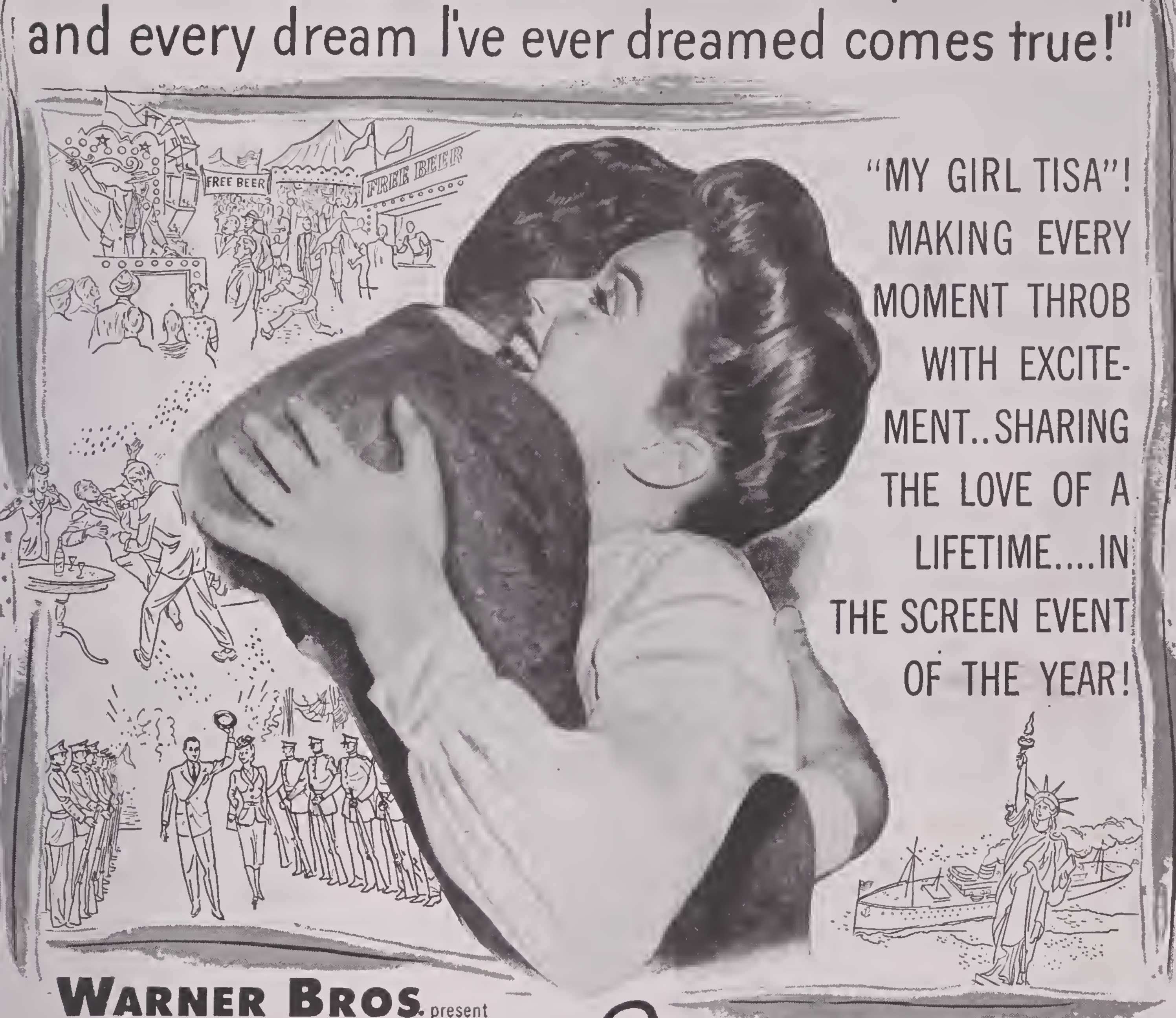
During the early part of Ronald Reagan's separation from Jane Wyman, columnists attempted to link him romantically with Doris Day. He did dine with Doris—but spent practically the whole time talking about Jane. Ronald just gave Jane 6 pairs of undies monogrammed "Button Nose," his nickname for her.

Pat Clark and Frank Sinatra were busy backing each other up at the Mocambo recently.

Greg Bautzer, Joan Crawford still manage to keep Hollywood guessing about their romance.

At this writing, Lana Turner and Bob Topping are making headlines. Their activities make good reading—but is it love? Who knows? Your guess is as good as ours.

"I kiss your warm sweet lips...
and every dream I've ever dreamed comes true!"



"MY GIRL TISA"!
MAKING EVERY
MOMENT THROB
WITH EXCITE-
MENT..SHARING
THE LOVE OF A
LIFETIME....IN
THE SCREEN EVENT
OF THE YEAR!

WARNER BROS. present

Lilli Palmer ★ Sam Wanamaker

"The line will form to the right for Lilli Palmer after 'My Girl Tisa' is shown!"
Louella Parsons

The star-bright sensation of the Broadway stage in his memory-making film debut!

My Girl Tisa

with
AKIM TAMIROFF · ALAN HALE · HUGO HAAS · GALE ROBBINS · STELLA ADLER · BENNY BAKER

DIRECTED BY
ELLIOTT NUGENT

A UNITED STATES PICTURES PRODUCTION
Screen Play by Allen Boretz • Based Upon a Play by Lucille S. Prumbs
and Sara B. Smith • Music by Max Steiner

PRODUCED BY
MILTON SPERLING

This Ava Gardner-Peter Lawford combination is getting to be a steady thing. At "Paradine Case" premiere, Ava is shocked but not displeased as the camera is focused on her.

They say falling in love is wonderful—David Niven and his bride will vouch for it!

Inside Hollywood

continued

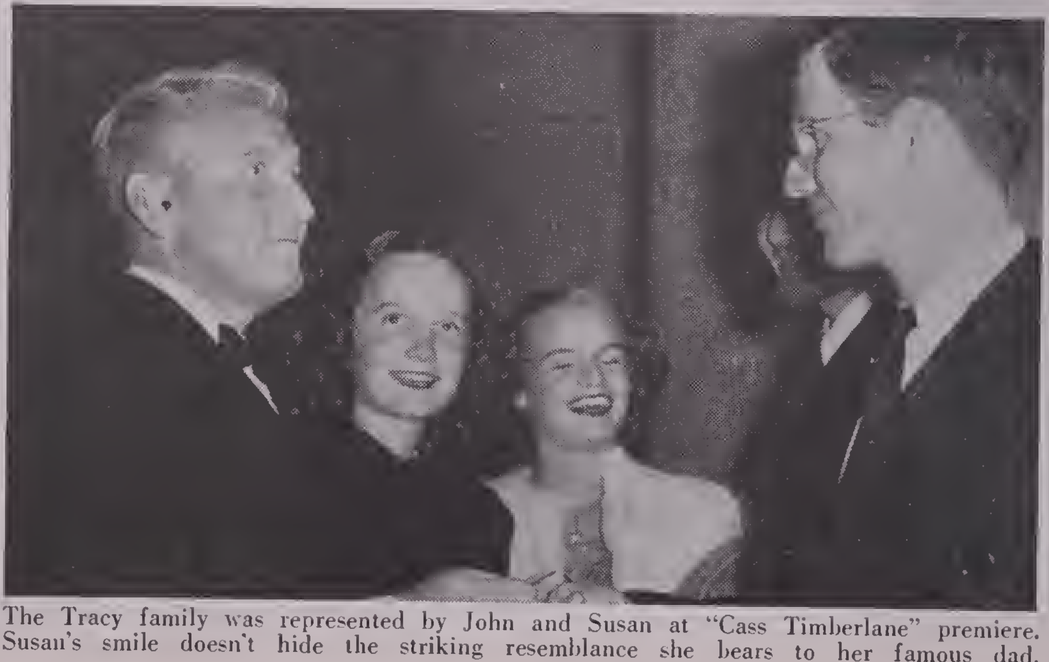
Jane Powell's all aglow as she and Marshall Thompson arrive at "Timberlane" premiere.

When the Danny Kayes separated, Hollywood expected a romance to blossom between Danny and Eve Arden. But nothing apparently happened. The Comedian has been seldom seen in public with girls; and there's every chance that there will still be a reconciliation between him and Sylvia.

Eve Arden, incidentally, was showered with gifts by a wealthy Canadian fan, who followed up his presents with a visit to Hollywood. At first, the actress refused to see him, but succumbed when his voice exuded charm over the telephone. When she met him, she liked him even better. Now there's a budding romance between the two.

* * *

When "Arch of Triumph" was being cast, the part of Kate was considered the plum of the year. Some of our top stars vied for it; but Ruth Warrick got it. Now, we understand, all but two of her scenes have been cut from the picture; and she's asked to have her name taken off the



The Tracy family was represented by John and Susan at "Cass Timberlane" premiere. Susan's smile doesn't hide the striking resemblance she bears to her famous dad.

THESE ARE THE PEOPLE WHO BRING YOU THE MOST POWERFUL DRAMA OF OUR TIMES!

ZACHARY **SCOTT** ★ LOUIS **HAYWARD**

DIANA **LYNN** ★ SYDNEY **GREENSTREET**

LUCILLE **BREMER** ★ MARTHA **VICKERS**

"VENDIG"
...money
and power
were his
gods!

"VIC"...
loyalty
and honesty
were his
weapons!

"MALLORY"...
as exciting
as she was
lovely!

"MANSFIELD"
...living
only for
revenge!

"CHRISTA"...
pawned
her soul
for love!

"SUSAN"
...young
beautiful
...and
useful!

Produced by
ARTHUR S. LYONS
Directed by
EDGAR G. ULMER

PRODUCING ARTISTS, Inc.
presents

"RUTHLESS"

with Dennis Hoey · Edith Barrett · Raymond Burr
Screenplay by S. K. Lauren and Gordon Kahn
Based on the Novel 'Prelude to Night' by Dayton Stoddart

An Eagle Lion Films Release

Kathryn Grayson and Johnnie Johnston in best bib and tucker at "Cass Timberlane."

Inside Hollywood

continued

film. Wedding bells still hang over the heads of Ruth and Merril Pye; but they're in no hurry to get them jingling.

* * *

One of our top glamor boys had the flash bulbs popping when he began to appear in public with one of his old flames. A friend visiting the guy's house noticed four glasses bearing the girl's monogram. 'Twas then the star explained: "Two more dates with her; and I'll have the full set."

* * *

Whatever happened with Ilona Massey and Jay Kurtz's much publicized marriage-to-be?

Humphrey Bogart has joined the toupe set, off-screen as well as on. Could the speed with which Turhan Bey departed Mexico City on his last visit have been due to his desire to get back to Hollywood—or out of Mexico City—in a hurry? We hear the sweat on his brow wasn't caused altogether by the tropical heat.

* * *

After advancing her some $20,000 to study music abroad, Universal International dropped Susanna Foster's contract when she refused to play second fiddle to Sonja Henie in a skating picture. The situation left Susanna owing the money

At Ciro's, the ever-glamorous Marlene Dietrich, dining with director Otto Preminger, gets an enthusiastic welcome from a table-hopping acquaintance.

There was close harmony on the CBS Screen Guild production of "The Trouble with Women," when Ray Milland and Betty Hutton co-starred.

Early arrivals at premiere of "The Paradine Case," the Greg Pecks. Note the patch under Mrs. Peck's eye is "dressed-up" with sequins. Veddy chic!

Susan Peters
RETURNS TO THE SCREEN

with a distinguished co-starring
cast in a powerful emotional drama

ALEXANDER KNOX

PHYLLIS THAXTER

PEGGY ANN GARNER

RON RANDELL

DAME MAY WHITTY

ALLENE ROBERTS

SOME WOMEN BORN UNDER

The Sign Of The Ram

WILL STOP AT NOTHING...

A compelling story of an extraordinary woman, THE SIGN OF THE RAM provides SUSAN PETERS with a superb role. Co-starring with her are Alexander Knox, Phyllis Thaxter, Peggy Ann Garner, Ron Randell, Dame May Whitty and Allene Roberts. Screenplay by Charles Bennett. Directed by John Sturges. Produced by Irving Cummings, Jr. An Irving Cummings production. A Columbia Picture.

THE SIGN OF THE RAM

Based on the best-selling novel by Margaret Ferguson.

Inside Hollywood

continued

Nothing like lending a helping hand, Bill Holden always says. Here he throws some light on wife Brenda Marshall's mirror while she does a quick repair job at Ciro's.

Marguerite Chapman's a lovely armful in any man's language—in this case, Tony Martin's.

advanced her by the studio—and with a most uncertain future.

* * *

That romance between Peggy Cummins and Cary Grant hardly got a chance. What with Peggy spending a long while in England 'making "Escape"; and Cary taking off for Britain to make a picture right after Peggy got back in Hollywood.

* * *

Dorothy Lamour, now that she's free of her major contracts, intends getting away from those sarongs and into heavy drama.

* * *

Dana Andrews is the highest priced baby sitter in Hollywood. He likes to read and combines it with watching over friends' bambinos when baby sitters can't be had.

* * *

We hear that split-up between Helen Walker and Bruce Humberstone was simply a time casualty—too much time without a marriage license forthcoming.

* * *

Betty Grable's having her hair cut Dutch-bob with bangs, because she doesn't want to fool with fancy hair-dos between pictures.

* * *

Don't be surprised if the marrriage of the new Selznick star, Valli, ends a

Time off from "Up in Central Park" finds Joanne and Dick Haymes dancing at Ciro's.

Ginger Rogers is completely exhausted from touring General Motors' smart Train of Tomorrow. With her are (l. to r.) husband Jack Briggs, Joyce Reynolds, Bill Elliott.

"Greatest Perfume Triumph Since Cleopatra Captured Caesar"

NOW! THE WORLD'S MOST EXPENSIVE PERFUME

"Golden Orchid"

($100.00 per Ounce)

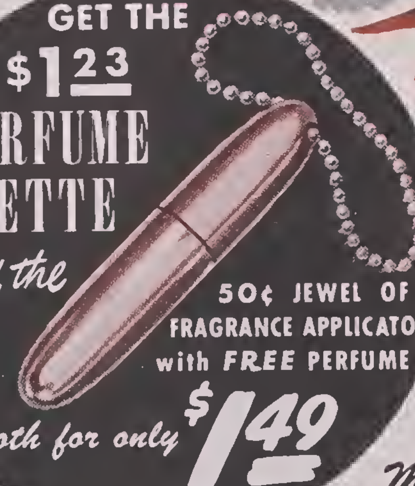
WE WILL INCLUDE A GENEROUS

FREE SAMPLE

IN THE BEAUTIFUL NEW ANODYZED GOLDEN PERFUME PIPETTE WITH JEWEL OF FRAGRANCE APPLICATOR

LADY, be lovely! Thrill and be thrilling with the pulse-pounding intoxication of the world's most expensive perfume—GOLDEN ORCHID! Never before offered to the general public, it's exclusive, exquisite, exotic, exciting . . . Delightfully floral, intimately musk-scented, it's so potent that a single drop will veil you with the haunting aura of crushed flowers for an entire night.

Priced at $100.00 an ounce, GOLDEN ORCHID is well worth it for its wonderful, romantic witchery . . . for its long-lasting loveliness. And a generous sample of GOLDEN ORCHID is *yours* FREE when you order the glittering new purse-size, Anodyzed Golden metal, ball-tip Perfume Pipette with Key-Chain, and with Jewel of Fragrance Applicator (shown at right) while this $1.49 offer lasts. So take your choice of the Free Sample Coupon or the Free Pipette Coupon. But don't take chances . . . mail your order *today!*



GET THE $1.23 PERFUME PIPETTE *and the* 50¢ JEWEL OF FRAGRANCE APPLICATOR with FREE PERFUME

Both for only $1.49

Special Introductory Offer

USE EITHER COUPON TO ORDER

Get your FREE sample of Golden Orchid—rarest, most expensive perfume of all—with the delightful Anodyzed Golden Pipette—or get the ½-dram bottle and let us send you the Pipette as a free gift (yours to own whether you keep the perfume or not.) Just use either of the coupons below—and use it *now.*

DEALERS: If you haven't yet been contacted, write or wire for details at once. This is not just a promotion: It is a revolution in perfume merchandising.

Mail Your Order Today!

SEND NO MONEY

If convenient, send check or money order with the coupon, and we will pay the postage. If not convenient, simply send coupon only, and pay postman on arrival plus C.O.D. and postage. Either way, you are 100% protected by the following:

Money Back Guarantee

"Examine the lovely anodyzed golden Perfume Pipette and Key Chain. Use the perfume. Then, if not actually astonished at the value—if not delighted in every way—return in 5 days for money back".

Frank Buffum

BUFFUM AND COMPANY
333 N. Michigan, Chicago 1, Ill.

FREE SAMPLE COUPON

BUFFUM AND COMPANY
333 N. Michigan Ave., Chicago 1, Illinois

Gentlemen: For the combined bargain price of only $1.49, please send me an Anodyzed Golden Perfume Pipette with Jewel of Fragrance Applicator ($1.73 value) WITH FREE GENEROUS SAMPLE OF "GOLDEN ORCHID" PERFUME. I understand I can return for money back in 5 days if not delighted.

☐ $1.49 enclosed ☐ Send C.O.D.

☐ I enclose $1.49. Send me one empty Pipette and Applicator so that I can fill with my own perfume.

Name..

Address..

City.................................Zone.......

State.................................(D-4A)

FREE PIPETTE COUPON

BUFFUM AND COMPANY
333 N. Michigan Ave., Chicago 1, Ill.

Gentlemen: Please send me the following quantity of "GOLDEN ORCHID" Perfume:

- ☐ ½ dram, $8.00 (Tax Paid)
- ☐ 1 dram, $15.00 (Tax Paid)
- ☐ 1 ounce, $100.00 (Tax Paid)

☐ Remittance enclosed ☐ Send C.O.D.

I understand your 5-day money-back guarantee applies to this purchase, and that you will also send me as a free gift a Perfume Pipette and Jewel of Fragrance Applicator.

☐ I enclose $1.49. Send me one empty Pipette and Applicator so that I can fill with my own perfume.

Name..

Address..

City.................................Zone.....

State.................................(D-4B)

The story Zachary Scott's telling Ann Sheridan and Morton Downey has thrown Ann for a loop, but Morton still seems to be waiting for the big punch line to come!

When Ella Raines wanted to look at this train Bill Elliott saw to it that she did!

Inside Hollywood

continued

casualty of the profession.

* * *

Watch for an eruption in the Pat Knowles marriage.

* * *

Although Marlene Dietrich's name has been linked romantically with many men, she has been "happily" married for over 20 years. Since she sees so little of her husband—so little that many forget she is wed—she was asked why she didn't get a divorce. She replied, "Why should I? My husband and I have a lot of fun when we see each other." In the past, Marlene caused no little trouble when making pictures. But now she is being lauded to the skies for her fine cooperation. The army made a real gal of her.

* * *

When Claude Jarman Jr. first came here to do "The Yearling," his parents wisely decided that he wouldn't go Hollywood. So his allowance was kept at $2 weekly; he was not allowed to read his rave publicity. When he was given a bicycle by his studio, he forgot to thank the man who delivered it; so he wasn't allowed to ride it for a period. Then he was sent back to his old public school in Tennessee to insure his not forgetting his old friends. Consequently, you can't find a nicer kid in the movie colony.

* * *

After his marriage to Dale Evans, Roy Rogers decided not to winter on his mountain-top ranch and bought himself a honeymoon house in Hollywood. We hear that the reason for the change was that Roy has not been in the best of health and thought it unwise to face the cold months at a high altitude. Roy, like several other of our stars, has been working too hard.

* * *

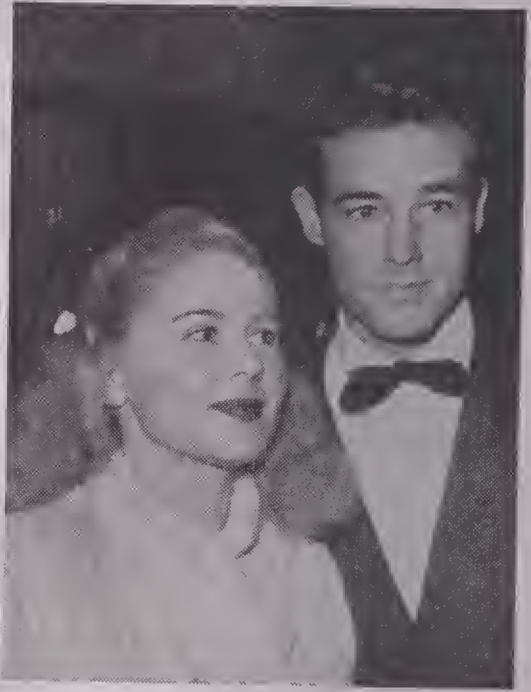
Dinah Shore already has her daughter registered for enrollment in her alma mater, Vanderbilt University, for the class of 1966.

* * *

Frank Sinatra bought himself a jeep; painted it canary yellow trimmed with robin's egg blue. It is for his new Palm Springs home.

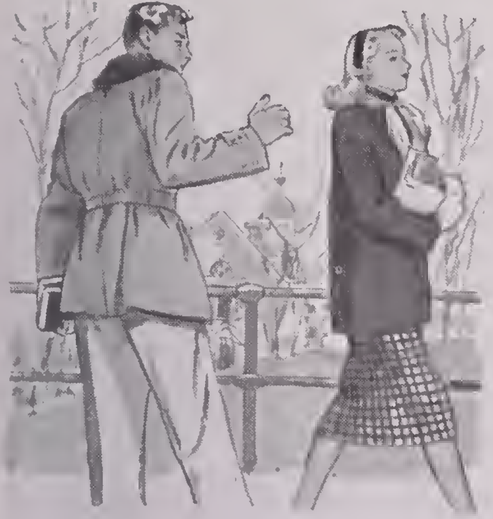
Happy Award: Beatrice Lubitz Cole, our editorial director had the pleasure of presenting a scroll to Paul Lavalle, Director of the Cities Service program, heard Friday nights over N.B.C.

On behalf of the Motion Picture Industry, *MOVIELAND* gave him this citation for outstanding musicianship. Smiling in background are Mack Morgan, singing star: Ford Bond, announcer.



Guy Madison and cute little Judy Clark are becoming a steady twosome these days.

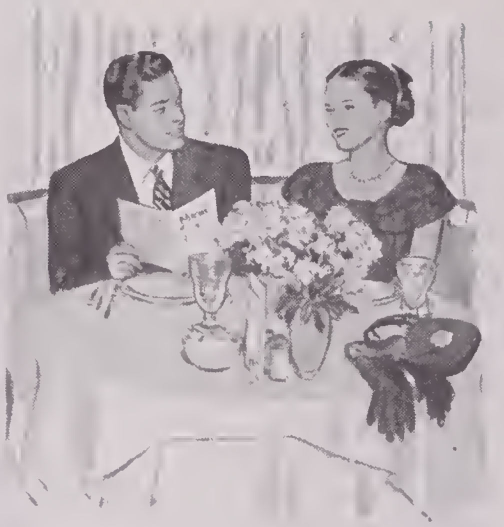
Are you in the know?



Why is she giving him the go-by?

☐ *She's wolf-wary*
☐ *She's "specs" shy*
☐ *She's a snub-deb*

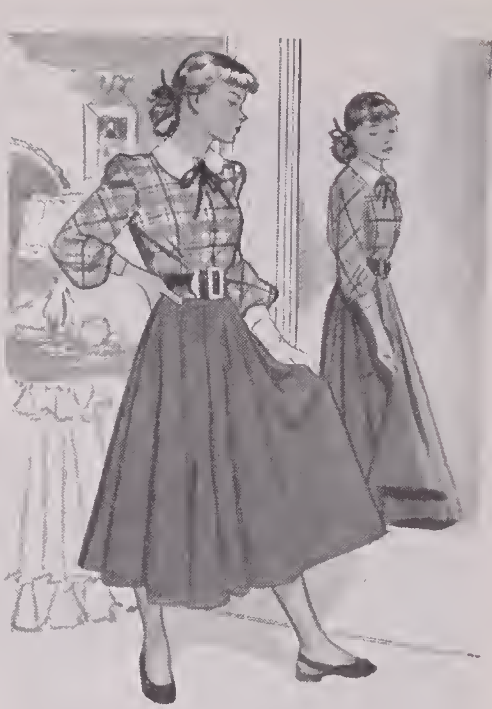
Maybe her Future just passed! She wouldn't know. Her glimmers need glasses. Why be "specs" shy? Lenses today can look mighty swish if you buy frames that flatter your features, your coloring. They'll keep you from missing fun and friends. At certain times, if it's *comfort* you're missing—try the new, softer Kotex. For you've never known a napkin with such heavenly softness: downy softness that *holds its shape*. Made to *stay* soft while you wear it!



Where to park purse and gloves?

☐ *On your lap*
☐ *On the table*
☐ *Under your chair*

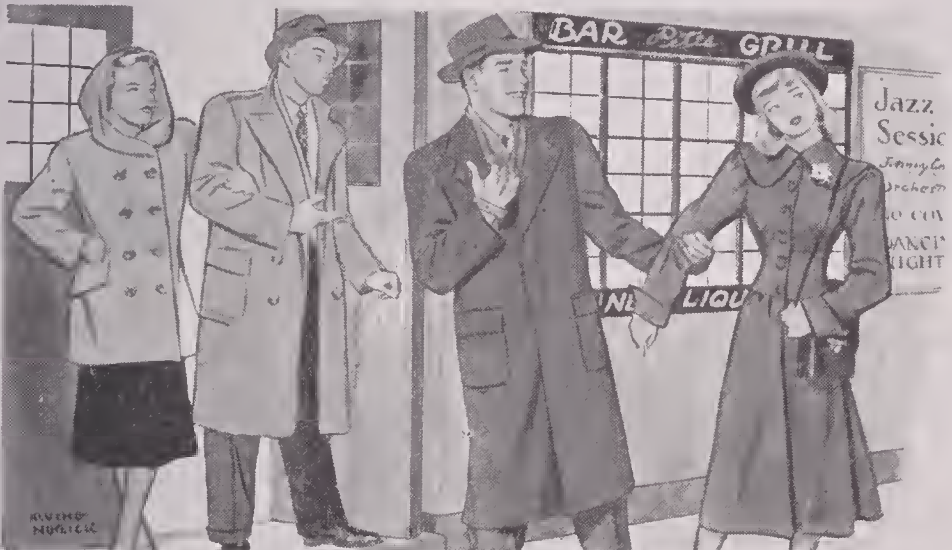
If you'd escape the raised eyebrow, remember this when at a restaurant: Accessories are taboo on the table. Avoid clutter . . . keep 'em out of the butter! The safe, proper place for your purse and gloves is on your lap. Let etiquette lead you, and poise is sure to follow. On "those" days, too, you can feel composed—knowing you're on the safe side with Kotex. That exclusive *safety center* gives you *extra* protection . . . a bonus for your poise!



In hem-lengths, is your best bet—

☐ *10 inches from the floor*
☐ *No-frump*
☐ *Half-calf*

Before you get ankle-deep in hemlines, get before a mirror and reflect. Consider, for instance, your height and heft. Too-long skirts dwarf tiny gals; give "tubba tubbas" a dowdy look. For towering teens, the ballerina's better than unbroken, "beanpole" lines. Be sure of a no-frump deal! Choose the length most becoming to *you*. Your choice of sanitary napkins, too, should depend on your individual needs. Try Regular, Junior, Super Kotex. See which suits *you* best!



If urged to go when Mom's said "no"—

☐ *Be cagey* ☐ *Pout and protest* ☐ *Lassie, come home*

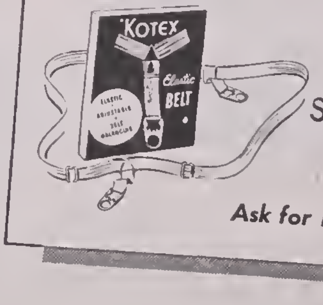
When the gang heads for forbidden ground—what's your cue? To moan about Mom (and be labelled "angel child")? Stamp your heels and be dubbed a bum sport? Be cagey! Suggest a spot where the eats or music's more fun. It takes tact! *Wherever* you go—at trying times, you're super-smooth when you've chosen Kotex. For "tactful" is indeed the word for those *flat pressed ends* that prevent revealing outlines!

3 guesses what girls forget most

☐ *Use hand cream or lotion*
☐ *Trim straggly eyebrows*
☐ *Buy a new sanitary belt*

Forget to keep your mitts well creamed . . . or weed out bristling brows? Not you! Fine. But how about remembering to buy a new sanitary belt? Why be like most girls, and keep forgetting—keep putting it off "till next time"? To get *all* the comfort your napkin gives, now's the time to buy a new *Kotex* Sanitary Belt!

Yes—because it's made to lie flat, without twisting or curling, a *Kotex* belt gives you snug, comfortable fit. It's adjustable, all-elastic . . . doesn't bind!



Kotex Sanitary Belt

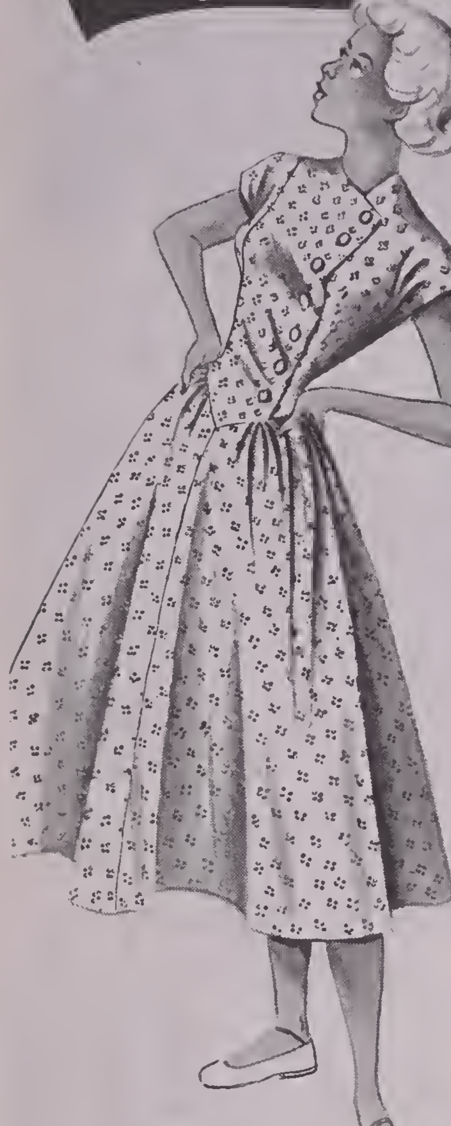
Ask for it by name

KOTEX SANITARY NAPKINS
Kotex
KOTEX

More women choose KOTEX than all other sanitary napkins*

*T. M. REG. U. S. PAT. OFF.

an Osgood Junior



Junior

Spring Song

. . . gay young symphony in white eyelet-embroidered pique, fresh as the first crocus. Just right for you juniors with its smooth torso look and smart off-side neckline. Sizes 9 to 15. About **$11.**

In fine stores; write us, we'll tell you where.

OSGOOD AND SONS INC
DECATUR · ILLINOIS

MY FAVORITE PUBLICIST

No one knows the value of good publicity better than Maggie Ettinger (above with Irene Dunne). The fabulous Maggie has kept many stars on top of the success ladder.

BY IRENE DUNNE

The name of Maggie Ettinger inspires awe in Hollywood. Here's why

★ Margaret Ettinger came to my home one afternoon about 13 years ago. She looked most unbusinesslike. Her dress was much too short. Her huge black hat featured a great big rose. My first thought was, "Is *this* the woman who can solve my problem?"

And I had a problem. My first picture "Cimarron" was about to be released and I was working in "Back Street." With starring roles in two such big productions, I was the object of much questioning by the more than 400 persons who live in Hollywood and write about Hollywood.

They asked questions such as: "How old were you when you were first kissed by a boy? How did you behave? How many proposals have you had? Which was the cutest? Do you wear nightgowns or pajamas to bed? What made you fall in love with your husband? How did he propose? Are you happy together? Are you considering a divorce?"

Now I just don't like glass houses, and I feel uncomfortable in them. There are talented people who can talk amusingly, charmingly, blithely about themselves to friends, acquaintances and strangers on the slightest provocation, or no provocation at all, and not infrequently today I find myself not only enjoying but envying them. I wish I could chat as well.

But in those "Back Street" days I did not even realize that talking about oneself could be a talent, and when asked intimate questions, I froze up.

I knew that an actress was supposed to love publicity, but that didn't help. I just didn't love it. I don't think this is either a credit or a discredit to me. I regard it entirely as a matter of temperament.

The same condition applies to persons in other forms of public life. Presidents like Theodore Roosevelt were thoroughly at home in the hurly-burly of publicity; presidents like Herbert Hoover were not.

Unfortunately, I am not by nature a "good mixer." I wish I were.

It was frankly impossible for me to view myself objectively, as a subject for press copy. I felt that though I was an actress, I also was entitled to privacy as an individual. The result was general confusion.

To my horror I found that in some press quarters I was regarded as a snob. Then I also became known as a "lady." This seemed to mean that I didn't push people into swimming pools or give them the "hotfoot" at parties. Another supposed quality assigned to me was "aloof."

(*Please turn to page 98*)

Irene and husband Dr. Francis Griffin. Years Dr. Griffin practiced in N. Y. meant lots of divorce rumors. But Irene ignored them.

Cold? Aloof? Just ask friends like Tom Lewis, Freddie Brisson, many others. They say she's Hollywood's most gracious lady.

Publicity ventures, like leaving a footprint at Grauman's Chinese Theater, are the job of Irene's pet publicist, Margaret Ettinger.

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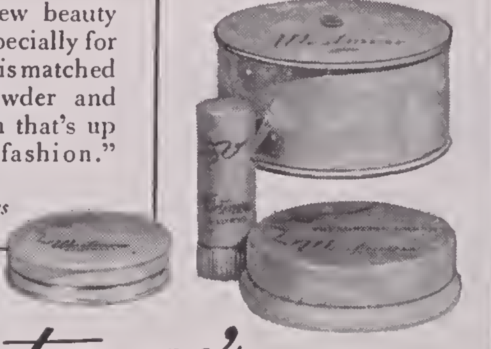
Perc Westmore
Director of Make-Up at Warner Brothers



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Joan's currently busy on the Warners' lot making her picture, "Until Proven Guilty."

CAN I HELP YOU?

By Joan Crawford

Let glamorous Joan Crawford help you solve your problem. Write her c/o Movieland, 916 N. La Cienega, Los Angeles 46, Calif. Your letter will receive her personal attention

MY PARENTS DON'T TRUST ME

Dear Miss Crawford:

I'm a girl of eighteen. Now, offhand you'd think that a girl my age could take care of herself, and I can. Only my parents don't believe that. My parents don't trust me. That's why my life is miserable.

I am not allowed to go out with boys. My mother says I have to wait until I'm twenty-one. I've tried to tell her this is ridiculous, that a girl's best years are between fifteen and twenty, but mother says that's nonsense. My father agrees with her. They're both afraid that I will carry on with boys or something. I don't know what they're afraid of. But here I am, graduated from high school and I've only had two dates in my entire life.

I'm pretty and attractive and I have a nice figure. I guess fifty boys have asked me to a dance, but I can't go; I must stay home and help mother with the chores. I'm so unhappy I could scream. Of late, I've decided to run away from home, maybe go out to California and look for a job. I'm a good typist and I know short-hand. I don't want to run away, of course, but you're only young once, and if I can't live my life when I'm young, there's nothing left for me.

Please tell me what to do.

**Sara K.
Baltimore, Md.**

I can tell you, Sara, that running away from home is no solution to your problem. You may gain freedom but you will alienate your parents, and in the long run, you will regret your action. I should like to advocate a policy of sweet reasonableness. I know you've talked and argued with your parents. You've tried to explain your side. To you, your folks seem old-fashioned and stubborn. They probably are, but they're your parents nevertheless.

You must remember that a deep love for you motivates all their actions. I suggest that you speak to your parents and say, "Look, you two brought me up. You brought me up to be honest, good and worthy. Have you no faith in your handiwork? Have you done such a bad job that you're afraid to let me date a boy? Can't you see that your refusal to let me go out is a reflection on your own ability?" I think an appeal to your parents in such a manner might bring results. You try it and let me know.

NEW LOVE

Dear Miss Crawford:

Four years ago, I married a sergeant in the Army. I had a son by him. When my husband was sent overseas, I had to find a job for myself. I did, but I left my son at home and the welfare people came and took him away. My husband then got a divorce through Army channels and was given custody of my boy.

That was three years ago, and I haven't seen either one of them since.

After the divorce, I went to San Francisco and made a new life for myself. I got a job, met lots of people, rented a nice apartment; and well, I started all over again. About six months ago, I met Rudy. He's ever so nice; and he's in love with me. I know that he's going to give me a ring next week because he went to the jeweler's with my girlfriend. They both picked out a solitaire.

Now, what I'm wondering is shall I tell Rudy about my past. He doesn't like girls who've been divorced. He's said so many times. Added to this is the fact that my ex-husband has written and wants me back. I hate him because he used to beat me, and I don't want to see him, but I would go back for my little boy's sake. I'm caught in the middle here. Tell me, Miss Crawford, what would you do?

Janice F.
San Francisco, Cal.

What I would do is relatively simple. First off, I would tell Rudy the whole story. There is no point in hiding it from him. You can't afford to marry anyone under false pretenses. If he really loves you, this isn't going to make any difference. I would then institute legal proceedings to get custody of my boy for at least six months a year. I don't pretend to be a lawyer or anything like that, but it's been my experience that if you're a fit woman, the court will grant you custody of your child, at least for a few months. Apparently, you have enough money for a nice apartment. You certainly have enough to take care of your boy. I certainly should not go back to a man who beat me. You must take some decisive action at this point. I believe the course of action I've briefed to be a good one. If you can, follow it.

SHY SYDNEY

Dear Miss Crawford:

I'm seventeen years old. I'm daffy about a girl who goes to the same high school with me. I dream about her and think about her all the time. I smile at her and say "Hi" and things like that, but I just can't seem to ask her for a date. I'd like to take her out, too. Do you think I should have a friend of mine ask for me?

Sydney L.
Amarillo, Texas

By all means, no. Just screw up your courage and ask her yourself. After all, Sydney, you come from Texas, where men are men and women are proud of it.

THREE'S A CROWD

Dear Miss Crawford:

I'm extremely fond of a girl named Jennie who works in the same office with me. I've asked her out several times, twice for dinner and once to the movies; and on all three occasions, she's brought her mother with her. She's old enough to go out alone, and I don't know what the idea of the chaperone is.

I've hinted to her that I'd like to take her out alone—after all, how can a guy make time with a girl when her mother's along—but she doesn't seem to be taking the hint. What do you suggest?

Alos N.
Inman, S. C.

I suggest that the next time you invite this girl, you make clear that you are inviting her and her alone. Tell her you love her mother but it's her company you're after, not her parent's. If she won't go out without her mother, I suggest that you get yourself another date. Of course, if the girl is under age,

(Please turn to page 94)

Do you hate to ask about these Intimate Physical Facts?

THEN LEARN HERE SCIENTIFIC FACTS YOU CAN TRUST!

The custom of vaginal douching is so great today—the question is *not* whether a woman *should* douche—but rather *what* she should put in the douche.

And you certainly will want to know that no other type liquid antiseptic-germicide tested for the douche is SO POWERFUL yet SO HARMLESS as ZONITE! Scientists tested every generally known antiseptic and germicide they could find on sale. And NO OTHER type was SO POWERFUL yet SO SAFE to tissues.

Cautions Against Weak or Dangerous Products

Pity those old-fashioned women who from ignorant advice of friends still use such 'kitchen makeshifts' as vinegar, salt or soda in the douche. Vinegar, salt or soda in the douche are NOT germicides! They never in this world can give the great germicidal and deodorizing action of ZONITE.

Some day you'll realize the importance of using only a germicide intended for vaginal douching—one POWERFULLY germicidal with deodorizing and dissolving qualities yet one SAFE to tissues. So why not benefit by ZONITE *now?*

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ZONITE positively contains no phenol, no mercury—no harsh acids—overstrong solutions of which may damage tissues and in time even impair functional activity of mucous glands. ZONITE is truly a modern miracle! You can use it as directed *as often as needed* without the slightest risk of injury. ZONITE is non-irritating. Non-poisonous—no poison warning is needed on the ZONITE bottle.

ZONITE actually destroys and removes odor-causing, clinging waste substances, helps guard against infection. It immediately kills every germ it touches. You know it's not always possible to contact all the germs in the tract. But you can BE SURE ZONITE DOES kill every reachable germ and keeps them from multiplying. Complete directions with every bottle.

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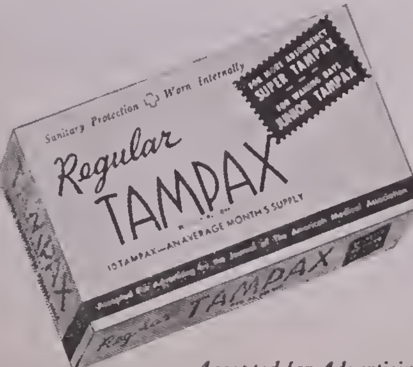
TAKE YOUR SHOWER
OR YOUR TUB

–while using Tampax!

Please read the above words again and then think back to older kinds of monthly sanitary protection. Think of the belts and pins and external pads and then contrast all this with the simple, internally-worn *Tampax*. It's as small as your littlest finger, yet so absorbent and efficient that it's a great credit to the physician who invented it.

Made of pure surgical cotton compressed in slim, white applicators, Tampax is easily inserted and is *unfelt* while you are wearing it. No odor is caused with Tampax, nor any chafing — and of course it is invisible under a dress or skirt. No bulges, no edge-lines. At disposal time, you will find Tampax about 1/15 the bulk of older kinds.

When those "horrible days" arrive in your life next time, be ready with a supply of Tampax—at your drug or notion counter in 3 absorbency-sizes: Regular, Super, Junior. You will find Tampax will give a real lift to your state of mind! Tampax Incorporated, Palmer, Mass.


Sanitary Protection Worn Internally
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TAMPAX
SUPER TAMPAX
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TAMPAX

Accepted for Advertising by the Journal of the American Medical Association

Geraldine Brooks' movie career was firmly established after her film debut in "Possessed." A part in Errol Flynn's "Cry Wolf" followed. Her next picture is "Glory Enough."

FAIRY TALE GIRL

Painting career doesn't interest her, but she does dabble with oils "just for fun."

She's new, she's different, she's exciting—she's Geraldine Brooks

★ Back in 1935 a little girl and her mother were discussing a forthcoming costume party and the prospective guest list. Something was bothering the child.

"Mother, do I *have* to invite Geraldine?" she blurted finally. "It will spoil everything."

"But I thought you liked Geraldine," the mother answered in great surprise.

"Oh, I do!" the little girl insisted warmly. "She's my very best friend! But I don't want her to come to my party because she *always* wins the first prize!"

The indictment, Geraldine Brooks recalls today, was all too true. Why not? Her father, James E. Stroock, was president of the huge Brooks Costume Co., in New York, and with five whole floors of glittering and glamorous costumes to choose from (most of them designed for the most lavish productions and greatest stars on Broadway for decades) Geraldine was a cinch to win the coveted first prize at all the costume parties given by her little friends and schoolmates.

Infinitely more important than winning party prizes, however, was the ultimate influence the costume house had upon Geraldine's life.

Proving again the substance of the

By KAY PROCTOR

Geraldine likes being a bachelor girl in Hollywood—at least for now. She lives alone in an apartment and is so busy she can't seem to find time for all the things she would like to do.

Popular? Well, the telephone rings all the time and Geraldine loves going out and being with friends. She has no steady beau yet, but we predict that it won't be very long before she does.

Wise Hollywoodites are watching this newcomer with great interest

adage about "As the twig is bent so grows the bough," it led her to success in summer stock at 18; an outstanding Broadway debut at 19; and an enviable foothold in Hollywood at 22—her present age. So brilliant were her performances in the two pictures she has made—"Cry Wolf" with Errol Flynn and "Possessed" with Joan Crawford—that the critics are touting her widely as a coming star of unusual magnitude.

The bending of the twig in Geraldine's case began almost in babyhood. The great names of the theatrical world—Orson Welles, John Barrymore, Dorothy Maguire, Eddie Cantor, Flo Ziegfeld, Danny Kaye, Al Jolson, Katharine Hepburn and countless others—were familiar faces and old friends to her through their many visits to the Stroock home as personal guests of the household. Marlene Dietrich, she remembers, used to play jacks with her on the living room floor.

"Dietrich and her daughter, Heididi (Maria), were living with us at the time," Geraldine said. "Daddy and Mother met Dietrich and her child on the boat returning from Europe and suggested they come stay with us, which they did, Hei-

(*Please turn to page* 95)

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Hollywood Classic

ONLY **$8.95**

Designed for your work or play . . . day or date doings. You'll love the perky side bow-tie . . . the delightful shirring at the waist . . . the adorable buttons marching all-way-down . . . the unusual horizontal-vertical stripe effect . . . the "snap in-out" shoulder pads. Smartly tailored in fine quality rayon fabric, in a gorgeous array of colors; white stripes on gray, canary, aqua and pink. Sizes 10, 12, 14, 16 and 18, only $8.95.

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☐ Enclosed find check or money order
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When Furnace Creek ran red with massacre . . .

AND TURNED ALL THE WEST INTO A BATTLEGROUND OF VENGEANCE!

FURY AT FURNACE CREEK

Starring

VICTOR MATURE
COLEEN GRAY

with

GLENN LANGAN
REGINALD GARDINER

Albert Dekker • Fred Clark • Charles Kemper
Robert Warwick • George Cleveland • Roy Roberts
Frank Orth • Willard Robertson • Griff Barnett

Written by Charles G. Booth • Additional Dialogue by Winston Miller • Suggested by a Story by David Garth

SEE!
Ruthless Apache attack!

CHEER!
Two brothers vowed to vengeance!

THRILL!
Last stand at Ft. Furnace Creek!

SPECTACLE!
The battle of flaming Arrows!

20th CENTURY-FOX

Directed by
BRUCE HUMBERSTONE
Produced by
FRED KOHLMAR

Your Hollywood *Memo from the Editor*

All month I tuck away items—fan letters, notes on my impressions of actors and actresses, party invitations—for my editorial page.

As a result, I have a bundle of data on this month that could fill practically half the book. Now the trick is to compress all this information on a single page!

I had a notion to chide Lana Turner on her suspension from M-G-M for refusing to play the role of Lady deWinter in "The Three Musketeers," particularly since Louis B. Mayer has always been so indulgent to her. However, basically, Lana is fair-minded, intelligent AND a clever business woman and she gracefully changed her mind. Latest report has all serene between Lana and M-G-M.

Another note which I pick up at random says rather cryptically: Make Academy Awards even if it means sticking out your neck. So here goes:

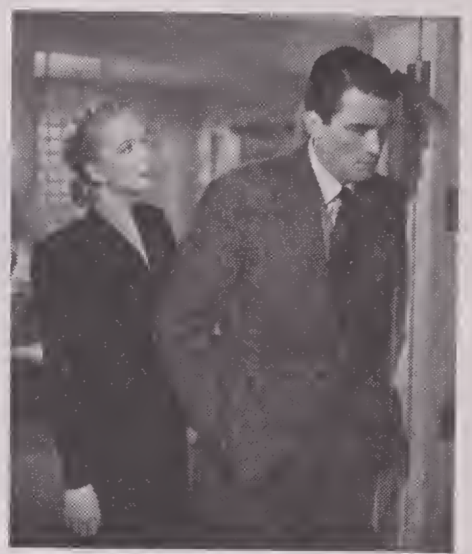
BEST PICTURE: "Gentleman's Agreement." BEST PERFORMANCE BY AN ACTOR: Ronald Colman in "A Double Life." BEST PERFORMANCE BY AN ACTRESS: Rosalind Russell in "Mourning Becomes Electra. BEST SUPPORTING ACTRESS: Celeste Holm in "Gentleman's Agreement." BEST SUPPORTING ACTOR: Glenn Anders in "Lady from Shanghai."

I also planned to comment favorably on the New York Film Critics' choice of "Gentleman's Agreement" as the outstanding picture exhibited in New York during 1947, with William Powell and Gregory Peck as the best actors (Ronald Colman's performance in "A Double Life" hadn't been seen when the Film Critics met).

Lastly I wanted to tell you about meeting Valli, the star of "The Paradine Case" and the forthcoming "Miracle of the Bells." She's really enchanting. Not as striking off-screen as she is in pictures; however, no one could deny that she's a very gentle, gracious lady—and, incidentally, very shy!

Also was impressed with: Joan Caulfield, who's as sweet "off" as "on." Bonita Granville and husband Jack Wrather—as gay and vital a couple as you'll meet anywhere. Bonnie is another actress the screen doesn't do justice to. She's much prettier off screen. You know, of course, that Jack Wrather is an up-and-coming producer of B pictures—good B pictures—which he makes without apology and with a whale of a lot of skill.

B. L. C.



Best film: "Gentleman's Agreement." Best supporting role: Celeste Holm.

Best performance: Ronald Colman in "A Double Life" (Univ.-Int.).

Best performance: Rosalind Russell in "Mourning Becomes Electra" (RKO). She's splendid!

Here's a beautiful girl who seems to have everything. But Deanna's found that fame and fortune don't necessarily guarantee happiness

What's Behind Deanna's Break-Up?

By KENYON LEE

Motherhood brought fulfillment to Deanna; however it wasn't enough to guarantee a contented life.

★ Three years ago when Deanna Durbin eloped to Las Vegas with producer Felix Jackson, many of the old-timers in Hollywood sadly wagged their heads. "It'll never work," they said.

The old-timers were discounted as kill-joys, skeptics. "Of course, it will work," everyone said. "Why shouldn't it? They're in love."

But love evidently wasn't enough. Deanna Durbin and Felix Jackson have separated, and while there may be a reconciliation or two, it looks very much as though Deanna's second marriage will wind up with her first, in the divorce courts.

Neither party will talk about the events which led to the separation. Deanna's lawyer came out with a statement that they would be of no interest to the public—but how wrong that lawyer was.

Deanna's life, happy or unhappy, has always been of interest to the public, and the public is certainly entitled to the facts and the background.

First off, Felix Jackson is twenty years older than Deanna. He's been married three times previously. He's European by birth and heritage. He's cosmopolitan and sophisticated. He differs from Deanna in religion, background, culture, age, philosophy, education, and practically everything else you can think of.

As a matter of fact, when you look back in retrospect, when you try to determine what Jackson and Deanna had in common that brought them to the altar, you come quickly to the conclusion that they had precious little.

They were both in the motion picture industry, to be sure. They both worked for Universal. They both worked on the same pictures. They both liked music. They both found their personalities mutually enjoyable; and they were both in love. But what else?

All the marriage authorities have long insisted that it takes more than love to make a marriage successful. Those marriages last longest where the wife and husband have the most in common.

The Jacksons have a daughter, Jessica Louise; and a child is always a common bond; but sometimes not even a child can cement a relationship which is fundamentally divergent. This seems to be the case with Deanna Durbin and Felix Jackson.

Here's a girl in the full flush of her youth. Here's a man whose youth is just about over.

Here's a girl who earns a minimum of $150,000 a year. Here's her husband who's currently unemployed.

Here's a girl who is admired and besieged by the public. Here's a man whom the public completely ignores.

Here's a girl of great charm and physical beauty. Here's her husband who'll never win any beauty contests.

On the other hand, here's a man who's profound and philosophical in his thinking. Here's his young wife who's not.

Here's a man well-steeped in European culture and continental society. Here's his young wife who's not.

Here's a mature director, writer-producer who helped this girl to stardom. Here's his wife who hasn't helped him to an equal amount of fame.

We can go on endlessly, pointing out the basic differences between Deanna's life and her husband's, but the foregoing should be sufficient.

The cruel, bare truth is that Deanna Durbin will find a happy, married life exceedingly difficult to obtain. That is the price all famous women have to pay for their fame. It is virtually impossible for any woman to make more money than her husband, to garner more adoration and popularity, to out-shine him careerwise—and still have a happy married life.

Our society is founded on the principle that the husband is the bread-winner and family protector; the wife is the childbearer and cook.

Deanna can't cook and she hates housework, but how the girl can make a living! In 1943, for example, she was the highest-paid woman in the world. She earned $326,491. In other words, she made more in one year than her husband had in his entire European career.

What sort of effect Deanna's earning capacity has had on Felix Jackson, no one knows. Certainly, it would be nicer if he could earn more money than she. But that's a virtual impossibility. Deanna makes more money than the President of the United States, and there are less than twenty salaried men in the entire world who can top her income.

She's been financially independent ever since fifteen; and that's always dangerous for a girl, particularly in Hollywood. It gives her boy friends an inferiority complex. As a matter of fact, many people attribute Deanna's first divorce from Vaughn Paul to that cause.

Vaughn was a few years older than Deanna, a producer's son, young and good-looking. Everyone thought he and Deanna were well-mated; and they probably were, except that Deanna had a tremendous career and Vaughn's wasn't so tremendous. She out-shone him on every occasion, and when he entered the Navy, Deanna filed for divorce, and that was the end of Vaughn Paul.

Whether Deanna married Felix Jackson on the re-bound, no person at this point will venture an opinion. The chances are that she didn't, because when actresses marry on the re-bound, they usually choose someone who resembles his predecessor. Any similarity between Durbin Husband Number One and Durbin Husband Number Two is purely coincidental.

Felix Jackson is a self-made man who was originally christened Felix Joachimson. When he came to this country in the early 1930's to work as a writer at Universal, he changed his name to Jackson. When he first met Deanna she was a young girl in her teens.

Their relationship at the outset was formal. Jackson in conjunction with Bruce Manning wrote most of Deanna's hit pictures. Later, Jackson was graduated to the producer ranks. He was put in charge of the (*Please turn to page* 73)

For over two years, Felix Jackson and Deanna Durbin charmed Hollywood with their compatibility. What happened to make this marriage suddenly fail?

Joan's role in "Letter from an Unknown Woman," with Louis Jourdan is another Fontaine acting triumph.

As Mrs. William Dozier, one of Joan's great charms is her graciousness both as a hostess and guest.

Relaxation doesn't mean idle hands to Joan. Between scenes she works on argyle socks for Bill.

By **CONSTANCE PALMER**

As star, producer and wife, Joan is a three-way threat to any woman who thinks it's fun to be lazy

Joan's a Busy Woman!

★ The small, barefooted person in a pink playsuit skips over the sun-baked rocks on the garden path and steps agilely into the shade. When the playsuit slips, the small person hitches it up absently as she combs back her blonde hair. She has some freckles and the tip-tilted nose is peeling slightly.

However, friends, this isn't a picture of your neighbor's little girl on summer vacation. It's Joan Fontaine. Star, producer, wife, she's a three-way threat to any woman who thinks it's smart to be lazy.

She planned the garden she's showing you; each hot rock she avoids nimbly today was painstakingly diagrammed to scale last winter. She turns on a faucet and two waterfalls tumble into an irregular swimming-pool, a fairy-tale mountain tarn. She waves a free hand at the steep hillside with fruit trees—one of a kind, each in its separate well of rock to conserve moisture—and estimates the yield per tree in jams and jellies.

(*Please turn to page* 92)

Joan became a business woman when she and Bill ➤ formed Rampart Films to co-produce her pictures.

Alan finds hauling cement a wonderful way to keep fit *and* get a house built.

While baby David naps, Alan and Sue Carol give Alana a quiet lesson in bed-making.

Training a boxer is a man-sized job but Alana's made it her own project.

Those Happy Ladds

THERE'S NO SIGN ON THE WALL BUT JUST THE HAPPY ATMOSPHERE WILL TELL YOU THAT THIS IS "HOME SWEET HOME" FOR THE ALAN LADDS

Alan is first in line when it comes to sampling Sue Carol's culinary accomplishments. Alana makes with a wistful glance, waits her turn.

Two Alan Ladd starrers will be released soon. They are "Saigon," and "The Long Gray Line."

➤

I was there...

Intimate notes from Alexis Smith's own diary bring you a Technicolor description of an unforgettable visit to England

By ALEXIS SMITH

(Editor's Note: Alexis Smith and her husband, Craig Stevens, were among the Hollywood stars invited to the Command Performance recently in England. Feeling that this was an event of great importance, MOVIELAND asked Alexis to give us the exclusive diary of her trip. We are pleased to present this diary to our readers now.)

★ October 23: I got home from the day's work on my new picture, *The Decision of Christopher Blake* in time to get a call from Alex Evelove, publicity director at Warners'. I still can't get over how nonchalantly he asked me, "How would you and Craig like to go to London next week for the Command Performance?" Just like that. Like asking me if I'd like to go see a movie tonight. My own reaction was more amazing, though. Here I'd always wanted to go to England; Craig and I had talked about such a trip—some day.

Yet, I said in what must have seemed galling indifference: "Can I let you know tomorrow?" I can only think that I made such a remark because I had always thought such a trip would have to be preceded by a lot of planning. But I know what my answer will be tomorrow—I'm *(Please turn to page 32)*

Our arrival at Cardiff, Wales, was the surprise of my life! Mobs of people were waiting at the station just to greet us.

This is quite an occasion. Craig (left) and I meet charming Lord Mayor and Lady Mayoress of Cardiff at a reception

Before leaving for London, Alexis Smith finished her new film, "The Decision of Christopher Blake." ➤

Before joining Cardiff's Lord Mayor for tea, Craig and I visit a darling little patient at the Royal Infirmary.

As guests of honor, Craig and I keep busy signing autographs at Cardiff's Ball to aid the Cinematograph Trade Benevolent Fund.

English youngsters, like their American cousins, are autograph hounds, too! This picture was snapped outside of the Savoy Cinema.

Personal Appearance

Craig and I seem unaware of our picture in the lobby of Warners' London theater. Actually we're talking about it.

I was there...

continued

going! Definitely! Now I'm really getting excited!

November 6: Frankly, I've been on just too much of a whirl to take time out for diary writing. What with trying to finish my picture and get clothes in order for the trip, I've also spent a lot of time talking to Robert Douglas. He plays opposite me in *The Decision of Christopher Blake*. And since he's from England he can give me a lot of pointers.

For the last few days he's been briefing me on English money. Am still pretty vague about such things as farthings, sixpence, and what-not. Think I'll let Craig handle this part of the trip. He's a much better person at finances than I am anyway.

As for shopping—well, I'm about ready to fall on my face. Milo Anderson, designer at Warners', has made most of the clothes I'll need in England. And such clothes! However, he hasn't been able to do anything about a tweed suit for me. He assures me I'll need a heavy tweed suit in England. After going to almost every store in town without any luck. we dropped in at one of the (*Please turn to page* 80)

We love doing this recording of "Hollywood Half-Hour" with co-producers Godfrey Holloway (left), John Hunter.

A personal appearance at Brighton's Savoy Cinema has us a bit nervous—but only for a few moments.

Just like a dream, Craig and I agree, as we leave Royal Command Film Performance.

Thrill of a life time! Watching Lorctta Young being presented to the Queen. I'll be next!

By RUSSELL BURN

Can you imagine it! He still gets embarrassed doing movie love scenes —but that's a logical reaction for an average Joe like Jack Carson

Jack Carson's marriage to pretty Kay St. Germaine hit a snag recently; but their occasional dinner dates have friends hoping for an early reconciliation.

Just an average guy

★ It was at a society fashion show at Ciro's, all amateur.

The pretty Mistress of Ceremonies took the floor with this preliminary announcement:

"I want to thank Jack Carson for the jokes I'm going to use here. I've never been an M. C. before, and he has told me how to do the job."

She was quite a success, too. Afterward someone asked if Jack Carson were a friend of hers.

"Oh, no," she explained. "I'd met him just casually once or twice at parties. But I'd heard his radio show and seen him in pictures. And I figured he'd be nice enough to help me out on this show, so I called him up. And he *was* nice, and he *did* help."

Her story pegs, neatly and simply, one of the prime factors in the great and growing popularity of this big guy from Milwaukee. Jack Carson is a star; yet to fans he is still a symbol of the average man—friendly, approachable, possessor of the common touch. (*Please turn to page 78*)

◄ "Romance on the High Seas" has jovial Jack Carson co-starring with pretty Doris Day.

◂ Did you know Veronica Lake's peek-a-boo hairdo was an accident?

Ranch clothes are Ronnie's pets for outdoors—

. . . but indoors she likes color—and glamor!

Mr. and Mrs. Andre de Toth: Ronnie and Bandi.

By ROBBIN COONS

This film siren packs away her sultriness along with her screen wardrobe and becomes that nice girl, Ronnie Lake

Lady Lake

★ The crowd along the airstrip moved forward as the little Piper Cub taxied to a stop. The blonde girl pilot, a slim and tiny figure, stepped from the cockpit into the waiting arms of her husband.

"Ronnie!" he cried, laughing, picking her up and setting her down as if she were a doll, hugging her. "It was a perfect landing! Are you all right? How was it? Did you like soloing? I was worried about that cross-wind—"

Veronica Lake, a little shaky but smiling, too, had to laugh at his excitement. She forgot the fright of going up alone—"a weird kind of fright, cold but calm," she described it later—and remembered the exhilaration, the thrill.

"It was wonderful, Bandi," she said, and added mischievously: "Haven't I always told you that flying is the only way to travel?"

"Haven't *you* always told *me!* Ha!" And Bandi, who is known in motion picture circles as Andre de Toth, brilliant young director from Hungary, caught the joke. Laughing, (*Please turn to page* 86)

Richard Haymes

Dick has loved horses since he was knee high to a pinto; now breeds Palominos on his 400-acre ranch.

Dick arrives at the studio via jeep—a unique jeep with dressing-room attached.

Riding High

WHEN DICK HAYMES LET A SONG GO OUT OF HIS HEART, A MILLION FANS GAVE HIM A ONE-WAY TICKET ON THE STARDOM EXPRESS

Fans who have been clamoring for a new Haymes movie are in for a treat when they see Dick co-starring with Deanna Durbin in Universal's adaptation of the smash Broadway hit, "Up in Central Park."

Dream House

It may be June Allyson's day off from picture making but she's up bright and early to breakfast with hubby Dick Powell before he leaves for work on his film, "Pitfall."

Dick's pride and joy is his newest "gissmo"—a Powell designed door that folds lengthwise to save space, locks across middle.

June's pet gimmick is her very own wishing well. "What's more, the wishes come true," reports June, in spite of Dick's chiding.

Table in the Powells' living room is a prized possession. It's a copy of an English hunt table, seats eight.

Come out to Copa de Oro Road in lovely Bel-Air for a visit with those lucky-in-love Powells—Dick and Junie

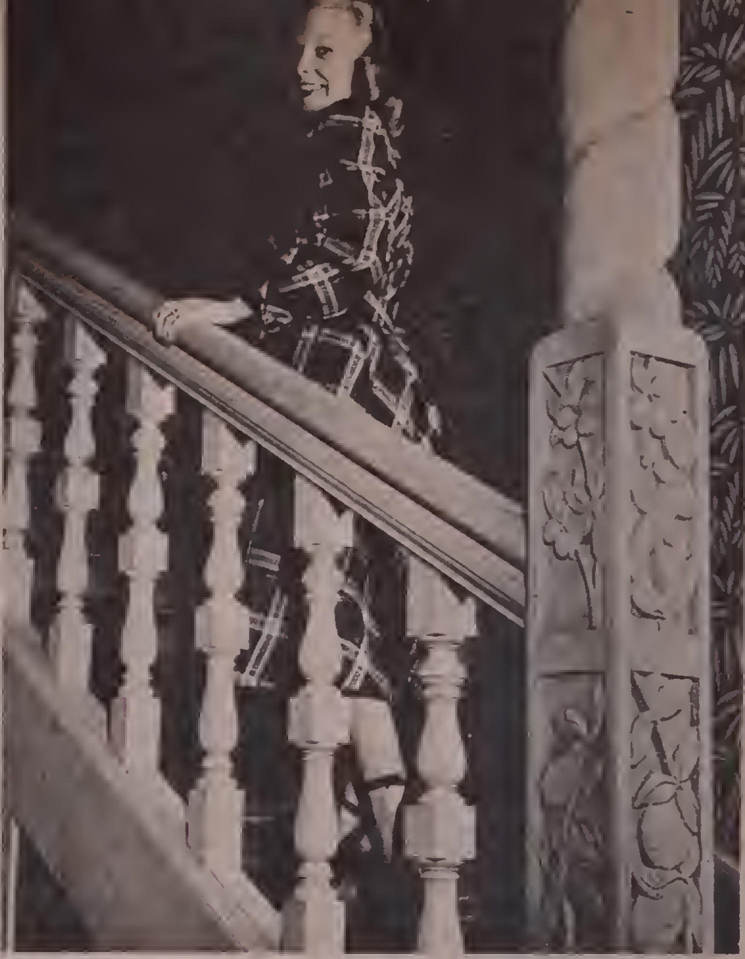
★ Do dreams come true? June Allyson and Dick Powell think so; and they have reason to! They've just recently moved into their honeymoon castle—the sort of house they dreamed about ever since they got married three years ago.

Bright-eyed Junie has attacked the decorating problem with her usual vim and vigor. At this date, startling changes have gone into effect; in spite of the fact that a great deal of her time has been taken up with the filming of her newest M-G-M picture, *The Bride Goes Wild.* The dark wood panellings of the English Tudor type house have been bleached to a light color. Gay wallpapers, bright coverings seem to make her lovely early American pieces blend comfortably with old English furniture. The general effect is one of warmth and friendliness; the hallmark of those nice people, Junie and Dick Powell.

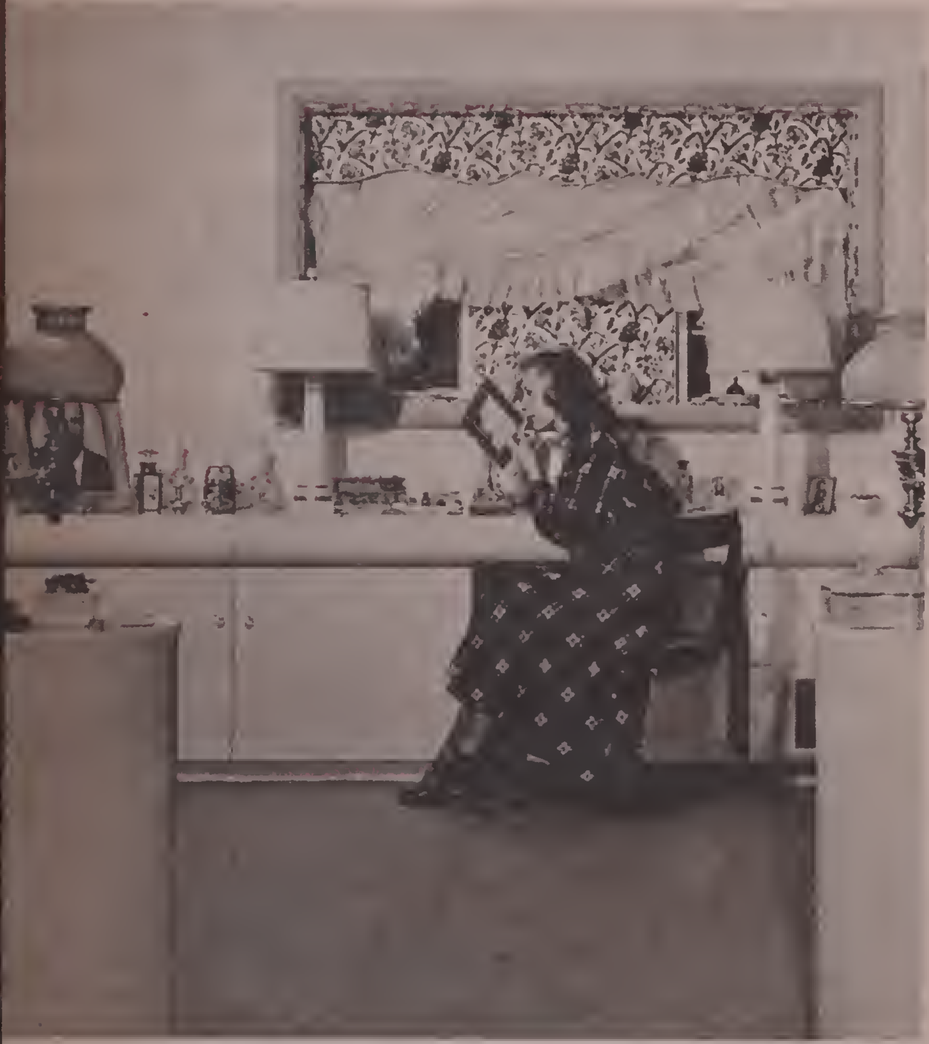
June and Dick like to combine early American with old English furniture. Antique bench has been converted to a coffee table.

PLEASE TURN TO NEXT PAGE

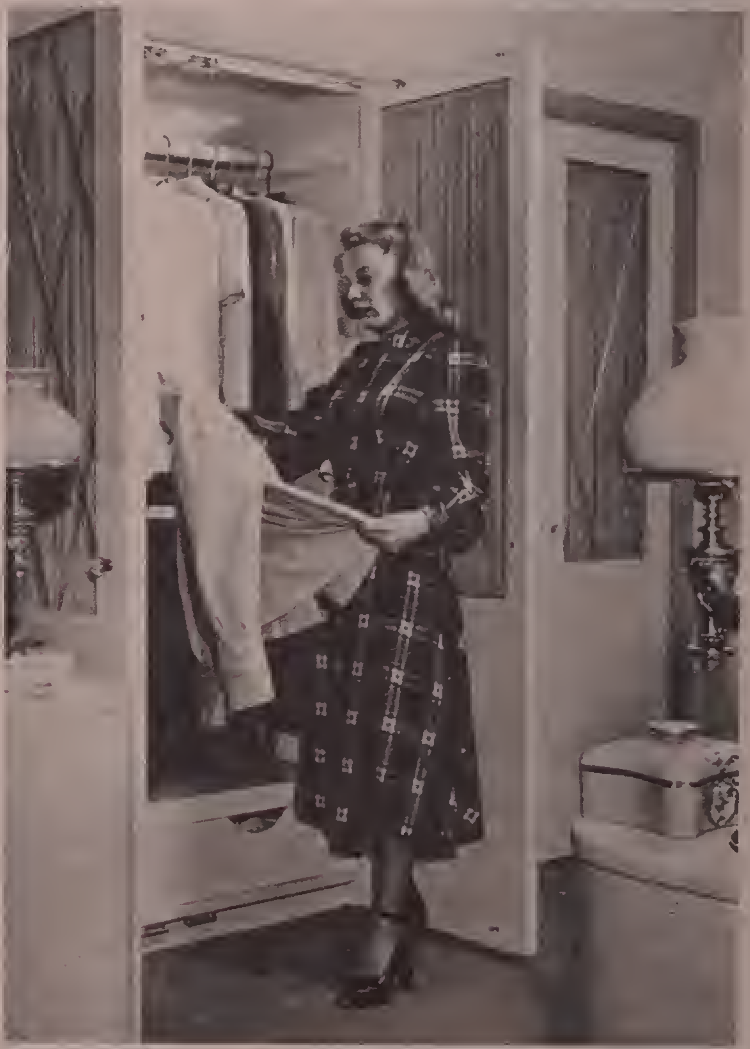
The Powells designed the upstairs with an eye for comfort as well as beauty. Just take a look at those wonderful closets!



Junie pauses on her way to her room to give us a glimpse of the woodwork on the stairs. Wood has been bleached to a light hue; wallpaper in background is two shades of green.



Junie's dressing room, just off the bedroom, is feminine yet not too fussy. Strictly a "place for everything" girl, June and Dick worked out the practical and convenient closets. Wonderful planning!



Closets line every wall but one of June's dressing room and bedroom. Here the blouses hang from the top pole and slacks and skirts hang from the bottom row—all in perfect order.

The motif of the quilted canopy and spread on June's bed is carried out on the walls; a large mahogany circular desk sets in the middle of the room. June looks over daytime dresses to see that they're in good order, ready to wear.

This collection of shoes would make any woman envious. June takes such excellent care of her shoes they just don't seem to ever wear out.

When Junie hears Dick's car in the drive, she runs downstairs to meet him, says "Welcome home, darling" with a kiss.

My Life with Dennis Morgan

Dennis and Lillian Morgan do their bit for the Damon Runyon Memorial Fund for Cancer Research by giving a benefit tea in their attractive home in La Canada.

In France to film "To the Victor," the star receives a kiss from a young mademoiselle.

Lillian enjoys meeting the crowds of admiring fans who surround her husband wherever they go.

Apparently a conversation between Dennis and Jack Carson makes good listening. Andrea King thinks so.

by Mrs. Dennis Morgan

as told to **MONICA MacKENZIE**

Read this—and you'll understand why she loves the guy!

★ Life with Dennis Morgan, as you may or may not have thought, is confusing, exciting, and incurably romantic.

It's confusing because Dennis has a flock of names, and half the time I don't know whom people are talking about. For example, Dennis' real name is Stanley Morner. I'm known as Lillian Morner. Our three children are registered in school as Morners. And it's sometimes difficult to explain that their father is Dennis Morgan.

"Is Dennis Morgan your real father," the children are frequently asked, "or is he only your step-father?"

"He's our real father," the kids say.

"Then why isn't your name Morgan?"

Follows then a long-winded explanation of how every time Dennis went to work for a different studio, he was given a different name.

He was Stanley Morner at Metro, Richard Stanley at Paramount, and now Dennis Morgan at Warners. He's been called everything from McCarthy to Maxwell, and if by chance, he should end up at R.K.O., (*Please turn to page* 91)

There's Been A Change...

MOVIELAND'S

WILD CALENDAR GIRL

IS LOVELY

Joyce Arlene Herzog

LAST MINUTE SWITCH

MAKES CALIFORNIA

BEAUTY THE WINNER

Here's the bride—beautiful Matilda Jane Paty and her husband, John E. Seward. Marriage is her career now.

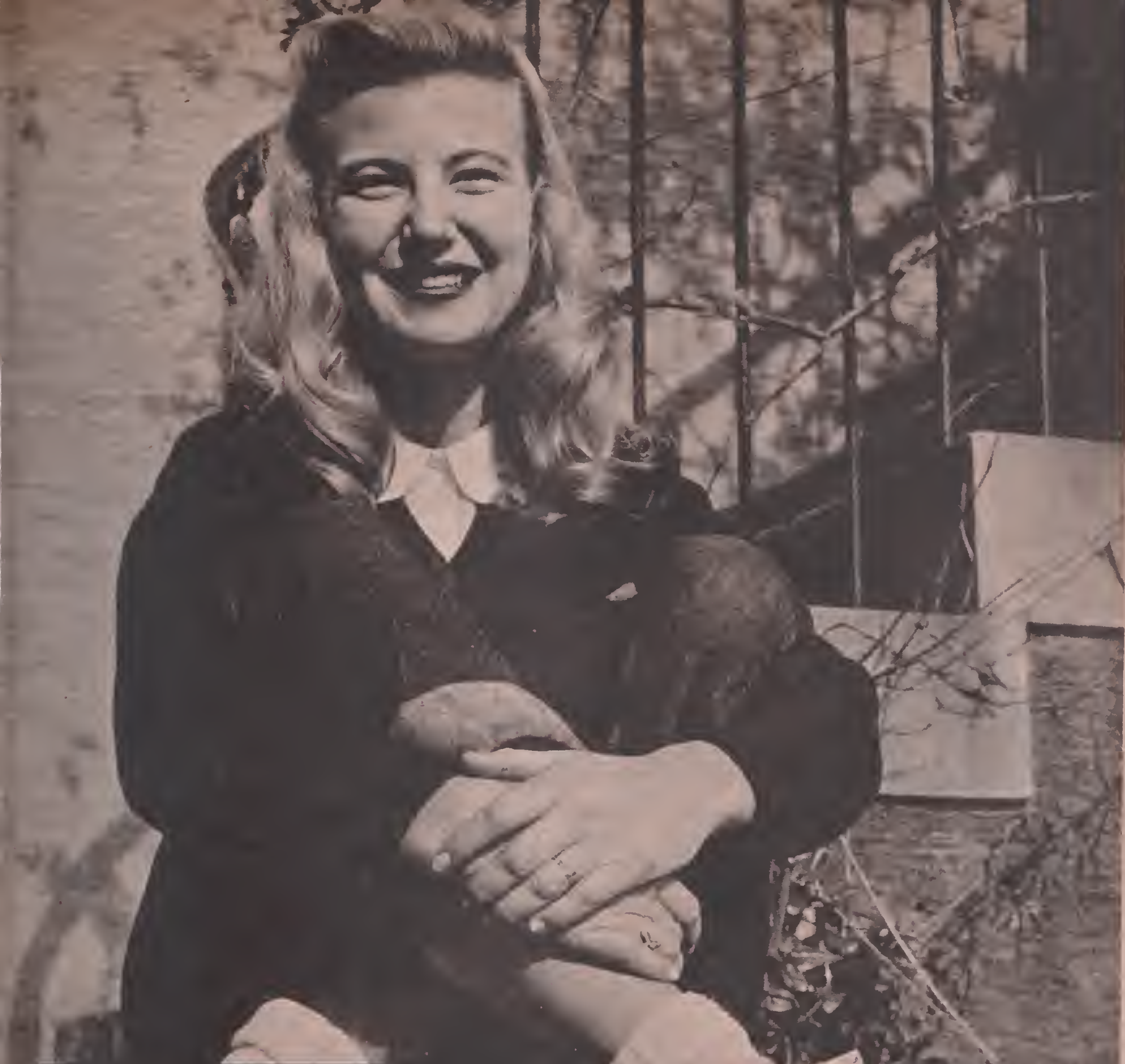
★ Call it Fate or Destiny, but Joyce Arlene Herzog is obviously destined for a movie career since Matilda (Til) Jane Paty of Elizabethton, Tenn., who won the walk-on part at Enterprise Studios, married in the interim and chose love, and declined the honor.

As we told you last month, the margin between second-prize winner Joyce and "Til" was so narrow we were hard put to make a choice. But Fate stepped in and we are happy to introduce the new winner, Joyce Arlene Herzog of Piedmont, Cal. For more pictures of *Movieland's* beautiful winner, see page 76.

When Joyce got the telegram from us announcing she was now the winner, this is exactly how she reacted—thrilled!

Joyce works part-time for her dad in his Pontiac Agency. Here is Don DeWitt who entered Joyce's picture in contest.

The gang congratulates Joyce. Mrs. Carroll, store owner, suggested Joyce enter. DeWitt took picture from Mr. Herzog's desk.



Joyce is beautiful—but more than this, she is really the typical American girl. She is wholesome, natural, fresh-looking, straightforward, sincere; every man's dream.

Phone MA-3
J. A. HERZOG
PONTI
17th & VALENC

Joyce, wearing blue jeans, drives pick-up truck, runs switchboard in agency after school; she attends Cal. State College.

Joyce's parents are delighted at her winning. Next month we will picture Joyce in Hollywood.

What has Linda Christian got that Lana Turner hasn't? A quick answer would be: Tyrone Power, of course! But there's more to it than that! Excitement and mystery surround this lovely miss from Mexico who broke up one of Hollywood's most spectacular romances without batting an eyelash!

Who Is Linda Christian?

Linda Christian isn't really new to the Hollywood scene. She has been under contract to M-G-M for more than a year, is currently in "Green Dolphin Street."

By CHANNING CHASE

★ Now that Annabella has filed for divorce from Tyrone Power, Hollywood's speculating on what will happen to the romance of Ty and mystery-woman Linda Christian.

Instead of filing for divorce in Nevada —where a decree can be had in six weeks—the petite French actress insisted on filing suit in California where it takes one year for a divorce to become final. Naturally this puts a damper on Ty's dreams of an immediate marriage.

That he wants to marry Linda—there is no doubt at this moment. Ever since his break with Lana Turner, and even before as you soon shall see, Ty has fallen for Linda the way coal shuttles into a cellar basement.

Linda's no stranger to the Hollywood scene. She has been written about by Walter Winchell, Time Magazine, and the Associated Press. Radio commentators have broadcast her name and activities to the nation. Gossip columnists have sprinkled their copy with reports of her sprightly doings. In short, Linda Christian has become the most talked about Hollywood female since the late Jean Harlow.

It is said that her collection of furs rivals the vaults of the late I. J. Fox. She is supposed to have one of the finest collections of jewelry in Southern California.

Obviously, Linda Christian must have something on the ball. You don't attract a man like Tyrone Power unless you do. You don't beat out a luscious bunch of love like Lana Turner unless you're loaded with charm, intelligence, and high-voltage sex-appeal.

Does Linda Christian have all this? Where does she come from, anyway? What does she do? Who is she? What's her background? Women everywhere want the lowdown on this *femme fatale.* More than anything else, they want to learn the secret of her success with men, particularly the secret of her success with Ty Power.

To begin with, Linda Christian is a mysterious girl, a girl whose youth was spent on four different continents, a girl who can speak six languages, ranging from Dutch to (*Please turn to page* 74)

1. While press agent Bill Dunnigan (Fred MacMurray) and Olga Treskovna (Valli) have Christmas dinner together at a Chinese restaurant, she tells him of her poverty-stricken childhood in Coaltown, and the struggles of the miners and particularly of her father.

2. Months later, Olga and Bill meet in Hollywood. When a star walks out on a film Bill gets the producer to give Olga a test.

3. Dunnigan makes arrangements for the screen test. Although dubious about an unknown starring in his picture, "Jean d'Arc," the producer wishes Olga good luck. The test is a huge success. The producer feels he's indeed found a brilliant new star.

5. Dunnigan carries out Olga's final wishes: to take her body back to Coaltown; to have the bells of St. Michael's church ring at her funeral. In dusty, dirty Coaltown Bill finds little laughter or love in the hearts of the townspeople. Here life is only hard and bitter.

BELLS!
BELLS!
BELLS!

6. The entire nation becomes aware of Olga when Bill has the church bells of Coaltown ring continuously for four days.

Miracle of the Bells

Unusually fine casting makes the movie version of this best-seller a standout film and a good Academy Award possibility

4. A lung disease contracted as a child in Coaltown causes Olga's breakdown. She dies: Bill. realizes his great love for her.

7. The ringing of the bells draws an unusually large congregation to the little church Suddenly something wonderful happens! The holy statues in the church turn, then stop They're looking down at the floral decorated casket of Olga Treskovna! Is this a miracle

8. Father Paul (Frank Sinatra), Bill talk about the "miracle" that brought new hope, happiness to the people of Coaltown.

Breakfast with the twins. Whom do I feed first? A problem never solved; feed them both together!

For my own breakfast I grab an orange off a tree in the yard. No time to squeeze juice in a glass.

MY DAY...

Gregory and Timothy now demand playtime. First I ride with Tim, then I hitch behind Greg. Double fun.

You are invited to spend a day of rest with Susan Hayward while she is on vacation —that is, if you can stand the pace!

by Susan Hayward

★ I guess I'm no different from every working mother: While I was making *Tap Roots* I kept telling Van Heflin: "Oh, for a long rest! For more time with the twins. For blessed leisure!" Came the end of the picture—I'm busier than ever. My so-called "day of rest" is more hectic than my day on the lot. Maybe I'm not a good enough manager?—Disturbing thought!—No, I believe the trouble is that there aren't enough hours in the day when I'm not doing a picture. I wonder if other career women feel the way I do? But the truth is my day is far less complicated when I'm working on a picture.

Leaving the twins to amuse themselves, I rest with script of "The Saxon Charm." I act as I read.

please turn to next page

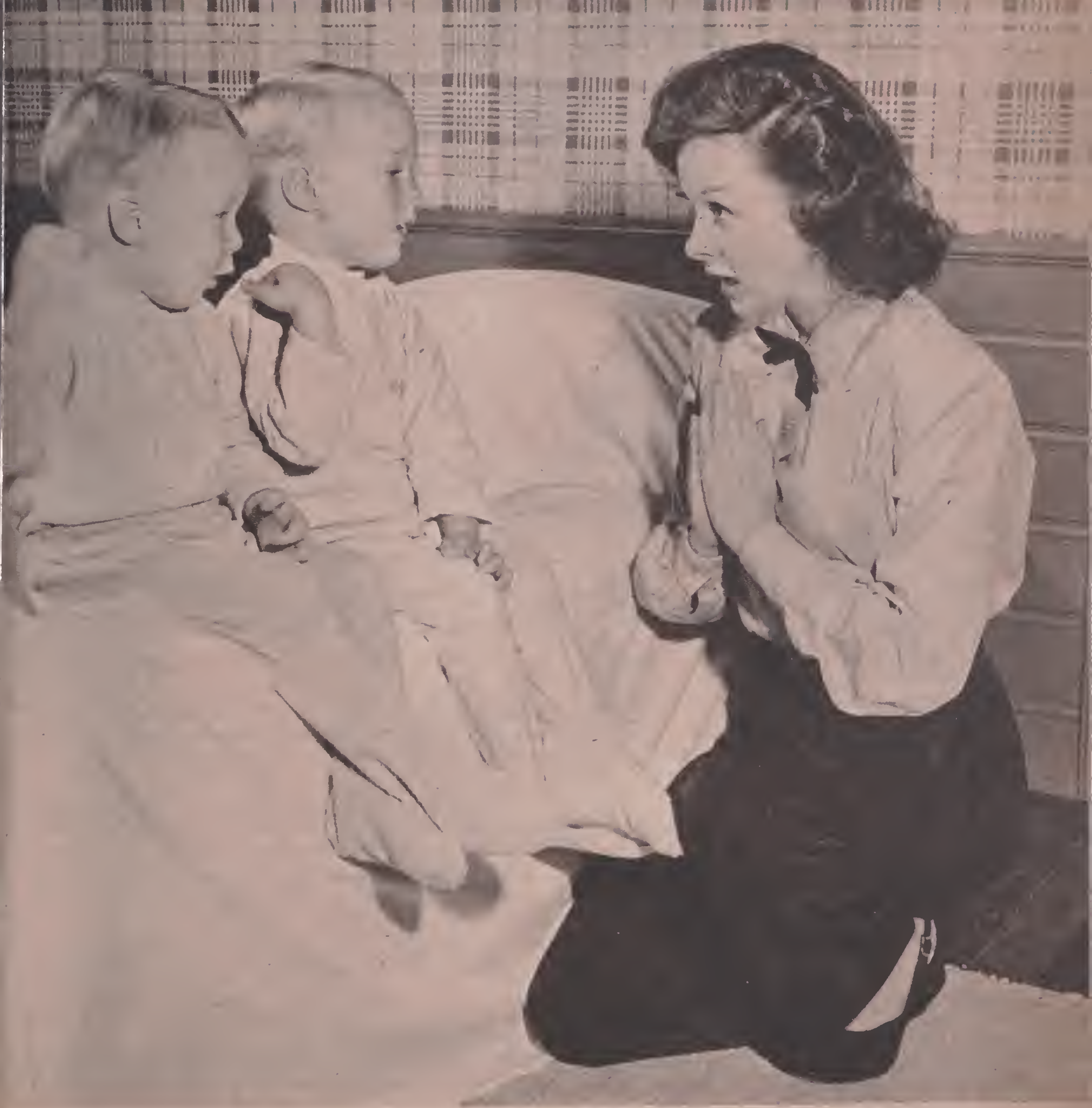
MY DAY... *continued*

Off to the studio for lunch with my producer Walter Wanger, and to talk about my new picture schedule.

A fitting for some much needed clothes at Don Loper's. Mary adjusts my hem 12" from the floor.

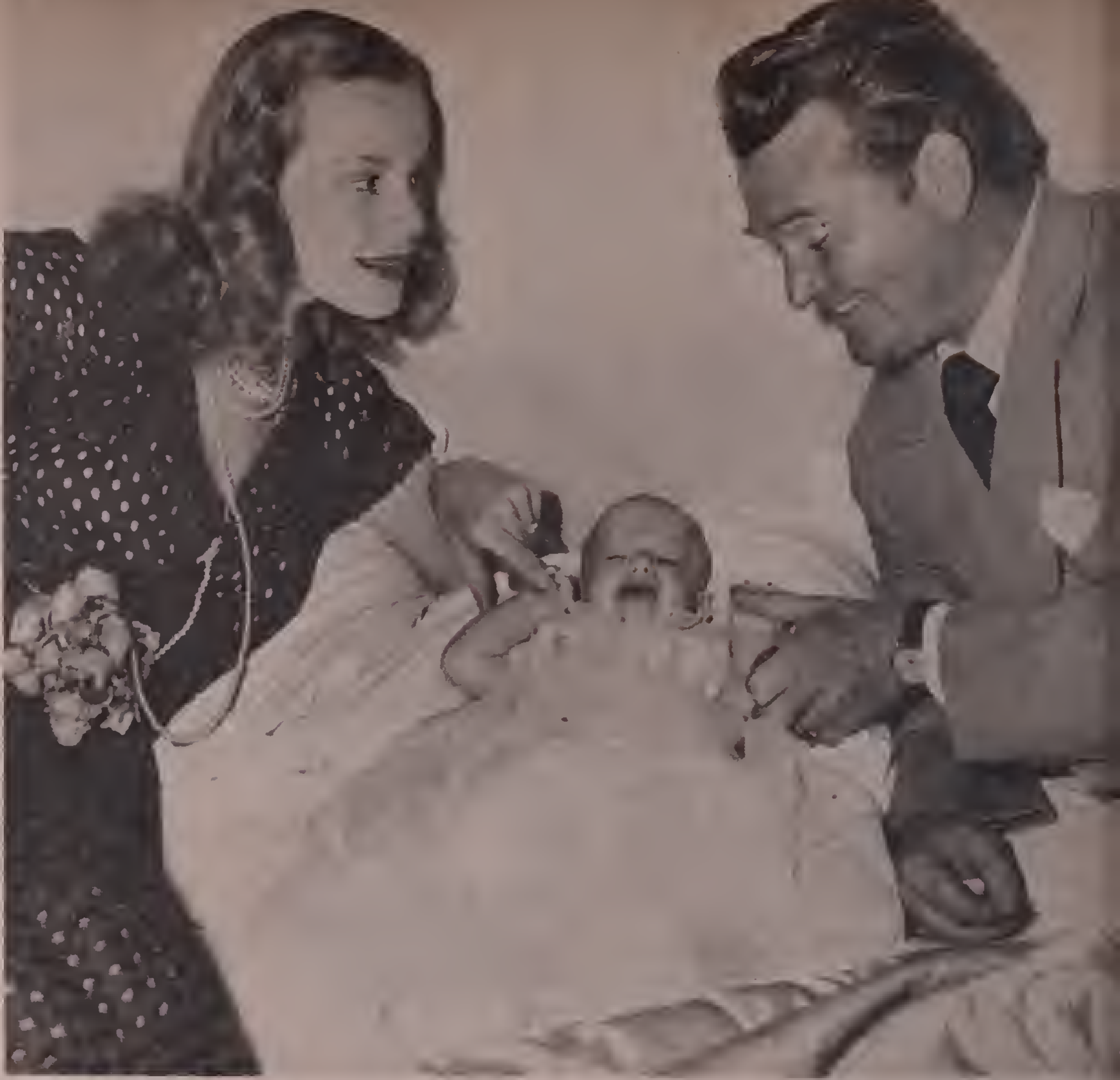
Back home on the double to meet designer from studio with material for "Saxon Charm" outfit.

Studying sketches of clothes for forthcoming picture takes judgment. They can make or break a part.



Chores over, I just have time to hear the twins' prayers before dressing for dining out when I must look rested; glamorous.

THEY MADE HIM WHAT HE IS TODAY—ONE OF THE OUTSTANDING STARS OF SCREEN AND RADIO—NOW EVERYBODY'S SATISFIED!



Red married model Georgia Davis in 1945 while he was still in the army. They have a year-old daughter, are expecting another child—and they're quite obviously very much in love.

The Two Mrs. Skeltons

By MARVA PETERSON

★ If you've been listening to his radio program, you probably knew it all along. But it's taken Hollywood six long years to realize that Richard Bernard Skelton, the rubber-faced comedian known as "Red," is one of the funniest men in captivity. Also the wackiest.

Anyway, as a result of this belated realization, you movie-goers are going to get a rash of Red Skelton pictures. First, comes *The Fuller Brush Man,* then comes *The Southern Yankee,* then comes *The Jinx,* then in rapid succession, three others which haven't yet been christened. You're going to get so much Red Skelton that you're either going to bust a gusset laughing, or Red Skelton will be coming out your ears.

In any event, you're certainly entitled to the inside information on Red, because there is little doubt but what he will develop into the funniest screen personality since Harold Lloyd.

First, about Red's love life—there have been two women in it, and he married them both, at different times, of course. Number one was Edna Marie Stillwell, the daughter of an undertaker. Honest! "She was very lively at the time," Red says, and she must have been, because she worked as an usher in a Kansas City burlesque theatre.

(*Please turn to page* 88)

Capers such as this have labeled Red one of the funniest fellows in Hollywood. Phil Silvers, Danny Thomas go along with Red on the gag.

Red comes up wackier than ever in his new film, Columbia's "The Fuller Brush Man."

Red owes much of his success to his first wife, Edna. When they were divorced in 1943, he insisted she remain his business manager. She is now Mrs. Frank Borzage.

Movieland follows glamorous Gene Tierney
as she visits famous shops and selects
the kind of wardrobe fans dream about

a movie star

A shopping spree is fun in any woman's language. Gene gets started bright and early.

First stop, swank Bergdorf Goodman's, where Gene tries on hats to her heart's content. This quilled bonnet sets off her hairdo.

Photographs of Miss Tierney by John Nebel

goes shopping

★ Being a glamor girl and one of Hollywood's best-dressed women means Gene Tierney must choose her clothes carefully and with good taste. Gene doesn't go much for glitter and sparkle but tends more to the conservative, covered-up look. Her weakness, like that of most young women, is luscious evening wear.

Though marital differences caused the divorce of Gene and designer Oleg Cassini, he continues to design all of Gene's formal wear. He is responsible for her outstanding collection of gowns—and her reputation of being one of Hollywood's most glamorously attired stars

Gene's mother is along for the coat selection. They decide on black wool with ermine trim, matching hat.

Choosing a fur coat is a real job. At Saks Fifth Avenue, Mrs. Tierney and Gene find a beaver coat that is flattering as well as practical; but neither is sure it is just "the" one.

Please turn to next page

At Leron's, Gene treats herself to a delicate handmade blouse of crepe with satin applique . . .

California's climate calls for a light coat. Gene chooses a "shortie" in Russian broadtail.

◄ Gene's eyes shine as Mr. La Filte, Saks' fur designer, shows her his latest creation in wild mink.

and when she sees the dreamy lingerie department, she can't resist this filmy silk nightie and lace negligee.

At Gourielli's fabulous perfume salon, Gene takes some time to select a new perfume, decides on Rubinstein's new "5 O'Clock."

Shoes are a Tierney weakness. At Delman's she chooses smart black pumps with closed heel and toe for street wear.

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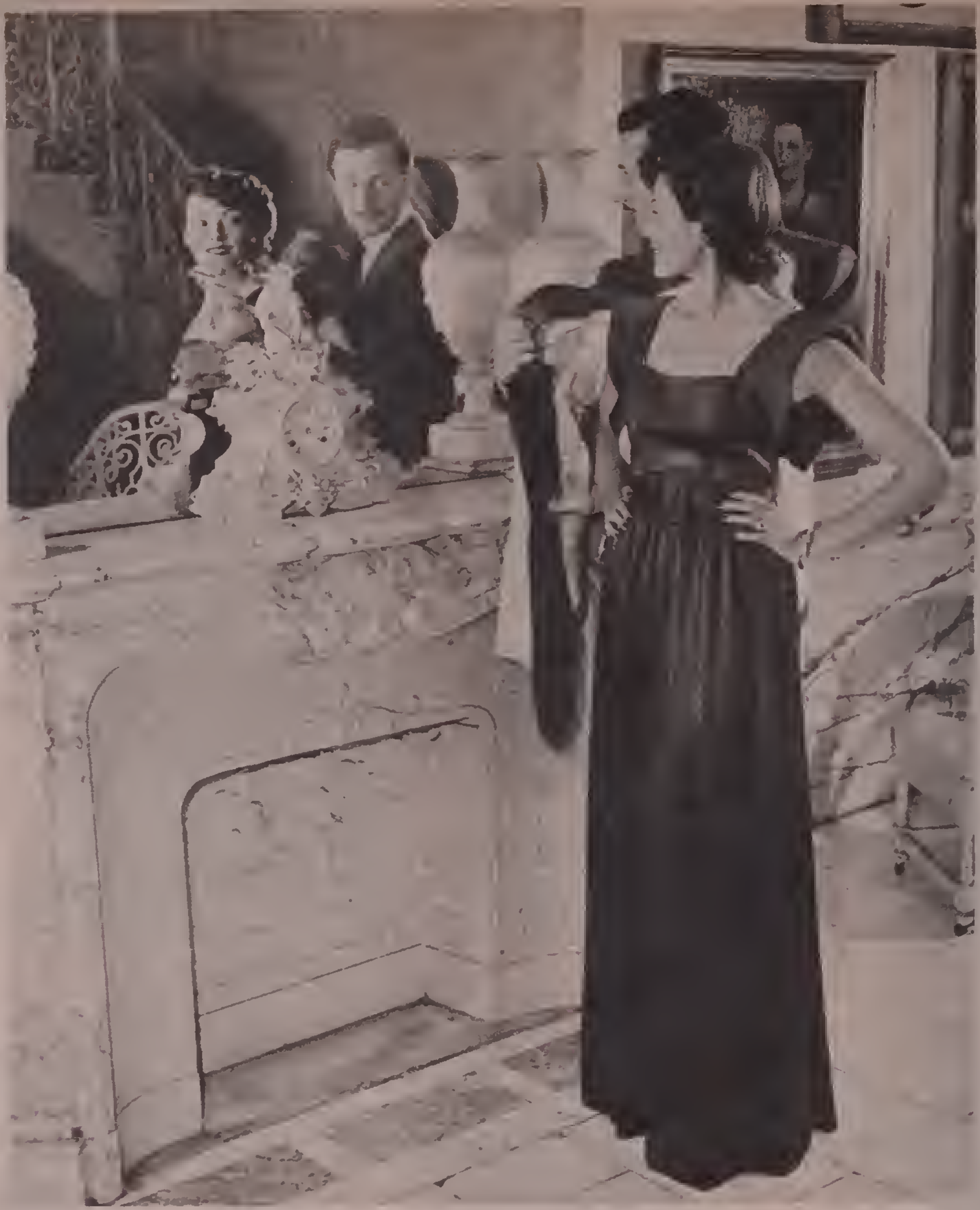
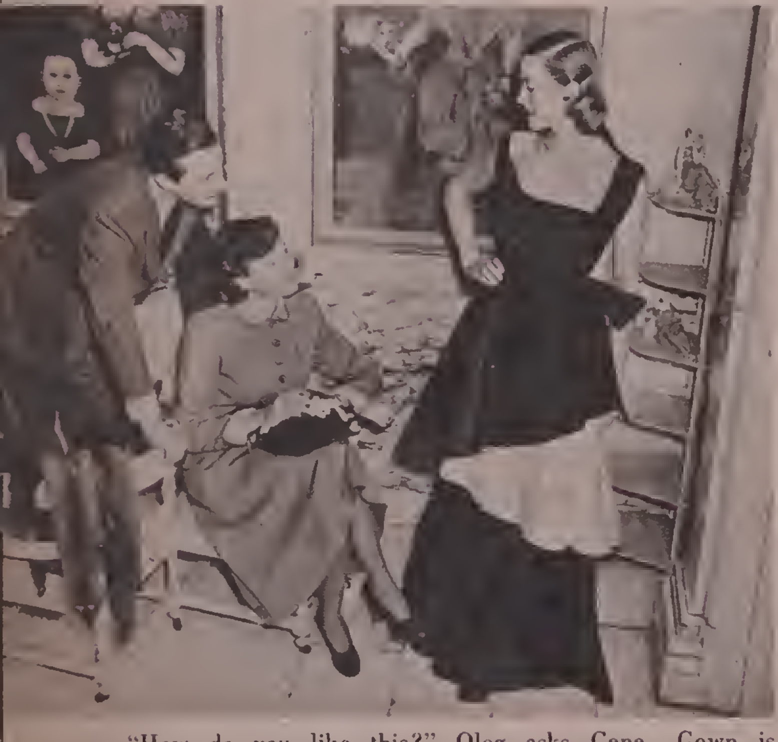
A
MOVIE STAR
GOES
SHOPPING

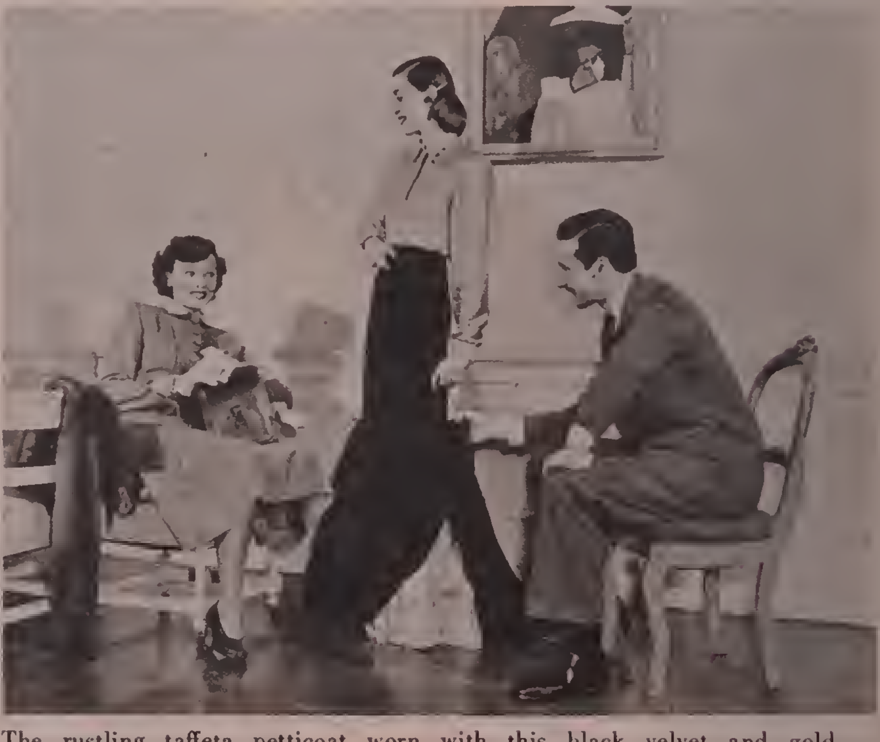
(continued)



At Oleg Cassini's Salon, Gene tries on one of the gowns designed for her. This rust satin is severe, but chic. Oleg tops off the costume with ermine-trimmed wrap.



"How do you like this?" Oleg asks Gene. Gown is black and white taffeta. Three-tiered skirt is very new.



The rustling taffeta petticoat worn with this black velvet and gold lamé gown surprises Gene, makes her smile. She thinks it's very cute.

Oleg's inspiration for this exquisite blue taffeta with lace and sequin ➤ trim was Gene's Titian beauty. The final effect is breathtaking.

EIGHT MEN I'D LOVE TO MEET

Pretty Joan has many admirers but she's still looking for that certain Mr. Anonymous, the man she'll marry!

BY JOAN LESLIE

★ What men would *you* like to meet?

Most particularly, I mean!

I have my own personal list. I suppose it all depends on the person who's talking, and where and how she lives. Just because I live in Hollywood and act in the movies, you mustn't believe it is a snap for me to know any man who strikes me as fascinating. Life isn't that easy, unfortunately. Even if one has spent twenty years attempting to learn how to be interesting to men (and women and children) as, frankly, I have!

I began acting at the specific age of two. An older girl, aged five, turned temperamental and wouldn't sing her featured song in a children's play. That obviously was my big chance, so I took it—and that's how I started towards stardom.

By the time I was five, myself, I was doing a regular vaudeville act with my young sisters Mary and Betty. We snagged bookings right and left. (Our parents naturally made the actual arrangements behind the scenes.) When I was twelve an MGM talent scout was kind enough to notice me in New York City and I was sent out here to Hollywood with my first film contract. It was mad excitement, as you can imagine, for my entire family when I made my movie debut as Robert Taylor's kid sister in *Camille.*

I'm going into this much detail because I believe what you've accomplished in the past, definitely affects your choice of the men you'd love to meet. Naturally, I was impressed with all the glamour I saw everywhere around me in Hollywood. An opportunity in a Garbo-Taylor picture! It didn't go to my head—all that MGM glamour—for I realized I was far too young to attempt to drip with it myself. I freelanced, carving out a niche of my own in this business, before I won a long-term contract at Warners.

Playing a dramatic ingenue in a Humphrey Bogart film, which was my opening assignment there, seemed terribly grown-up. I tried not to flutter, and Mr. Bogart kindly assured me I didn't. I was fifteen.

At sixteen I got to play the mountain girl who was Gary Cooper's sweetheart in *Sergeant York.* That was a private thrill, for I still distinctly remember that when my sisters and I once were booked for our song-and-dance act along with Gary's *The Plainsman,* we sat out front in the theatre with the audience all the time we weren't on, seeing Gary over and over again.

The camera doesn't lie. And the bigger they are, the nicer they are apt to be. Getting to play opposite one's movie crush is an incredible thing that really happened to me, and I was delighted to find Gary as natural, shy, and gentlemanly as he is on the screen.

Since then I've acted opposite such stars as Jimmy Cagney, Dennis Morgan, Jack Carson, Eddie Cantor, Fred MacMurray, Ronald Reagan, Robert Hutton,

Joan's career has skyrocketed since she signed her first contract ten years ago. Her newest film is "Northwest Stampede."

Robert Alda, and oh yes—there's been Fred Astaire. Becoming Fred's dancing partner on the screen, mastering all those infinitely tricky routines he invented for the two of us, was my tallstepping when I was eighteen.

Now that I've won my freedom from a long-term contract that eventually gave me feather-weight scripts because I was supposed to be big enough box-office to carry them, at last I'm in the position where I can select the roles I want to play from the roles offered me. It took me a whole year of legal fighting in Los Angeles courtrooms to escape the fate of standing still, but it certainly was worth it.

I started off my adult career with *Repeat Performance* at Eagle-Lion, wherein you saw me shooting my husband as the story opens. In *Northwest Stampede*, I play the role of a foreman rancher which gave me my first taste of an outdoor romantic lead. I loved doing it.

Which gets us right down (*Please turn to page* 100)

Morning of the wedding, hostess Mrs. Bill Litkins presents Dale Evans with luck charm.

Minister had to repeat, "You may now kiss your wife," before Roy embraced Dale. Probably the restraining influence of too many "kissless" westerns!

Gorgeous orchids flown in by prominent Chicago florist had matron of honor Mary Jo Rush and Dale swooning.

Double ring ceremony tied the knot. Roy's wedding gift to his bride was a diamond and ruby watch-bracelet. Dale's gift: a platinum ring.

Weddings...

Snow, sleet and rain couldn't interfere when the King of Cowboys married the queen of his heart

★ Fans who cheered lustily each time Roy Rogers won leading lady Dale Evans at the end of their many western movie adventures, joined thousands of well-wishers when their favorite hero and heroine decided to co-star for life.

Following the style of their western classics Roy and Dale were married at the Flying L Ranch, near Davis, Oklahoma, scene of Rogers' movie, *Home in Oklahoma.*

The man who has remained cool, calm and collected throughout countless hair-raising westerns didn't have his usual aplomb as he waited for the ceremony to start. When a heavy snowstorm delayed the arrival of Reverend Wm. Alexander, Roy's cowboy dress shirt actually wilted from sheer nervousness and he had to borrow an ordinary shirt from best man Art Rush.

The arrival of Reverend Alexander relieved the tension and the ceremony uniting the King and Queen of western movies went off without any further hitches.

Two days after the wedding, Roy and Dale were still snowbound. But did they mind? Doesn't look much like that!

Honeymoon at Sun Valley had to be postponed because of Oklahoma snowstorm; so Dale and Roy spent a few days at Flying L Ranch.

and more Weddings!

★ All brides are beautiful—but the guests at Janis Paige's wedding to handsome Frank Martinelli, Jr., all agreed that there was something extra special about the way THIS bride looked. It wasn't just the way she was dressed; although her Travilla-designed gown was exquisite. It was something else—maybe it was the way her eyes glowed when she intercepted a look from her husband, Frank Martinelli, Jr.

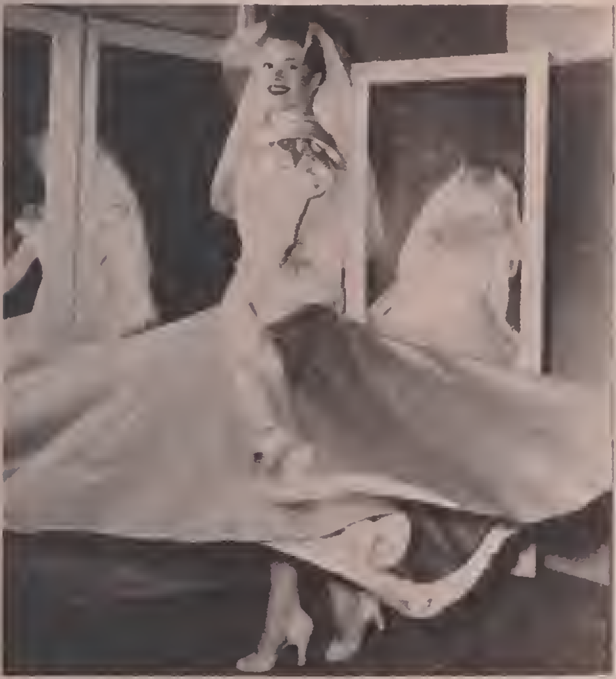
After the wedding, when *Movieland's* photographer asked Janis where she'd like to pose for pictures she turned, looked at the groom for a fleeting second and said, "Ask him. He's the boss!"

The "Boss" beamed. Flashbulbs popped. Watching guests sighed happily, almost dreamily, as the beautiful girl kissed her husband—supposedly for the benefit of *Movieland's* eager photographers.

Trousseau shopping at Saks-5th Avenue, Janis shows bridal consultant Mabel Anson her 1-carat diamond ring.

◄ Wedding and reception went smoothly, but pre-wedding days were a mad rush for Janis and Frank Martinelli, Jr.

At Warners, Janis tries on the veil which goes with her wedding gown, a gift of her studio.



Wedding gown is ballerina length, oyster-white satin. Maline yoke gives off-shoulder effect.

Something blue: a garter; something new: lace trimmed hankie, gifts of Warners' Mrs. Clark.

Packing for the honeymoon is a difficult problem. After all, how many hats can a girl take with her—and which ones will they be?

At reception, Frank's whispered "Hello Mrs. Martinelli" brings a kiss from his bride. Later the couple left for brief San Francisco honeymoon.

PRIZE PICTURE OF THE MONTH

Put this photo in your memory book! No more "sarong" roles, vows Dottie Lamour. She's concentrating on dramatic pictures. Her next: "A Miracle Can Happen."

INSIDE HOLLYWOOD

(Continued from page 14)

Wally Beery, unlike many movie fathers, says that he will do all within his power to get his daughter, Carol Ann, a break as a film actress. "The business did all right by me; and it should do all right by her," said he. So Carol Ann, who finishes high school this year, will not go to college, as Wally had originally planned, but will start an acting career instead.

* * *

When Peggy Ann Garner was still strictly a bobby-soxer, she revealed to us that she had a secret crush on Lon McCallister. Now that crush seems to be paying off in a real romance. Lon and Peggy are seen together frequently; and from the look in their eyes we'd say their association was on the serious side.

* * *

They do say that the Community property act has reconciled more of our estranged star couples than any other factor. The grooms take one look at what the pay-off will be and decide that divorce is too expensive to indulge in.

* * *

Intimates believe that Bob Walker's difficulties spring from the fact that he still carries a torch for Jennifer Jones. Bob doesn't get into trouble when he has the kids around.

* * *

We hear that when Metro was trying to locate Lana Turner, during her hectic set-to with Bob Topping during the Christmas holidays, officials contacted Arline Judge, who was still married to Topping, to see if she could shed any light on the whereabouts of their wandering star. The talk that Metro has given Lana an ultimatum to stay out of the headlines or else seems to us rather foolish. The studio has been telling her that for some six years; and she's still one of the biggest stars in Hollywood. Incidentally, we'll lay a bet that if Lana and Topping do get wed, the marriage won't last beyond the first option. Lana's actions appear to us like a complete rebound from her bust-up with Ty Power.

* * *

Andy Devine has dropped seventy pounds. He now weighs a mere 240.

* * *

We wouldn't be at all surprised if there were a rift in the John Wayne family.

* * *

Johnny Weissmuller, after 16 years, decided he'd had enough of being "Tarzan." But the reports that he was fired from the Jungle Lord job because he wouldn't keep in shape wasn't true. At the time Johnny washed up his contract, he'd been in strict training for weeks to prepare himself for swimming exhibitions in Europe. The facts of the matter are that he wanted to make his own pictures and Sol Lesser owned the movie rights to "Tarzan"; so Johnny went after his own jungle stories.

* * *

The romance between Ann Sothern and Jim Davis shouldn't be regarded as anything beyond the friendship stage.

* * *

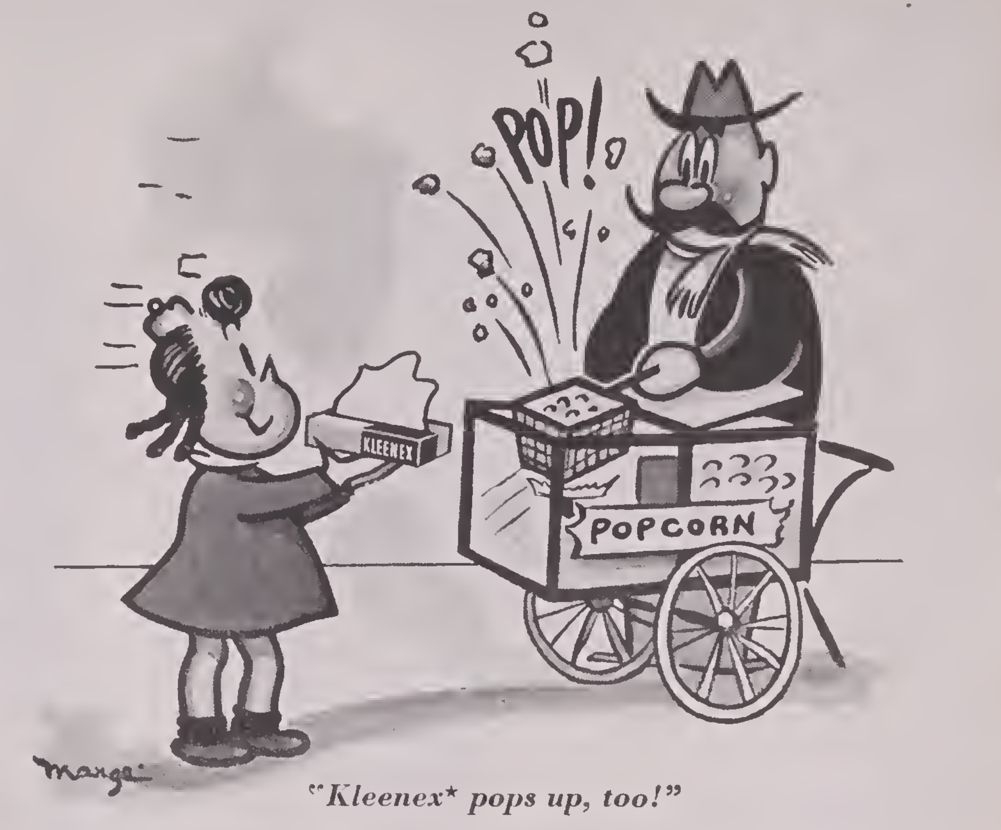
When Dana Andrews found himself in the clink recently, it wasn't his first visit to the local Bastile. About two and a half years ago, he tangled with the law after throwing stones at a cop's window. The actor claimed he was trying to wake up occupants of the house so he could use their phone.

* * *

Ilona Massey says her marriage to Jay Kurtz is still on. It'll take place when she finishes her personal appearances.

THE END

LITTLE LULU



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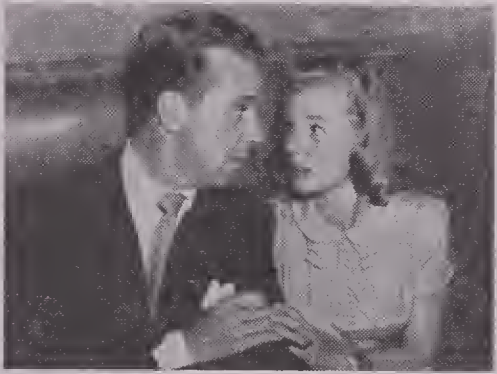
Your fan Club

Meet pert, red-headed Gwenn Littlefield who keeps June Allyson's fan club rolling

We won our battle against dress designers who said June Allyson wasn't among best-dressed.


June (with Dick Powell) has kept up interest in the club since it started in '44.

Nineteen-year-old Gwenn is a home economics major, but would like to be a publicist.

By GWENN LITTLEFIELD

★ "May I speak to Miss June Allyson, please?"

"Just a minute."

"Hello, this is Miss Allyson speaking."

I was speechless.

"Hello, this is June Allyson speaking."

I gulped!

"Hello, what is it you wished?"

I gulped again . . . then . . . "Miss Allyson, I've seen both your pictures and if you want, I mean if you'll let me, I mean if I can . . . Can I start a fan club for you?"

"Now wait a minute, honey . . . start again . . . and what's your name?"

That's exactly how the June Allyson Fan Club started, back in September of nineteen hundred and forty-four.

Our membership started with five members . . . all on the staff. . . . Word got around about the club and then we started growing. In a year's time we hit the thousand mark and with the next seven months we proudly boasted over two thousand members.

Handling all those members is certainly no easy job. My staff, a few of the local members and I, have spent hundreds of hours on the club. For instance we have compiled, stamped and addressed over thirteen thousand journals.

As for our activities I believe our biggest success was our battle against certain dress designers who insisted June was one of the worst dressed women in Hollywood. We decided to voice our opinion. We did and backed it up with nineteen thousand signatures on a ninety-foot scroll-like petition.

Our opinion was then printed in the various papers which had carried the designers' stories. Victory was ours . . . never since has anything been printed to the effect that June is a poor dresser.

We have contributed to the Damon Runyon Cancer Fund several times and at one time contributed the total sum collected for June's birthday present.

We have also been giving all old journals, extra snaps and some large pics to a children's home. The kids get quite a thrill from them. We enjoy it too, as we know they can't afford to join any fan clubs.

In our journals, we try to maintain the policy that the contents of "June's Journal" will be strictly about June and our club. It is our opinion that too many journals are concerned with news that can be found in any magazine or newspaper. After all, fans join a club to hear about their favorite star, rather than the latest plays on Broadway or book and record reviews.

June has helped in many ways, one of them was allowing my club to be the one and only official club. Although now there will be another Allyson club, of which I will be co-president with Bob Tinsley, manager of an Inglewood theater. The club will be for fans in Los Angeles and vicinity only. Instead of issuing journals bi-monthly, we will have meetings at which June's old pictures will be shown. We also plan to have various stars, including June, attend.

I am one of the few lucky club presidents who are fortunate enough to know the star personally. It is something that I will always remember and be proud of.

June has cooperated to the fullest extent in every way possible and I believe it is because she is such a fine person that so many people have pledged their loyalty to her and made the June Allyson Fan Club what it is today.

THE END

DEANNA'S BREAK-UP

(Continued from page 25)

Durbin pictures. He was forty at the time, and Deanna was twenty.

According to many hands at Universal who knew them when, theirs was almost a father-daughter relationship, rather than a lovers' *entente*. Jackson supervised Deanna's scripts, her clothes, her choice of roles, her development from a comedienne into a dramatic actress. While he was doing this, romance must have been blooming, either consciously or subconsciously.

Anyway, when Deanna was free, Jackson proposed and was accepted. The couple eloped to Las Vegas on June 13, 1945, and were married at 4 P.M. in the chapel of the Last Frontier Hotel.

In a few months, Deanna was with child. The movie colony was agog with excitement. "This is the best thing that could happen to her. It will really secure the marriage. A child is just what they need." These were just a few of the comments which greeted the announcement. When little Jessica Louise was born, mother Deanna and father Felix were ecstatically happy. As Jessica grew, however, many changes entered into the lives of the Jacksons.

Felix left Universal and went over to 20th Century-Fox. Deanna acted in a few pictures which didn't make any money. Felix left Fox. The British imposed a 75% tax on American pictures, and American film executives decided to send no more pictures abroad. Deanna, who has a gigantic European following, was more hurt by this decision than practically any other star.

With her husband no longer controlling the reins of her pictures, Deanna and Jackson began to grow apart. Late in 1947, there were rumors of a deep cleavage in the household. This was quickly denied. The rumor persisted. The Jacksons weren't seen together so frequently. Their favorite booth in Chasen's Restaurant was occupied by others. San Francisco where they used to visit to enjoy the Bohemian life claimed not to have seen them for months.

On her home lot, many of the grips and electricians mumbled that Deanna was more tense and on edge than usual. Everyone was sure something was up.

Early in January of this year, Deanna's lawyer issued a statement to the press. "Felix Jackson and Deanna Durbin have separated."

The announcement came as no shock. It was expected, particularly by the old-timers. "I knew it couldn't last," one of them mumbled last week. "He's just too old for her."

THE END

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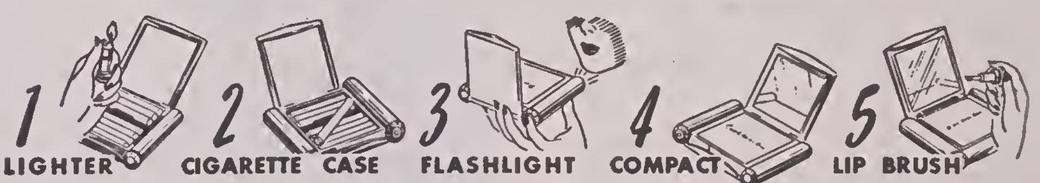

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WHO IS LINDA CHRISTIAN?

(Continued from page 49)

a smattering of Arabic, most of them well.

Few people know her true background. Her mother, Mrs. Gerald Welter, a resident of Mexico City, is one. Her father, an employee of the Far East Oil Company in China, is another. The third is an old family friend, the Countess Van Horne. The Countess has been in the United States for nine years now. She is well-acquainted with Los Angeles society; and she knows exactly what men an aspiring young girl should meet.

According to rumor, the Countess is responsible for the great social strides made by Miss Christian, but more of this later.

First, here's what Linda Christian looks like: Her hair is red with soft copperish high lights. She is 5 feet, 5½ inches tall; she weighs 118 pounds, she is 23 years old; she has hard green eyes. Without makeup, she looks pale, sharp, somewhat drawn. People who've seen her in the morning around the Hotel Bel Air where she used to live, insist that she's an entirely different girl than the impeccably gowned Linda at cocktail time.

She's small-boned but well-developed, particularly in the curvesome portions of the anatomy; she's slightly bow-legged but her calves are shapely; from time to time, she wears corn plasters on her toes.

Compared to such Bel Air pool beauties as Iris Bynum and Pamela Rank who has since departed for Europe, Linda comes out a poor third.

Her appeal to men, it has been said, is largely intellectual, spiced with just the proper amount of the physical. A globe-trotter, Linda is at home immediately in any city of the world. She can talk brilliantly about practically any subject; and her knowledge while in many cases, superficial, is nevertheless sufficiently catholic to intrigue actors, politicians, industrial magnates, and the like.

A few months ago, for example, at the Hotel Bel Air bar, Miss Christian was introduced to an Egyptian theatre magnate. At once, she took up the conversation in Arabic. The magnate was swept off his feet. He was overcome by Linda's charm, her know-how. He wanted to follow her on a trip to Mexico City.

At the time, however, Linda was going with Ty Power. And let's face it, why trade Ty for an Egyptian theatre magnate? Ty has everything: Looks, wealth, fame, position, youth, and future.

How did Linda meet Ty in the first place? Like most of Linda's actions, this one, too, is colored with mystery. The most reliable tale has it that Linda was introduced to Ty on the set of "Homecoming" by no less a star than Lana Turner. At that time, it was commonly supposed that Lana would marry Ty when he was free. In any event, they were going together and they were built up by the press as one of the torrid duos of the period.

No one even hinted that Linda had the slightest chance with Ty. All his attention seemed to be concentrated on Miss Turner. Somewhere down the line, however, the story continues, Power's concentration on Miss Turner must have faltered or been transferred to Miss Christian. Because no sooner had Linda finished her assignments when she decided to go traveling abroad.

Now it so happens that when Linda arrived in Rome, she arrived there a few days before Ty flew in on his round-the-world flight.

When recently, it was suggested to the Countess Van Horne that Miss Christian had planned her itinerary so that she would run into Power in Europe, the Countess was quick to say, "That's ridiculous. Linda just happened to be in Rome the same time Mr. Power was there. They are both good friends, and naturally, they went around together."

Undoubtedly, Linda's meeting up with Ty Power in Rome was a pure coincidence. But back in this country, when the gossips heard about it, they insisted long before anyone knew, or rather they predicted that as regards Power, Lana Turner was all through. They implied that Miss Christian had out-maneuvered Miss Turner.

It is absolutely incredible to believe that women's minds work in such devious

For some time, everyone thought the combination of Linda Christian and Turhan Bey would be permanent. They were together often at the Stork Club while in New York.

ways; it is incredible to believe that women go to such lengths to ensnare men. In all probability, there isn't a shred of truth to the story. But that's the tale which is currently making the rounds in Hollywood. And supposedly, accept it or not, as you like, that is how Tyrone Power fell into the waiting arms of Linda Christian.

In ancient Rome, she kindled the sparks which later were to burst into passionate flame.

They burst most passionately, accordingt to news reports, in January of this year when Ty and Linda went to Mexico City. According to one news commentator, Ty was furious with Linda "for seeing so much of a Mr. Big in the capital." According to another columnist, "Ty and Linda Christian will tie the knot just as quickly as possible." According to a third, Ty got into several fights in Mexico City defending Miss Christian from several masculine offensives.

Mexico is Miss Christian's native country. She was born in Tampico—a wretched oil town on the Gulf—and she knows it as well as she knows the lines on her palm.

In having Ty in Mexico, she had him in her own backyard. His ring sparkled brilliantly on her finger, and in her mind sparkled thoughts of what it would be like to be Mrs. Tyrone Power.

Linda doesn't particularly care for a screen career. She wants to be a wife and mother. Ty wants to raise a family of his own; and it's entirely possible that these two together will make a new and wonderful life.

To date, Linda's has been hectic. She was born in Tampico, Mexico, on November 13, 1924. Her father is Dutch; her mother is Mexican. Her real name is Blanca Rosa Welter. She picked Linda Christian as a screen name out of thin air. She was educated in Mexican grade schools to begin with; but her father was transferred to South Africa, and she followed him there.

Since her father worked for an oil company, he was frequently transferred from station to station. He worked in Italy, Palestine, Switzerland, and Holland; and in all these countries, Linda gleaned a smattering of education. At one point, she says, she wanted to become a doctor; and there is record of her having worked for a well-known plastic surgeon in Mexico.

She arrived in Hollywood three years ago. She didn't have much money at the time and lived at the Commodore Apartments on Franklin Avenue and Hollywood Boulevard.

She started modeling at various fashion shows. At one of these, she was spotted by an M-G-M talent scout. He arranged for a screen test. It turned out well, and Linda was signed to a contract.

She then moved to Angel's Castle on Sunset Boulevard and her budding movie career made it possible for her to move to the ultra-swanky Bel Air Hotel.

She continued living at the Bel Air Hotel where she was frequently seen in the company of her mother, Countess Van Horne, and from time to time, several industrialists. The help at the hotel considered her a fine girl. She was democratic, easy to get on with.

When Linda first arrived in Hollywood, her wardrobe was scanty and limited to essentials. Within two years it burgeoned into an assorted collection of furs, gowns, and dazzling jewelry. This, of course, was due to Linda's industry.

People who know Linda best say that she's always been an industrious girl, smart, clever, shrewd, ambitious; and they suspect that if she married Tyrone Power, she will make him the best wife an actor ever had.

THE END

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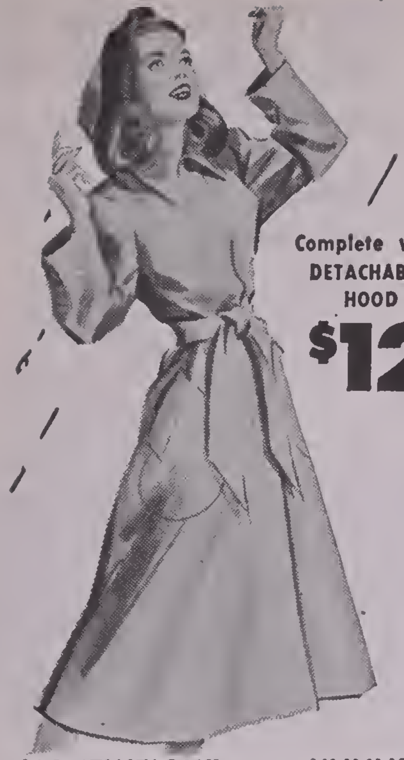

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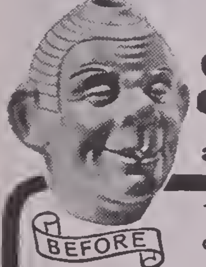

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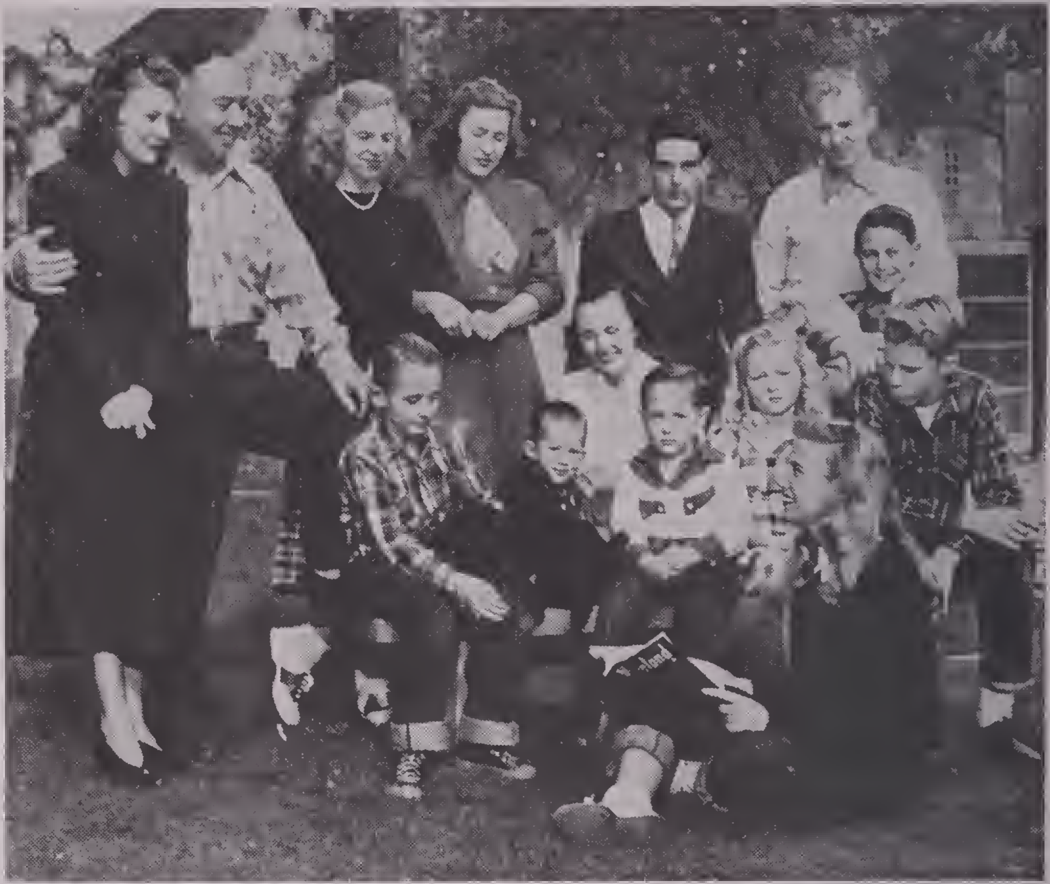

The Herzog family congregates to congratulate Joyce. Dad is standing at left with arm around Joyce's sister. Mrs. Herzog is seated on bench between Joyce's brothers.

Joyce really loves sports. Her friend, Sally Foote, looks on as Joyce waxes her skis.

Joyce goes to the La Salle Market in Oakland every afternoon to do the marketing.

She is naturally domestic, has taken over household duties because she enjoys them.

Mrs. Florence Stephenson, Joyce's teacher, congratulates her when she hears the news.

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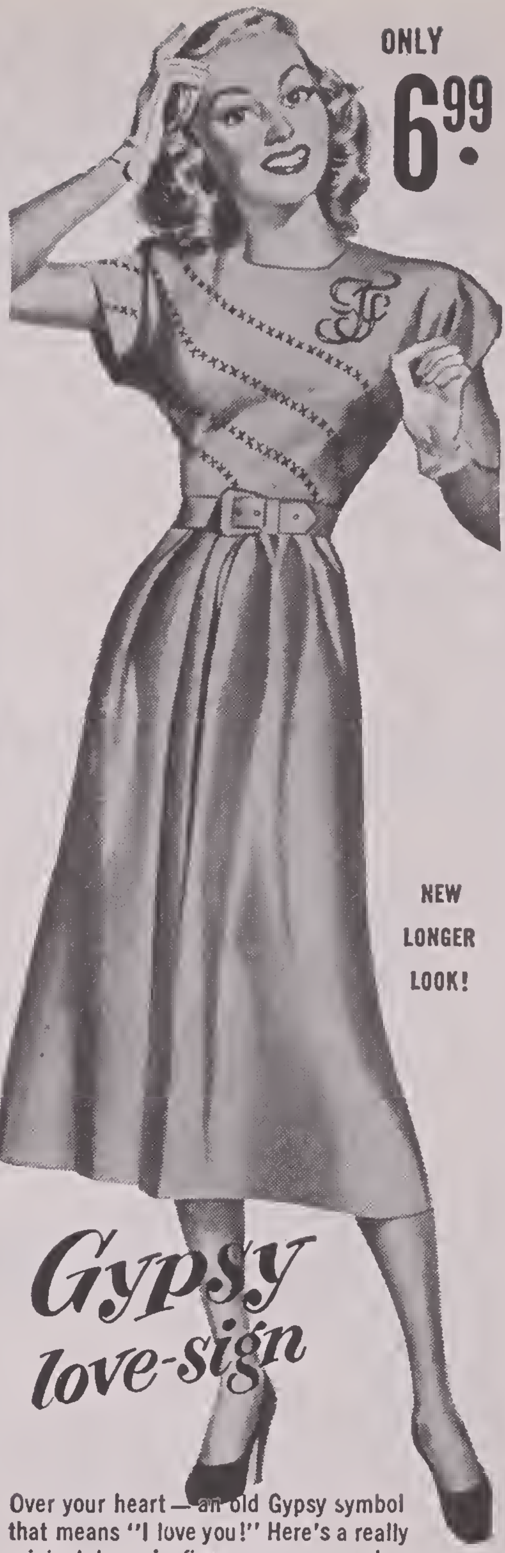

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JUST AN AVERAGE GUY

(Continued from page 35)

This, considering the nature of his screen roles, is paradoxical. He has played very few heroes; he has played more heels than you'll find tramping the pavements of an average city block. He also has played bumptious fall guys and brash, loud-mouthed jerks.

He has played them all convincingly, but he still hasn't fooled the fans. They've got his number, and it's a number they like.

"I see that guy in a picture," confided a male fan, "and he seems pretty much like me. Not handsome, but not bad-looking either. Sometimes he plays the blow-hard, but I know it's just an act. I hear him talk, and he talks my language. He's strictly okay."

And a woman echoes: "Carson's not a Swoon Boy, but he looks solid and substantial—and that's better. He looks like the kind of man most of us marry and are glad we did."

Such comments are gratifying, naturally, to huge Jack Carson.

"I've been fortunate," he says, "in that people haven't confused me with the characters I play. That's easy to do. I know when I was a kid I used to hiss the villain, and even now I sometimes find myself thinking of Humphrey Bogart as a really tough hombre.

"I've been lucky, too, in having just enough non-heelish parts to take the curse off the more obnoxious samples of my charm. The radio show helps, for instance. The character there is just an average guy named Carson. He has worries; he's harassed; and he has a million things on his mind—just like citizens everywhere."

In physique, of course, Jack Carson is anything but the average citizen. He towers six feet two inches, and his massive shoulders are as broad as the Great Wall of China. He's down to 190 pounds now, but like the usual big man he has to watch his weight. Brown-haired and blue-eyed, he's good-looking without resembling either a collar-ad or a movie star.

"I got my first picture call," he likes to tell you, "as a result of a performance in a Little Theater play—all my scenes took place in a dark prison cell!"

In view of some of his brash and back-slapping screen characters, Carson in person is always a surprise. He is a reasonably quiet character, soft-spoken, good-naturad, and minus all traits of the blow-hard or the show-off. He can tell a joke without knocking himself out laughing at his own wit, and he can hear you tell one without instantly trying to top it. This restraint, in a professional funny man, is remarkable. But Carson is only a part-time funny man. More and more, he's the actor—and comedy is only one part of acting.

Unlike the average actor, Carson has been difficult for Hollywood to peg, type or label. About ten years ago, after he had risen from extra and bit parts to attract attention at RKO, a producer said, "We'll put this boy under contract. He's got something."

This was undeniable. Exactly what the boy had, however, was something else again. RKO used him, mostly in "heavy" roles, in many of its "B" pictures. Finally, after a year and a half, the studio let him ago.

He has been at Warner Bros. ever since he plagued Jimmy Cagney through "Strawberry Blonde," and he has steadily risen in stature. He has built his following mostly in comedy roles, but occasionally also in a dramatic assignment like "The Hard Way."

Returns on his teaming with his best friend, Dennis Morgan (in "Two Guys from Milwaukee" and "The Time, the Place, and the Girl"), have been tremendous. The pair are co-starring again in "Two Guys from Texas," and it looks like a combination to be continued indefinitely.

Carson still isn't pegged! Not long ago a Warner boss called him in. "You're going great, Jack," he said. "Now what'll we do with you? Where do you want to go from here?"

Jack grinned. "I want to go in all directions," he said. "About three pictures a year. Maybe one wild comedy, one drama or high comedy, one musical."

And that, currently, is how his program lines up. His next role will be dramatic. Carson sings—"but not every week," he explains. "I know I'm not as good as the other guys." In some of his films, notably "The Hard Way," he has won the heroine, but he has no illusions about his film romancing. "A guy who looks like me," he says, affably, "just ain't the romantic lead."

He still gets embarrassed doing love scenes. This is a reaction of an average Joe, not of an actor. He just can't imagine himself in the shoes of Charles Boyer, Ronald Colman, Gable, or any of the smoother woo-pitchers.

Faced with playtime, Carson reacts with the healthy abandon of a cooped-up fourth-grader who learns that teacher has gone on strike.

He's a good hand on a party, jovial and exuberant. He'll go to a night club if there's a good show or a good string band. "I like schmalz when it comes to music," he says. "Give it to me sweet."

He is just as open to fun on a golf course, tennis court, or in a pool. In golf he has a ten-handicap, and often plays with his pal, Morgan, or with his dad, E. L. Carson. Jack (whose middle name is Elmer) has fun at whatever game or sport he's engaged in.

Not long ago, for a week-end vacation, he went to Phoenix for the Arizona State open golf tournament. There he met some old cronies, and a fine time was being had by all when suddenly Carson took his leave. "Got a business appointment in Los Angeles," he explained.

He came home—to keep an "appointment" with several thousand Cub and Boy Scouts in the Shrine Auditorium—and then flew back to the tournament. He is interested in kids, and is working on a Carson-sponsored scheme to introduce dramatic clubs into boys' organizations around Los Angeles.

When he's working, it's another story. He has unusual concentration and a terrific sense of responsibility.

Born in Carmen, Manitoba, Canada, growing up in Wisconsin, Jack was the first in his family to be dazzled by a footlight. He's not sure exactly how it happened, but sometimes traces it to the fact that he was an uncommonly huge youngster.

"I was self-conscious about my size, and acting in school plays was a kind of release," he recalls.

He mixed school acting with football, swimming and other sports. At Carleton College, he played in a Greek drama wearing a toga. For a young giant to appear before classmates in such a costume was in itself a real test of fortitude. He passed it.

After college Jack followed his dad into the insurance business, but couldn't work up a fever over it. Dennis Morgan at the time was reading commercials and news over a Milwaukee radio station. Also working there, daytimes, was Bob DeHaven. Nights, DeHaven teamed in a local theater with Dave Willock, another youth who liked acting. When DeHaven decided that radio had a better future than vaudeville, he suggested that Willock use Carson in the act.

Carson and Willock (who now plays Tugwell on Jack's air show) cracked jokes and hoofed, and did fairly well until vaudeville collapsed. Carson wound up at Kansas City. A friend urged him to go to Hollywood.

Carson arrived in Hollywood with no contract, but with hopes. With his savings he enrolled at Ben Bard's theater school, where another pupil was Alan Ladd. From Bard's, and from his performance played in the dark prison cell, he was called for a bit in "You Only Live Once."

The bits grew, and his price rose. "It wasn't too much of a struggle," says Jack. "I made about $11,000 that first year."

But he was far from being an actor. The other evening Dennis Morgan, running some old films at home, chanced to show "Stand-In," a 1937 movie in which Jack played a film press-agent. He played it with all the gestures he then thought belonged to acting.

"Don't anybody tell Jack we saw that," warned Dennis. "He'd never forgive me!"

Probably Jack hasn't forgiven himself for that performance. He says he practically wept when he first saw the preview. At any rate, he still works on acting.

"A lot of fellows could do as well as Jack," a Carson admirer observes, "if they'd work as hard as he does. He studies people, and studies his characters. When he's assigned a part he gets in there and really punches until he's given it the best he can."

Like many a chap, Jack has had domestic difficulties, and is as reticent about discussing them as the next fellow. His five-year marriage to pretty Kay St. Germaine, former radio singer, hit a bump last year. Kay took the two children, Jack Jr. and Germaine, and left their Van Nuys home for a place of her own in North Hollywood. Her suit for divorce was denied, however, for "insufficient grounds," and at this writing their friends still hope for a reconciliation.

"That's in the laps of the gods," is Jack's only comment. He and Mrs. Carson often dine and dance together, and Jack sees the children frequently.

He lives on in the Van Nuys home, a two-story white Early American structure shared now by Tommy Wells and his wife. Wells is an ex-G. I. who took a 25,000-mile tour of Pacific war fronts with Carson.

There's a Japanese couple, the man an ex-G.I., who see that Jack and company are fed with his favorite meat-and-potatoes meals. Coming from Milwaukee, Carson likes his beer. Nevertheless, he is careful about his waistline. Sometimes, when the girth threatens expansion, he turns on the heat in an upstairs playroom, closes the doors, and engages Tommy Wells in a hot pingpong session. It's a sure poundage-remover if you can take it.

A light sleeper, Jack frequently whiles away long night hours with his short-wave radio receiver, listening in to the "hams" who chatter constantly on the air lanes.

"But it gets on my nerves that I can't talk back," he says. "So I'm getting a ham license and a sender."

Carson dresses conservatively, and neither of his two cars—a Mercury station wagon and a gray Buick convertible—is flashy. He has a pet extravagance—neckties. He dotes on them, in all colors, and all patterns.

Sometimes he appears at his radio rehearsal minus a tie. This, his friends take oath, is merely to give him an excuse to buy another bit of neckwear for his collection.

"After all," he'll say, "a man can't go to dinner without a tie, can he?"

At this his friends snicker indulgently. After all, any man—especially a man with the common touch—is entitled to his foibles and his fancies. Entitled, too, to try to convince himself they aren't foibles at all.

THE END

Eve Arden and Jack Carson star weekly on the NBC program "Sealtest Village Store." Eve revelled in the attentions showered on her when Jimmy Stewart guested recently.

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I WAS THERE

(Continued from page 33)

stores in Los Angeles today and as it happened, they had just received six tweed suits from England. So I'm all set on that, too.

November 7: Craig and I left today on the train for New York. We're both in a state of hysterics. I had intended to relax on the train, but all I can think of is: "We'll be in New York Monday." Craig has never seen the Big City, so he's in as much of a dither as I am.

November 10: Arrived in New York this morning. The first thing I did was to buy some long woolen underwear, galoshes, and rubbers. I feel like I've been shopping for an Eskimo. Tonight we saw "Annie Get Your Gun," Craig's first look at a Broadway show and he's having a great time.

November 11: I decided to take part of the day to show Craig New York. I'm the big little girl who knew all about New York. After all, I'd once spent ten days there! Glad the taxi driver knew where he was going. I didn't. Craig is really worn to a frazzle.

November 12: Boarded the Queen Mary at two this afternoon. We sailed at six. We're getting excited all over again. London! It doesn't seem possible.

November 13: The ship is rolling a lot. There are plenty of big waves. Feel fine, though.

November 14: A lot of people are sick on board. We've heard that the Commodore has been standing at the bridge constantly. Seems that this is the roughest November crossing in years. Neither Craig nor I is seasick. We do know that the water is rough because we're on A deck and we can see the waves washing against the portholes.

November 15: They've been posting the program of the day each morning. "Swimming in the pool on R deck—7:30 A.M." The funny part about this is that there hasn't been water in the pool once. With the rough weather, I'm afraid it would wash right into the restaurant.

November 16: All of the stars going to the Command Performance are on board—Loretta Young, Robert Montgomery, Bob Hope. Sir Alexander Maxwell gave us all a cocktail party today. A man opened the door for me and I thanked him. I didn't realize until later that the man was Noel Coward—someone I'd always wanted to meet!

November 17: Another cocktail party today. Noel Coward was there but I didn't get a chance to meet him until this evening. I think he is one of the most charming men I've ever known.

November 18: Arrived in London tonight at seven. We were one day late. A big party had been scheduled for us by members of the British film industry at which would be most of the top British stars. When they knew we would be late, it was moved up to six. I was in my room at the hotel around seven when Norman Siegel, who handled the whole trip, called me and said that the other stars were late and that the British actors and actresses had been waiting for over an hour and would I please come right down.

I couldn't go down in my heavy tweed suit. All my baggage hadn't arrived, so I sent Craig downstairs to get my one suitcase that had come. Shortly after, I came tearing downstairs and there I saw a huge room filled with people waiting for us from Hollywood. A man asked for my name. I quickly tossed off, "Alexis Smith," and made a move to go in. He stopped me and then very importantly announced, "Alexis Smith!" I saw about 500 heads turn in my direction. I felt like running and hiding, but I managed the entrance. The British stars were absolutely charming to us all.

November 19: We went to a luncheon today to discuss the Command Performance. Before lunch my phone rang and a very proper English voice said, "I just called, Miss Smith, to welcome you to London. I do hope you have a pleasant time while you are here." I expected the person to say, "This is Lord or Lady So and So" but the voice continued: "I wondered when you might be coming down. I'd like terribly to have your autograph!"

Several times I've rung a party and the line has been busy. It sends me when the operator says: "They're engaged." Somehow I always think of those beauty ads.

Saw Sid Field tonight in "Piccadilly Hayride." He's a superb comedian! Tomorrow's the big night—the wedding. We are in luck! A Mr. and Mrs. Provost have invited the Hollywood group to view the procession from the terrace of Crockford Club on the Mall. We should be able to see everything.

November 20: Even Hollywood has never reproduced anything as thrilling and as exciting as the procession I saw today. Excitement rippled over the entire crowd. This wedding has been a great thing for England. The feeling the people have for the Royal Family is inspiring. They needed this grand display.

November 21: I feet I ought to say something about the food situation here. There's nothing energy-building about the food—no beef, lamb, or pork, for instance. We are deeply impressed with the way the British people are taking the difficult food situation and we are gracefully trying to emulate them.

November 21: Went to a party given by Ambassador Douglas. Then back to my room in the hotel where I dropped dead!

November 22: Went to the Tower of London today. The Crown Jewels had just returned a short time before. They are fabulous, beyond description, almost unreal. Tonight we saw the play, "Edward My Son" with Robert Morley and Peggy Ashcroft who gave the greatest performance I've ever seen. She made me feel like going back to dramatic school. If I can ever give a performance one-tenth as good, I shall be happy.

November 23 and 24: Combining two days in one. Too busy last night to do any diary-ing. Been rehearsing for the Command Performance. We've worked on the order of our appearance on the stage, doing the presentation rehearsal which will take place after the Command Performance. Also did a broadcast for BBC today. Tonight we saw Noel Coward's play, "Peace in our Time," which is a most powerful drama.

November 25: This is the day: The Command Performance! Since our arrival in England, we were so struck by the devotion of the people to their King and Queen that the very thought of meeting them paralyzed us.

All during the showing of "The Bishop's Wife," the picture selected for the Command Performance, and during our presentation on the stage, we were conscious of the Royal presence. Afterwards, we all lined up as Their Majesties went down the line, saying something to each of us.

I was grateful to Milo Anderson for designing me a full skirt with a lot of petticoats. At least, the King and Queen couldn't see my knees shaking! The Queen asked me what I'd seen and where I'd gone while in England. Both she and the King were so very charming, so pleasant, so—well, democratic. I think they even overlooked my curtsy—which was a dilly.

Afterwards, we all went to a huge party at the Savoy.

Finally to bed, exhausted!

November 26: This was perhaps the most wonderful day of all. Craig and I got up early and drove to Warwick Castle. The countess of Warwick is Bob Douglas' sister-in-law, hence our invitation. The two and a half hour ride took us through the beautiful English countryside. Then we came to the castle itself. I'd seen others in England but Warwick was just what I'd imagined castles would be—a fairy tale picture come to life. As we crossed the Avon River over an old arched bridge, I felt that we should have been on horses, and ridden into the castle in a blaze of medieval glory.

November 27: Went to Brighton. Made a personal appearance there.

November 28: Went to Cardiff, Wales, and had the surprise of my life. When we got off the train, there were mobs of people at the station. We got into a car and were about to leave when I noticed a little old man knocking at the window very intently. I've always made it a practice never to open the window in a car because often kids put their hands in holding autograph pads. The car starts up, and they're hurt. There was something so urgent in the old man's eyes, however, so pleading that I did open it.

He blurted out, "I'm your Uncle David!" For a moment, it didn't register and then I realized he was my grandmother's brother. I had often heard about him. She hadn't seen him for sixty years. He was so excited he couldn't talk—just kept kissing me and shaking hands with Craig.

I had a very tight schedule that day, so we only had a chance to see Uncle David when we got back to our hotel.

We did take him to the theatre that night when I made a personal appearance there and we took him to a big dinner given in our honor at the hotel.

November 29: We had packed before going to Cardiff since I knew we'd be sailing soon. Made more personal appearances today. We were supposed to fly to Paris today, but decided to go next day because of the fog.

November 30: Had to unpack a little but even that little turned everything into a mess. A friend asked Craig and me if we'd like to fly to Zurich today. We were delighted to but there were no planes. Still foggy.

December 1: Our friend then asked if we'd like to fly to Amsterdam. We said we'd love it and got packed again but there was no change in the weather; perhaps we could make it to Scotland. We hung around our room waiting. Finally, we learned we couldn't make it to Scotland either. Just been packing and unpacking these last few days.

December 2 and 3: We've given up any ideas of flying anywhere, so have spent the last two days visiting Westminster Abbey which we found very interesting and also buying things at antique shops and art galleries. Also saw the magnificent St. Paul's.

December 4: On the Queen Mary heading home. England is already a wonderful memory. I am even able to look upon England's perpetually dark days with sentiment. It was always dark around 3:30 there. The ship, by the way, is pitching crazily. Another rough voyage ahead.

Guess I'll have to give the woolies I bought to the Eskimos after all. Haven't used them at all.

December 6: This was cocktail party day. Three of them. First, one in the captain's cabin, then to one for the navigating officers, and finally to a party given by the ship's doctor.

December 7: Gracie Fields, a great artist, gave a concert on the ship. She gave a sensational program.

December 10: After more pitching and rough seas, we landed in New York. Craig and I are anxious to get home now.

December 19: After nine days of working hard, doing interviews and taking care of other matters at Warners' request, I'm on the way home. Craig and I did some Christmas shopping in New York and saw a show every night before we left.

December 21: Home in time for Christmas. What could be more wonderful! A great trip is behind us, a thrilling experience—rather, a teasing experience, for we saw just enough to make us want to go back and see a lot more.

Now for a nice long rest?

THE END

Just after Alexis Smith and Bob Hope arrived in England, they were whisked off to party given by British stars to honor guests in London for the "Command Performance."

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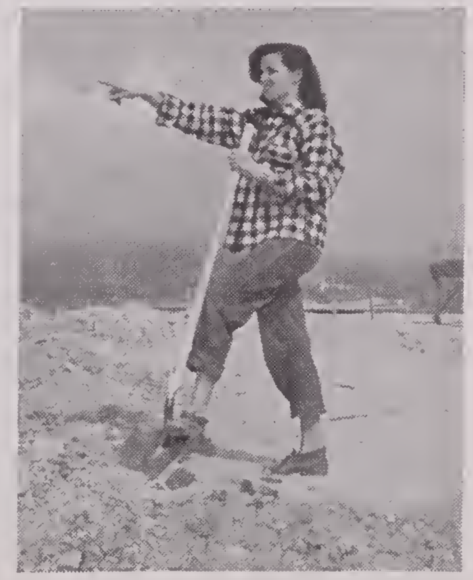

Sure, digging a terrace is hard work; but that view will be worth it!

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The House That Jane Built

CONTINUED

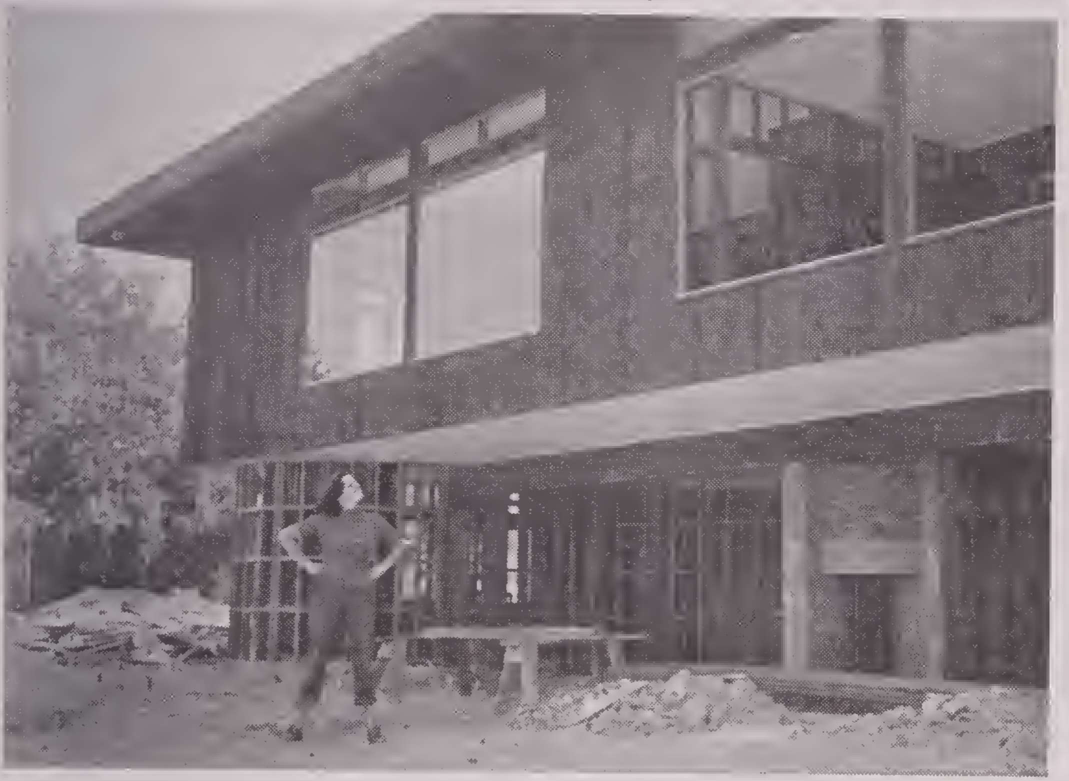
Never was a carpenter as pretty as this. Jane's in a rush to get the house done.

Jane's idea here is to watch the workmen install the huge picture-view window in the living-room. Instead, the workmen end up watching Jane. Can you blame them?

Might as well get this ivy planted. It's going to look nice in front of the house.

More time for swinging when the job's done—but Jane takes a quick ride now.

The chickens originally were a practical investment. By this time, they're pets.



Not bad—the house, that is. It's low-slung, modern in every detail. Note each room in front of house has huge picture-type windows. Perfect for California sun.

All work and no play makes Jane decide to take it easy for a while. Of course this isn't going to help the workmen complete the house in a hurry; but, oh well!

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LADY LAKE

(Continued from page 37)

he hugged her again: "Ronnie, I am proud of you!"

Veronica Lake has soloed several times since that great day, and her enthusiasm for flying now matches that of her Bandi (or "Bondy," as she pronounces this nickname). It was not always thus.

"Bandi," she explains, "took up flying a year or so ago, and talked about it so much, and flew so much, I had to take lessons too—in self-defense!"

Whether in self-defense, or in mere wifely devotion and duty, Veronica Lake in her marriage has discovered the world of the air and other new worlds of interest and activity, all contributing to the new, different, and temperamentally improved Ronnie of today.

On screen, she is still the sultry little siren with the most famous hair in pictures. Off screen, the siren and her sultriness are stored away as completely as her last film wardrobe. The famous hair is likely to be wrapped up in a gay bandanna, or at least firmly pinned back, away from both clear blue eyes. There is no peek-a-boo, either in her coiffure or in her personality.

She talks about children, and sewing and cooking, and keeping house. She also talks about cattle-raising, and the breeding of prize dogs, and deer-stalking, and fly-casting for trout, and skiing, and campfire-building, and "packing in" to mountain campsites, and hunting on crisp frosty mornings. . . .

"It's Bandi and the ranch," she avers, "but mostly Bandi. My husband, more than anything else, made me the outdoors fiend I am today."

This is the Ronnie, remember, who used to take her nightclubs as often as she'd leave them alone. This is the Ronnie, tiniest glamour girl in pictures, who used to be so changeable and erratic that she sometimes riled Paramount, puzzled her friends, and alienated the press. This is the new Ronnie you've heard about.

"I'm happy now," she says of all that, "and that makes the difference."

Andre de Toth came into Veronica's life before the ranch, and apparently can take a husbandly bow for this avowed happiness. Theirs is a most successful marriage that almost didn't happen.

De Toth, now 34, dark, handsome, athletic, comes from an old Hungarian family. He grew up doting on horses, hunting, and outdoor action. He found plenty of action when, as a newsreel photographer, he was assigned to cover the German invasion of Poland. Immediately after this, in view of his political persuasions, he found it advisable to skip Europe for Hollywood. Soon a picture he made ("None Shall Escape") attracted attention and Ben Bogeaus assigned him to direct "Dark Waters."

Here it was that fate, in the person of Agent Victor Orsatti, joined the paths of Bandi and Ronnie. Orsatti, agent to both, wanted Andre to cast Veronica in the new picture. Ronnie was not particularly interested in a new director, and Andre for his part was skeptical.

But Orsatti arranged a meeting. Andre came, but Ronnie—typically Ronnie then—failed to show. She had a good excuse. She was working. A second time it happened, no Ronnie. The third time there was Ronnie—but no de Toth. Having been stood up twice, he figured it was his turn.

"But luckily," says Ronnie now, "he changed his mind, and after keeping me waiting as I deserved, he arrived."

And it was love. Ronnie did not make the picture (she was too busy at Paramount) but a few months later, in December 1944, she played another de Toth role—at the altar. It's still her favorite part.

Ronnie had grown up at Lake Placid, citadel of winter sports, and at Miami Beach, a good ocean swimming-hole. She could ice-skate and she could swim, but her athletic propensities ended far short of consecration to the strenuous life.

"But that," she says, "was before Bandi."

In no time Ronnie and Bandi were on skis up at Mammoth Lake, and Ronnie was having to remember how a little girl at Lake Placid had managed to stay upright on the tricky skid-sticks.

"Bandi says he'll take me skiing in the mountains of Austria and Switzerland next year," she confides. "Before I try that, though, I'm going to Sun Valley and practice for four weeks!"

One day she found herself outdoors with a rifle in her hand. Bandi was beside her, all enthusiasm and fond stickler for technique.

"You hold it just so," he was saying, "and when you fire—so—it will not knock you down."

It almost knocked her down, but she persisted. And Bandi beamed. Today Ronnie is a good shot. Elaine, her daughter by her first marriage, now six, already has been taught respect for guns and has a small .22 of her own. Bandi and Ronnie's son, Michael Anthony, who is almost two now, will have a rifle waiting for him when they think he's old enough.

Bandi beamed even more when, on their first camping expedition in the mountains, the seemingly frail Ronnie proved as adaptable to roughing it as a confirmed Girl Scout. They slept on the ground in sleeping bags, they cooked over open fires, they hiked the mountain trails. He still likes to tell of the time he went forth, like a bold hunter, to stalk a buck. He returned empty-handed to the surprise of his life. Ronnie, by her campfire tending coffee, had heard a noise in the forest, followed it, and downed a magnificent hunk of venison.

The ranch—some 24 acres in San Fernando Valley's Granada Hills, 25 miles from Hollywood—is their third home since their marriage. There was the first little honeymoon house on the hill, abandoned reluctantly (a concession to a growing family) for another place in Beverly Hills. Then one day they sold this home, too, and there was the now familiar frantic search for a roof before the moving deadline. The ranch—and they found it just in time—was the answer.

Ronnie found it. "It's a house that was never finished, and it can be beautiful, and it has a roof—or part of a roof," she told Bandi.

"We'll take it," he said. "Half a roof is better than none!"

They took it, that very day. The family—Ronnie, Bandi, Elaine and Michael—moved in. At first they had all the "roughing it" they wanted, right at home. The partially completed Mexican adobe ranch-house, its construction halted by war scarcities, literally had only "part of a roof." They camped out—indoors.

One night Ronnie awakened with a start. A tiny rivulet was coursing down her cheek. "Have I been crying in a

Helping around the house—and especially in the kitchen is Ronnie's favorite relaxation.

When a supper party is on the schedule, Ronnie makes her special "hot weather" salad.

Ronnie says Francie, their Doberman-Pinscher, is a real ham actor. Author Robbin Coons agrees when Francie "poses" for a photograph.

dream?" she wondered drowsily—then sat up quickly, wide-awake.

"Bandi!" she called.

"Uh-huh," sleepily, from the darkness.

"Bandi! We're being flooded!"

"Huh . . . Well, I'll be—!"

The floor was a miniature lake, swelling as the heavy California rain beat down on—and through—the loose tiles of the roof.

Today, although work has progressed slowly, the ranch is more nearly the dream home they envisioned. Veronica calls it "a most happy combination" and it is—the charm of adobe, plus a modern lightness, brightness of color, and airiness. Between pictures Ronnie has been busy "getting settled," a term covering all such housewifely activities as making curtains and new lampshades, "trying the furniture" in different places, arranging and rearranging their collection of old steins and antique copper pieces and Bandi's treasured guns.

One day not long ago Ronnie drove into town to pick up Francie, a beautiful Doberman-Pinscher pup who will join Red, their prize-winning two-year-old D-P who is an American champion. The de Toths are planning to "show" Francie too, and Francie will like that. This is certain, judging by the way she posed for her first photograph.

"Already she's a ham," laughed Ronnie, who was wearing Bandi's Valentine present on her striped sweater—a gold-and-ruby pin representing a heart-shaped coach bearing a girl and boy as "passengers."

The ranch has animals aplenty to keep Ronnie and Bandi hopping and to delight the youngsters. There are about 40 head of cattle and several riding horses. Bandi and Ronnie both ride, Elaine is learning, and Michael doubtless will be in a saddle as soon as his legs can reach a stirrup. There are two birds, a cockateel named Candy who, Ronnie insists, has a sense of humor, and a parrot named Professor, "so homely he's cute." And there are four cats, Spook and Smoky ("just cats") and Doc and Karen, two strays found wandering around Enterprise Studios where Bandi directed "Ramrod."

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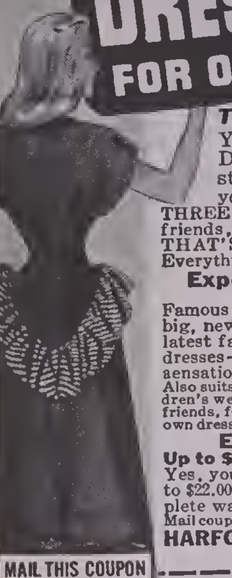

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"Ramrod" was Ronnie's first picture directed by her husband.

"He's a wonderful director," she says. "Maybe I'm prejudiced, but I find most actors agree on that."

It was while flying to the Salt Lake City premiere of "Ramrod" in their new plane that they experienced their first mid-air fire. The flames burst from a short-circuited radio. The story goes that Ronnie smothered the fire with a mink coat, but she knows no woman believes that, and sometimes she doesn't believe it herself. At any rate, they landed safely, and the experience did not jolt their enthusiasm for flying.

Later they visited Denver and Ronnie took a train home from there. "And the engine jumped the track," she points out, "so—" And she shrugs, fatalistically.

"Flying changes your perspective," she adds. "Looking down from the clouds you realize you're such a little part of all those big problems down below."

In perspective viewed from solid ground or from the air, the career of the one-time Constance Ockelman of Brooklyn has been unusual. She never wanted a screen career, never cared about acting, until the day she went to RKO with a young actress friend, Gwen Horn, and was drafted for a bit in "Sorority House." She was known as Constance Keane then, having taken her stepfather's surname. She played bits in several other films, and enrolled at an acting school, before an M-G-M test of her (which didn't interest M-G-M) was shown to Arthur Hornblow at Paramount. Hornblow was looking for a girl for "I Wanted Wings."

He tested her for the part. While the camera was turning, Ronnie's long golden hair fell over her right eye. She brushed it back, and it fell again. She brushed it back. . . .

Not on this trick, but on her performance also, the producer gave her the part and her present name. He ordered the same coiffure, the same "one-eyed bob," when she played the role. So the peek-a-boo hair-do became the Lake trademark, the happy subject of countless radio and column gags, and Ronnie was famous—with practically no acting experience.

She overcame that deficiency nicely, but the odd thing is that the peek-a-boo bob almost immediately went into retirement. Except for her skit in "Star Spangled Rhythm," Ronnie has worn her hair in more conventional styles until her latest film, "Saigon," with Alan Ladd. Here the peek-a-boo makes its comeback.

Offscreen, at the ranch, Ronnie likes to bundle the mass of silky gold in those bandannas, and her favorite garb is blue jeans, open-collar shirts, colorful lumberjacks. Whether riding the tractor or curled up on a divan engrossed in a new mystery yarn, she likes the comfort of these togs, which somehow make her tiny figure seem even smaller. Her slightness—she's five feet two, usually weighs around 100 pounds—used to worry her. Once, by going on a heavily starchy diet for more than a year, she brought her weight up to 114. Active as she has become, however, that couldn't last, and she's now content with her normal allotment of poundage. She likes green vegetables and lean meats, and occasionally goes on "sweet tooth sprees" during which she'll crave all the desserts in the cookbook.

Not long ago Bandi's 71-year-old mother joined the household, bringing many Hungarian recipes, of course. She flew all the way from Hungary. It was her first flight, but she was "sold" on the air, and still enjoys joy-riding in the family plane.

With a Hungarian nurse, a Hungarian housekeeper, and now Bandi's mother, quite a bit of Hungarian is spoken at the ranch.

"And I'm picking up the language," laughs Ronnie, "in self-defense!"

THE END

THE TWO MRS. SKELTONS

(Continued from page 57)

Number two is Georgia Maureen Davis, a former photographers' model, to whom Red was married in March, 1945, while he was still a Private in the Army. Georgia and Red are still violently in love and have a daughter, not yet 12 months old, named Valentina Maris, to prove it.

The amazing aspect of Red's marriage is that Edna, wife number one, still takes care of his money, arranges his contracts, writes his radio program, supervises his scripts, overlooks his investments.

Wife number two, Georgia, takes care of his home, his child, his personal comforts, and doesn't in the least resent the vital role played by her predecessor.

That's a pretty strange setup, you must admit. How would you like to be married to a man whose former wife controlled his career and the purse strings that went with it? The present Mrs. Skelton doesn't mind at all, probably because the former Mrs. Skelton is now Mrs. Borzage, the wife of director, Frank.

She also knows that Edna is more responsible for Red's success than any other person alive.

You see, like most clowns, Red Skelton's home-life was tragic. He was born two months after his father, a clown with the Hagenback and Wallace Circus, died. Red was born on July 18, 1913. He was the fourth son, and he went to work on the streets of Mansfield, Ohio, when he was only seven; hardly a normal childhood.

"The only reason I started so early," he says, "was that my family was hungry." Red became a newsboy and badgered his customers so much that they bought papers from him. He also worked in pool rooms, racking up balls.

When he was ten, mind you, he auditioned for a medicine show. He accidentally fell off the stage and broke two dozen bottles of medicine. The audience howled. From that moment, Red Skelton decided to become a comedian. "I took my older brother's birth certificate," he says, "and went into show business. When I left home, my mother gave me a wig and her blessings."

Fortunately for Red, he was a tall boy —he's six, two now—he looked older than he was, and he managed to catch on with a stock company. By the time he was fourteen, he was an experienced trouper who worked on the "Cotton Blossom," a show boat which sailed the Ohio and Missouri rivers. Whenever he made a few extra dollars, which was rare, he used to send the money home.

He had no youth of his own, and his education stopped at the seventh grade. When he was fifteen, he thought he might like to become a lion-tamer, but he saw Clyde Beatty mauled by several of the big cats one night, and he changed his mind in a hurry. He tagged on to the Burlesque circuit, and one of the houses he played was the Gaiety in Kansas City. This was the theatre in which Edna Stillwell worked as an usher.

When Red first met Edna, he was all of sixteen, and while he liked her, she didn't seem to kindle the necessary spark. She was a nice kid, he felt, but Red didn't go for her until he ran into her some months later at a "walkathon" contest. He was acting as master of ceremonies, and Edna was one of the contestants. Red married her in June, 1931, a month before his eighteenth birthday. She was sixteen at the time, and they had twenty dollars between them.

Edna Skelton was an aggressive, ambitious, intelligent girl; and she was determined that they would get ahead in life. After their marriage, Red and Edna followed the "walkathons" all around the country. Edna worked as a cashier and Red as an entertainer. Edna also insisted that her husband study on the side, so that one day, he might be able to get a high school diploma. Red finally got one when he was twenty-five.

During the depression, the Skeltons had it tough. They tried the vaudeville circuit with Edna writing the scripts, and Red acting as funny man, and most of the time, they pretty nearly starved.

They finally got a break in 1936 at Loew's Montreal where they created the doughnut-dunking act which has been Red's stock in trade ever since. In this act, as you probably know, Red has to eat twelve different doughnuts in twelve different ways. He did this on the stage for three years and gained thirty-five pounds.

When he played Washington, D. C. in 1938, he was so funny that he was invited to entertain at the White House in connection with the late President Roosevelt's infantile paralysis campaign. It so happened that Mickey Rooney was at the same party. Mickey caught Red's act and thought it was the funniest thing he'd ever seen. He wired his employers at MGM to grab Red while the grabbing was good, and as a result the Skeltons came to Hollywood.

They didn't stay long, however. Red was ordered to do his doughnut routine in "Having a Wonderful Time" with Ginger Rogers and Douglas Fairbanks, Jr., and he was billed as Richard "Red" Skelton. When that was over, Red and Edna along with Lupe Velez barnstormed the country with an act which set records in every city. In 1942, Skelton signed with Raleigh Cigarettes for a radio program. Ever since its inception, it has been among the ten most popular shows on the air.

"I owe it all to Edna," Red says. "She brought me up from fifty dollars a week to seventy-five hundred."

Loyalty is one of Skelton's outstanding traits; and that's why, despite the fact that he and Edna were divorced in 1943, Red has insisted that Edna remain as his business manager. And what a job little Edna has done.

Today under the title Skelton, Inc., Red owns three apartment houses, five oil wells, the Inter-American Film Company, and a frozen-food company.

As a person, however, this wealth hasn't gone to his head. He's one of the backers of Pacific Lodge, a home for orphans; he talks to anyone; he's a soft touch; he'll give you the proverbial shirt off his back; there's not a snobbish bone in his body; he'll do anything to make you laugh.

"Although I usually look more plastered than a California bungalow," he says, "I never drink."

His wife, Georgia, says that Red's a handy man around the kitchen. He likes to work the mixmaster, and he's a regular beaver with their Hoover vacuum cleaner. He's also a generous host and will ply his guests with as much Kentucky bourbon as they like. He's an extremely fastidious dresser, his suits costing anywhere up to $250, but he'll drop a salad on his lap in a minute if he thinks it will get a laugh.

Although you'd never think it to watch him in action, Skelton is a bundle of nerves. He's restless, fidgety, and during the war was discharged from the Army after a nervous breakdown he suffered in Italy. Red says, "I'm the only movie star who entered the Army as a Private and left the same way."

Red's face is freckled and dimpled, and women find him cute and appealing. He finds women the same way, especially his daughter. By the time you read this, he may have two of them. Mrs. Skelton is, as they say in French, "enceinte."

THE END

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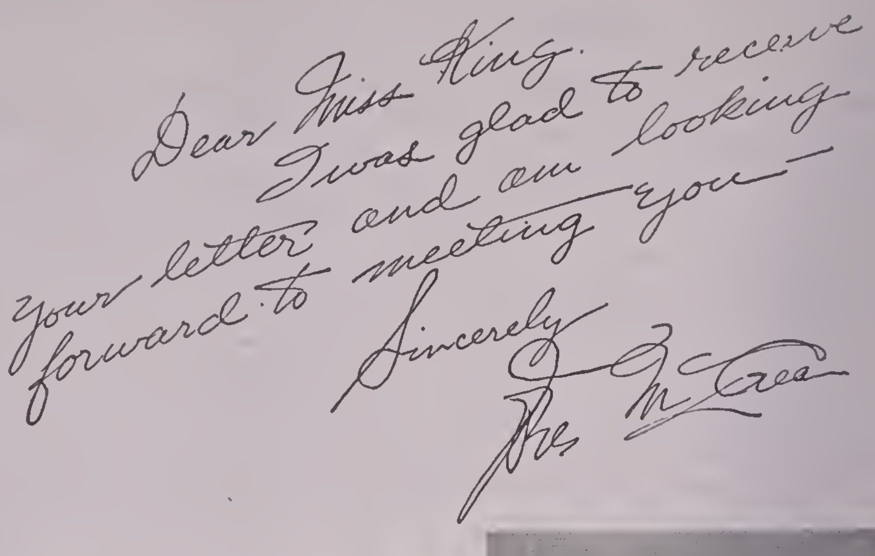

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By Helen King

Joel McCrea and his wife, Frances Dee, will be seen in "They Passed This Way."

★ You've heard the expression "large and sprawly?" Take a look at Joel McCrea's handwriting and you will see the visual evidence of the words. It epitomizes the person who lives sprawling out, likes expansion, likes taking things easy. This is not a "lazy" person's writing; instead it shows the writer knows how to relax once the day's chores are done. It is the writing of an individual who detests being tied down to details, routine, or petty things even though he fully realizes their importance.

Do you have that unusually long "t-crossing," in the McCrea manner? It shows will power, determination. Plenty of it. You people usually forge ahead on sheer grit and force. You may not always like the work in which you find yourself, but you can make good through your personal push.

Does your writing ever go "downhill"? That is, does it seem to slide down the line of writing? Chances are you have some temporary worries, or may be quite tired at the time of writing. When you see this in the script you know that it's time to slow down for a bit. One way to remember is "Writing down, spirits down." In Joel McCrea's case, he had just finished a picture—"They Passed This Way"—when he wrote this note, and was justifiably tired.

Let's look at the individual letters and compare them with your own. The unusually tall "S" in "Sincerely" indicates pride, desire to be thorough and accurate in all dealings. The rapidly written small letters which follow show a mind which travels quickly, sometimes too quickly for the pen to keep pace.

The half-attempt to underscore "McCrea" shows he recognizes his "duty" to the public, recognizes that no matter what his personal desires may be, he will think in terms of how it affects others.

THE END

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MY LIFE WITH DENNIS MORGAN

(Continued from page 45)

I'll probably be known as Mrs. Somerset Maugham.

Anyway, you can see now why life with Morgan is a little confusing. I call him Stan; the family name is Morner—Scandinavian, not Irish—and so far as I'm concerned that's our permanent title.

A lot of people say, "Those Morners try to pass themselves off as relatives of Dennis Morgan," but when they do, the kids and I just smile and continue on our knowing way.

That knowing way for me goes back twenty years when Stan and I were both seniors in high school at Marshfield, Wisconsin. Stan was tall—6 feet 2 inches, blue eyes, brown curly hair, a soft, little Swedish smile, and even in Wisconsin, that's a hard-to-find combination. I latched on to it.

Stan and I attended Carroll College together. We were sweethearts and we used to do our homework in my living room. Unfortunately for Stan, I used to have to watch my little sister, Virginia, at the same time. She was always with us, and that seemed to cramp Stan's style. We'd be reading about Antony and Cleopatra, for example, and Stan, getting in the mood, would have his hand begin to travel round my shoulder, when all of a sudden, Ginny would burst out with, "What are you doing, Stan?"

Stan would stop what he was doing. He would curse his fate, glare at Ginny, throw down the book, and say, "Let's go for a toboggan ride."

After the ride, we'd come home and I'd make chile and hot chocolate, and we'd talk about love and life. Stan always wanted to become a singer. He promised marriage as soon as he made good. Mother insisted that all my dates with Stan had to be over by 11 P. M. She was very strict about this ruling.

If it were 11:05, and Dennis and I were standing on the porch saying good night, mother's sweet voice would come wafting from upstairs: "Aren't you cold out there?" she would ask. This was the signal for Stan to depart. And he would, only we'd meet on campus the next day for further discussions of life and love.

Dennis—I'm beginning to call him that myself—was quite a big shot on the Carroll College campus. He was not only a great athlete, but he played most of the leads in the college musicals. I used to play opposite him, but I quickly realized that if anyone was going to make a living out of dramatics, it was he. And he really has his heart set on it, too.

After college, he got a job, largely through the intervention of Alexus Baas, his singing coach, with a Chautauqua circuit troupe which toured the mid-west. He played sixty consecutive one-night stands. It was the kind of troupe that travels in one car with all the scenery tied to the fenders and the roof.

While Stan was doing that, I was teaching school at Shawano, 250 miles from Milwaukee. Shawano is near an Indian Reservation, and many of my pupils were Indians. I taught dramatics and English. The teaching has stood me in good stead, except that I wish I were good in mathematics. I help our own kids with English, and Stan helps them with math. He's not very good however, because the Morner kids never get any A's in arithmetic. Who knows? Maybe they'll all grow into Warner Brothers stars?

Stan and I were married in 1933 in Menasha, Wisconsin, my home town. We got married because Stan got a job as a singer in the Empire Room of Chicago's Palmer House Hotel. He had a weekend off, so he came up home, and we had a garden wedding with my three sisters as attendants.

Our honeymoon, a full weekend, was spent at Essex Lodge in Tomahawk, Wisconsin. Today, that Lodge charges extra rates for anyone who wants to spend the night "in the same cabin in which the Dennis Morgans spent their honeymoon."

This, I guess, is what you call fame.

Marriage brought Stan two sons, a daughter, and a lot of hard work. It also brought him a little luck, for Mary Garden, the opera star, heard him sing right after we were married and advised M-G-M to sign the boy at once.

Metro did and we came to California in a large Packard which broke down every fifty miles. No matter how hard up we are for money, I've promised myself that I'll never do anything like that again. Better to walk. Anyway, we got to California in time for Stan to report to the studio.

That's about all he ever did there. He was given one minor bit after another but was never permitted to sing. On one occasion, he gave the impression of singing when he "mouthed" lyrics which had been recorded by Allan Jones.

He won the Atwater Kent Auditions for singers three times, but even that didn't affect the studios. They just wouldn't give him a chance. When RKO borrowed him to play opposite Ginger Rogers in "Kitty Foyle," however, Warners realized that Stan might go places. They renamed him Dennis Morgan and he's been going great guns ever since.

The success hasn't gone to his head, either. He still wears a size 7 hat. He still talks to anyone who talks to him. He's still the same sweet guy I married in Wisconsin fifteen years ago.

He has a few idiosyncrasies, of course; and he's not perfect, but what man is? For example, he has a bad habit of leaving wet towels on the furniture. This spoils the furniture finish but there's nothing I can do about it.

He also insists each Christmas—thank goodness it's only on Christmas—on eating lutefisk, a kind of codfish eaten by Swedes in Wisconsin and Minnesota. You prepare this fish by soaking it in cold water. Then you cook it about five minutes and it fluffs up. You serve it with a white sauce and potatoes. I can't stand it, but Dennis Morgan insists it's the greatest dish ever prepared.

I refused to prepare this delicacy for nine years, because I couldn't stand the smell; and Dennis used to have his mother cook the Christmas meal, but one Christmas his mother got sick, and I took up the task; and I've been doing it ever since.

To this day, Dennis can't understand why I don't relish lutefisk. The children don't like it, either, except little Stanley who's merely imitating his father.

In case I've forgotten to tell you; our children's names are Stanley, Jr., 13; Kristin, a girl, 9, named after Kristin Lavranstatter; and Jimmy, 5, named after Jimmy Cagney. The children think the sun rises and sets on their father, even though he reads newspapers at the breakfast table and never puts his clothes away.

Recently, the children found out that Dennis receives more fan mail than anyone at the studio, even more than Errol

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Flynn. They showed no surprise. They think it's only natural. After all, he's their father, isn't he?

Despite Dennis' popularity, we live simply in a Mediterranean-style house in La Canada at the foot of the Sierra Mountains. Best part of the house is our living room. It's enormous, at least 35 feet long; and it's wonderful for Dennis to sing in.

The house has a playground and a pool; and we have enough land on which Dennis can satisfy his hitherto thwarted farming instincts. We raise goats, chickens, and peacocks.

We also have a little guest cottage; and this is fine for our in-laws. We have never had the slightest bit of in-law trouble, and for that I'm eternally grateful.

I do all the housework, all the child-caring; and it's really a job. Recently, Dennis and all three kids were felled by an attack of Virus X, and I had my hands full.

Dennis has little temper or temperament and is very easy to get on with. I help him learn his parts by cuing him in the evenings; and he always discusses his scripts with me. He has the reputation of being an easy actor to work with; and insofar as I can determine, he's one of the favorites at the studio.

He's plain, down-to-earth, mid-western in culture and heritage, just the way I am; and I guess that's why we're ideally mated. Dennis is head of the Volunteer Firemen at La Canada, also honorary mayor; and like most men, he sings in the shower. He's also very practical when it comes to giving me gifts. Nothing frilly or feminine. I get stuff like a General Electric washing machine, a Hoover vacuum cleaner which is simply nifty or a large silver platter. I give him the same kind of utilitarian gifts.

By personal preference, Dennis is an outdoor man and loves to go hunting and fishing. He rides fairly well, having learned the art some years ago when there was talk of making him a Western star. Actually, Dennis isn't too good with revolvers. Fifteen years ago—maybe it was seventeen—he had a role in a stock company as a gun-twirling cowboy. Opening night, he twirled his gun. It slipped from his fingers and went off with a bang. Ever since then, he's been a little gun-shy.

He's a great man with a golf club, however; and should you run into him on any street, don't ask him to sing or he'll let you have his full repertoire.

But don't get me wrong. I'm very much in love with the man you know as Dennis Morgan. I understand he feels the same way about me.

THE END

JOAN'S A BUSY WOMAN

(Continued from page 26)

She points to the lush green backdrop of the pool and explains it's the tropical paradise she and her husband planted, romantic with gardenias, hibiscus, ginger-lilies to throw their heady fragrance on the hot, still air.

She leads you now over the smooth velvet lawn and into the vast, semi-circular, in-door, out-door livingroom that's become famous already. A green-and-yellow garden-room all windows and deep-growing plants; comfort, peace, space and luxury. An unbelievable dream-room—and Joan designed it herself.

Is this the girl—this energetic mixture of practical planner and gracious princess—who'd always been thought fragile, delicate, even sickly? Yes, this is the same girl. All that young energy, that enterprise, that fury of accomplishment was there during her marriage to British Brian Aherne and association with his older, correct and dignified friends.

But now, as Mrs. William Dozier, the real Joan has burst from the chrysalis into the gay and witty, busy, dynamic woman she was always meant to be. Her marriage to Dozier is completely perfect. "We're *geared* alike! We're in tune, in tempo—"

Together they've formed Rampart Productions; he's President, Joan's Vice-President. Rampart's their baby and "Letter From An Unknown Woman" Joan's first starring picture under her own banner.

"We want 'Letter From An Unknown Woman' to be smooth, adult in the European manner. I don't mean," she added hastily, "to sound supercilious in saying that. But we don't believe all people who see pictures have the minds of fourteen-year-old children. We believe there are mature and discriminating audiences and our productions are meant for them."

Besides Joan's own starring pictures, Rampart will make others without her. "And these are even more important than the ones I'm in. There must be the same story conferences, selection of director, cameraman, set designer." She interrupted herself eagerly. "There's even casting the picture! I've never done that before, but they're kind enough to say my advice is good! And a relatively new arrangement we're trying is the working together of the man who designs the sets and the man who designs the clothes. Alfred Hitchcock's one of the few producer-directors who does this—and see the dramatic effects he gets!"

Besides the actual daily conferences that are part of the duty of a Rampart business-woman preparing for a picture, there are the innumerable details concerning Joan, the star, preparing for the same production. As everyone knows, that means fittings for wardrobe, make-up tests, time for publicity pictures and interviews—all activities that have to be crammed into each hour of a full day.

How does Joan manage it?

"Oh, I'd love to talk about that!" she laughed. "You see, our step-father was a most methodical man. He trained Livvy and me to schedule every fifteen minutes of the day—even to making our beds and brushing our teeth! And I suppose some of that training stuck. Livvy has it, too. I schedule everything. I know what we're going to have for lunch a week from Wednesday. I know who our guests will be next Friday evening—and I know what we will be doing a month from next Tuesday!"

She and Bill, systematic, too (didn't Joan say they were geared alike?), make lists and jottings about everything. They keep a book of the birthdays and anniversaries of their friends. Joan leaves a long note that has grown during the day, on Bill's dresser where he can read it as he changes for dinner.

The note's full of household details: "The plumber fixed the drain but he gypped us—" or "Couldn't we dam up that stream at the bottom of the hill? We could make a lake so the deer couldn't get across into the garden."

Bill writes his answers and lays the paper on Joan's dressing-table. She reads it when she's ready. The Doziers need take up no precious time in further discussion.

There's a box of round, cardboard tags attached to little safety-pins on Joan's desk. This is another of Joan's ideas; the tags read Button Loose, Send to Cleaner's, Please Press. "Bill has a box of them for his clothes, too," she explained, "and the maid just does what the tags say. Simple?"

Joan's day is scheduled to the minute. "The alarm goes off at six and I'm up at 6:07. That allows one minute to open my eyes, five minutes to get co-ordinated, one minute to sit up in bed. At exactly seven minutes after six my feet are on the floor.

"It takes just seventeen minutes to get to the studio, two to my dressing-room and just an instant to plug in the percolator my secretary has filled the night before. She's put the mail out, too, and I read it and make notes while my hair's being done. Then I phone the market and put in the order, discussing the meat-situation with the butcher at length. I have my breakfast brought to the make-up room and eat it while they're putting on my face.

"I eat lunch in about seven minutes flat—so there's at least forty-five minutes left to dictate letters to my secretary. She brings them to me on the set to sign at exactly three-thirty. Bill and I are home at 5:30. We have a cocktail together, then dinner and early to bed to read scripts or a book."

The Doziers seldom go out when Joan's on a picture and then only on Friday or Saturday nights. "But since this room was finished last January and the rest of the house painted and papered, remodeled and furnished as we wanted it, we've entertained at least four hundred people at evening parties. And that isn't counting the informal Sunday luncheons I fixed myself or the afternoons when friends drop in to swim and stay for pot luck supper."

Joan paused to laugh at remembrance of one of these gatherings. "Just a few days ago, Ida Lupino and I were out in the kitchen washing dishes at four in the morning!"

It's not idle chatter to say Joan prepares these luncheons and suppers herself; she's an expert and discriminating cook, a collector of epicurean recipes. Not only that, but she makes out in full every menu for a week's meals—with title of the cook-book and number of pages on which directions for each new dish are to be found.

She and Bill keep a joint date-book that they discuss periodically to decide which social engagements will conflict—as well as what they *must* do, what's worth doing and what they'll not spend time or energy on.

Joan keeps, too, her own record of the parties she gives—the date, list of guests, food served, the dress she wore. There are, too, cryptic little notations as to who doesn't get on well with whom and you can just guess whether a combination that won't make for successful entertaining, is ever invited again!

"The formal parties are real sit-down dinners, too!" Joan pointed proudly to the big bankhead circling almost a whole side of the oval room. "That comes apart to form really three big divans and that table—and that and that—" indicating them, "—all go together to form one. And we seat twenty people with the greatest of ease!"

All these innovations were Joan's own. Each combination, each space-saver, from the huge bank of cupboards that holds china, glassware, silver as well as the Capeheart and big collections of both Bill's and her records, are the result of hours, days, months of planning, sketching, measuring.

The very ivy trailing in green-etched shadows down the walls from a continuous box just under the ceiling is Joan's idea, too. You can't help wondering aloud how they keep it growing.

"That's easy!" Joan told me triumphantly. "It takes nine ginger-ale bottles of water once a week!"

Don't think for an instant that the house, Rampart Productions, an energetic social life or being a star takes up all Joan's time. She admits familiarity with modern French art—Renoir, Delacroix, Paul Cezanne—and her selections have gone up more than a thousand dollars in value apiece since she bought them.

She rides. She swims. She keeps up

Joan looks pleased—and little wonder. Kay Proctor, President Women's Press Club awards Joan the "Golden Apple" award for being 1947's most coöperative actress.

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her French that she's studied for years. "I have a teacher who comes at least twice a week when I'm not in a picture. And when I am, I have all the French-lesson records so I learn as I play them. Then there's a lunch once a week—Mrs. Ed Gardner's one of our group—where we speak nothing but French. Of course, that's best of all!"

Over her strong protest, Universal-International has just given her a new dressingroom on the lot. "I didn't want to accept it because of the housing-shortage," Joan explained. "There are five rooms and it seemed to me that with G.I.'s and everyone else having so much trouble finding places to live, it wasn't right for me to have so much space. But the executives pointed out that it was really a second home for Bill and me, that we were actually in it more waking hours of the day than we are in our own home here."

The new dressing-room-home is not a makeshift apology of a place to change clothes; it is expertly designed for its function. There's a complete kitchen, a quiet place to lie down, a makeup room, an office for Joan's secretary and it is headquarters for Rampart Productions. Indeed, as Joan says, "If the production-schedule gets tight and we're too tired to come home, we can live right there on the lot until 'Letter From An Unknown Woman' is finished."

The studio, after one brief inquiry about the color of her dishes and towels, turned over the decoration of the bungalow to talented John Hambleton, set-designer for Rampart. "When he asked me what type of interior I wanted, I said I didn't care." Joan glanced contentedly at her own lovely surroundings. " 'Just make it a *man's* room,' I told him. 'without any frills or satin or quaintness or clutter.' So he did it in beige and gray, with a touch of coral. It's a beautiful, restful place to work in!"

But with all her busy-ness, her activities and interests, an eight-hour sleep is something our dynamic Joan must have.

"If we're under pressure, if there are social affairs or late conferences we simply must go to, Bill and I can last for three or four nights running with very little sleep. And we're not cross or cranky about it, either! But when the strain's over, we're both likely to fall into bed and sleep all night and all the next day and night until we're rested again! You see what I mean? That's just another example of our being geared alike!"

There are six servants in the Dozier menage; every so often Joan gets fed-up temporarily with being the boss. "So Bill and I jump into the car and off we go. For instance, we've just come back from a week at Pebble Beach. You see? It's not only a change—but a change of pace."

And does this busy, comprehensive schedule provide for those years—stretching so dimly far away now—when age makes her life as a big, bright star no longer possible? "Oh, yes!" Joan has scheduled that, too. "Bill and I want to have a farm, perhaps near Saratoga in Northern California where Livvy and I were little girls. Joan leaned forward earnestly. "I'd never want to try to *hang on* in pictures when I'm no longer useful. . . ."

She'll never have to, we're certain.

THE END

CAN I HELP YOU?

(Continued from page 19)

there's a legitimate reason for her mother to accompany her; but if she's eighteen or over, she should be willing to chance it alone—unless, of course, you've got the reputation of being a terrible wolf.

EYE CIRCLES

Dear Miss Crawford:

I have a beauty problem. I hope you can help me with it. I have been told by many men that I'd be a beautiful girl if only I could get rid of the circles under my eyes. I understand many actresses have circles under their eyes. On the screen, however, they never show. Do you know any way of my getting rid of these things? One doctor told me to get plenty of sleep and rest. I've slept so much, about ten hours a day, that I've become as fat as a horse. I know that's not the answer. What is?

Helen Y.
Cleveland, Ohio

It all depends on what causes those rings under your eyes. Is it fatigue, worry, nerve strain, ill-health? Or is it heritage, the cast of your face, the way you are? Many people are born with hollow cheeks, with rings under their eyes; many as they grow older find deep lines rutting their facial contours. If your rings are hereditary, there's not much you can do about them. My advice is for you to go to a good dermatologist, a good skin specialist. There are many in Cleveland. They will tell you the truth. If there's nothing that can be done, the solution may lie in makeup.

One important thing every one should remember is that getting enough sleep is an important beauty rule.

BROTHER PROBLEM

Dear Miss Crawford:

I'm in a terrible spot, and you've just got to help me. I'm about to get married to a boy named John. I love him with all my heart. It so happens that his brother Sam loves me, too.

The other day when we were alone in the house, he grabbed me and took me in his arms and said he couldn't help it but that was the way he felt about me. Since I'm going to have to live with my in-laws after my marriage, I'm worried sick. Here I'll be married to one man and chased all the time by his brother. I don't want to tell John about Sam or he'll kill him. He's got a violent temper. What shall I do?

Theresa L.
Fresno, Cal.

I suggest that you and John live somewhere else. There is no sense in tempting Sam all the time; and that's just what you'd be doing if you lived in his house. There's no point in appealing to Sam's sense of honor or decency, because apparently he has none, or he'd never make a pass at his brother's prospective wife. I also suggest that you tell your husband about his brother, but in a diplomatic, subtle way. Somehow, he should be made aware of the situation or some day it's liable to blow up in his face. I don't think you should marry John if you have to live in the same house with his brother. You may have to wait, but it would be worth it.

Unless you do something now, the situation may get worse, instead of better. Don't expect marriage to solve the problem. Get it settled now!

FAIRY TALE GIRL

(Continued from page 21)

didi remaining six months. I'll never forget the night they arrived; we were expecting just two of them, and they showed up with a chauffeur, a nurse, two body guards and two dogs!"

Eavesdropping on the witty and engrossing conversations of her elders, Geraldine learned her theatrical a.b.c.'s at an age when most youngsters are listening to nursery rhymes. Subconscious influence too was exerted by forebears who had gained success in the theater, among them Aunt Helen Rook of the Ziegfeld Follies, Great-aunt Rosa Olitza of the Metropolitan Opera, and Cousin Morris Gest, the producer.

Chiefly, however, it was the golden, glorious time she spent playing make-believe theater within the walls of the spacious costume house which unalterably determined Geraldine upon a theatrical career for herself; when other little girls were playing house or hopscotch, she was playing Peter Pan on a tiny stage, and wearing the very costume once worn by Maude Adams in that immortal production!

There were cases upon cases of furs, feathers, and furbelows to choose from. Shining displays of jewels, snowy bridal veils, silken Cinderella slippers, sequinned fans, and sleek black tights. Hats, cloaks and dresses of every known period, fashioned in an endless variety of colors and fabrics. Hoop skirts and ballet ruffles, mermaid tails and butterfly wings. Little wonder Geraldine and her special friends spent every possible moment after school and all day Saturday within that magic realm!

"Best of all was The Play," she recalled. "Each of us would select the costume we wanted and then gather on the stage. The stage actually was a special room with big mirrors and a battery of lights which Daddy had built for his professional customers. There we would act out our plays—spur of the moment affairs we dreamed up to fit the particular costume or combination of costumes we happened to be wearing."

With childish imagination running riot some of those combinations were wondrous to behold. Hamlet's doublets might be worn with a Mickey Mouse top, or angel wings attached to an Egyptian dancing girl. One thing, however, never varied; the basic costume might be Florence Reed's Mother Goddam robes from "The Shanghai Gesture" or Katharine Cornell's prim woolens from "The Barretts of Wimpole Street," but the topper *always* was a diamond (paste, naturally) tiara! The elegance of the shimmering crowns was irresistible.

The forbidden areas of the costume house included the fittings room when occupied by an illustrious customer; special cases of rare silver keepsakes presented to Mr. Stroock by European royalty, such as the great key to the wine cellars of Czar Nicholas II; and in later years, one certain white dress. Enchanted by its beauty, Geraldine asked to try it on when it was first completed.

"No!" her father said. "No, No!"

It had been ordered as a funeral gown by Olga Treska, who was the inspiration for the character of Olga in "The Miracle of the Bells." In keeping with an old Polish custom, Treska wanted to be photographed wearing her funeral garb.

The macabre picture was made. Two weeks later she was dead.

In the end it was the costume house which led directly to Geraldine's first stage success in "Follow The Girls" in 1944. The role was that of the girl who impersonated Katharine Hepburn, and when a sudden illness befell the actress scheduled to open in the part in three days, Geraldine was suggested as a substitute. After a cursory interview she was advised to do a quick study and report back for a reading.

"Perhaps I could try it now," she replied, and immediately launched into an eerily perfect imitation of Hepburn, thereby winning the role and instant acclaim on opening night. That led to her second Broadway appearance in the Theater Guild's production of "A Winter's Tale," which in turn led her to fame.

"One guess how I learned to imitate Miss Hepburn so well," she laughed. "That's right! Peeking through the keyhole of that forbidden fitting room!"

The End.

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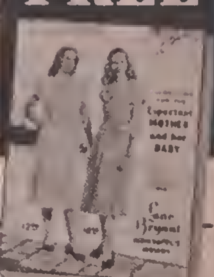

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MY FAVORITE PUBLICIST

(Continued from page 16)

Puzzled and unhappy, I turned to my agent, who advised me to engage a top publicist to guide me through this bewildering maze of public relations. He glowingly recommended Margaret Ettinger and arranged for her to meet me at my home.

In spite of that first bewildering impression of Maggie, she won my confidence. Somehow I sensed those attributes which make her such a good friend. Maggie has vitality, good humor, courage, diplomacy, sympathy and good sense.

As she was leaving, she mentioned she had to return her borrowed clothes to her cousin, Louella Parsons, who is a good four inches shorter than Maggie. It was then I learned that that morning, Maggie had lost her entire wardrobe in a fire which destroyed her home.

But that's Maggie. Nothing dismays her.

In the months which followed, I learned how right my agent had been. While I couldn't talk about myself, Maggie could. It was Maggie who won sympathy from reporters and made them understand that my husband's profession made it impossible for me to talk as freely as some about home and husband.

Nowadays this is hardly a problem since Ingrid Bergman and Claudette Colbert, both married to doctors, take the same stand. It was Maggie who figured out the angles that made me interesting copy and yet didn't embarrass me, or my husband.

Because my husband's practice was in New York and he was there most of the time while I would be making pictures in Hollywood, there were frequent revivals of the rumor that we were separated and that a divorce was in the offing. One night the studio asked me to attend the premiere of a picture with my co-star, a personable young bachelor. I agreed. Then the rumors really flew, and again it was Maggie who set things straight with the press.

When my husband left his New York practice and joined me in Hollywood, we first found our friends among the "non-Hollywood element." This was mainly because I was afraid of the fierce light of publicity that beats upon motion picture circles. I feared the possible effect of it upon our marriage.

Then one day, Maggie asked why we had no friends in the motion picture industry. Her question startled me and I suddenly realized that I had probably been making a mistake. Now such friends as Loretta Young and her husband, Tom Lewis; Rosalind Russell and her husband, Freddie Brisson, Jeanette MacDonald and her husband, Gene Raymond; the Edwin Knopfs, Cary Grant and Van and Evie Johnson are a delight and treasure.

Maggie is persistent. Every once in awhile she would urge me to give a party. I preferred small, informal dinners.

Maggie brought up the parties time and again. Finally one day she said, "Irene, you *must* give a party."

A few weeks later, I invited Maggie and her husband, Ross Shattuck, to dinner and asked them to dress formally. Maggie exclaimed, "Oh, a party!" I denied it, saying I just thought it would be fun to dress.

As I engaged the dance orchestra, had a huge tent erected and a portable dance-floor installed, I kept thinking of Maggie's delightful surprise when she came in and realized that there were over 100 guests for dinner and dancing.

Maggie was thrilled and I must say we all enjoyed the party hugely. Other parties followed and Maggie no longer had reason to fuss at me on this score. Then the war came and the parties, naturally, stopped.

Maggie instigated one big party during the war. Pointing out how much everyone was trying to do for the men in service, but how very little was being done for the women who had volunteered their

Harriet Parsons, producer of RKO's "I Remember Mama," discusses set sketches with stars Irene Dunne and Barbara Bel Geddes. Irene plays the title role in the film.

You'll have to do a double take to recognize Irene when she dons her "I Remember Mama" makeup. Director George Stevens gives last-minute instructions on a scene.

services, she suggested that I entertain for the latter. I decided upon a big party for the WAVES.

When Maggie broached the subject of publicity on the party, I frowned. I could see no reason for making an exception of this. Maggie argued that publicity on my party would cause others to think of the women in the Armed Services and further, it might aid in recruiting. That made sense, so that the party was publicized.

During the war, Maggie accompanied me on several War Bond selling tours.

On the first I was the only star accompanied by a woman publicist. (Sometimes publicists are called press agents, but Maggie is so much more than that. To me, a fitting title for her would be "Conveyor of Goodwill," or I'd call her a public relations counselor.)

At first, others on the tours were surprised, thinking it more advantageous to have a man along to meet the press, act as bodyguard in crowds, run errands. But Maggie instantly proved her worth. After all, she's been traveling around the country and meeting the press ever since World War I. She commanded instant respect; having lots of experience, she was always able to give the press a story; being charming, she made friends with everyone and we always had a perfectly wonderful time.

It was in Pittsburgh just before our last appearance of my first tour when a minor disaster occurred. I was supposed to address some 30,000 in the Pittsburgh Arena. Wanting to look my best, I had acquired a new hat, a tiny black maline frou frou affair, I decided to put it on in the bathroom, the light being better there. While trying to adjust it, it slipped off into the still full tub!

My luggage had gone, I had no other hat, other than a felt hat which did not go with my "personal appearance" frock. I yelled for Maggie and we both laughed hysterically as the bedraggled chapeau floated and finally sank. But Maggie was not at a loss. She whipped off her own John-Frederics number, put it on my head. That's something *only* a woman publicist could do!

On another tour, I found that the program chairman in one town had arranged for a badly disabled soldier to appear with me at a luncheon and at an evening program. I was worried. I felt that it would be inflicting unnecessary pain upon men and women already worrying over absent sons, husbands, and brothers, for him to be displayed there, so cruelly disfigured.

I told Maggie that she would have to do something about it. She said that, since he was already there that it wouldn't be possible to keep him off the luncheon program but that he would be eliminated from the evening program.

After the luncheon, I was a much humbler person. That boy had magnificently reaffirmed every person's belief that our sacrifices were not in vain. We forgot his disability. We thought of the courage and honor of our young Americans. That audience bought bonds not out of duty or sympathy, but out of honor and faith. He was on the evening program, too.

Maggie's own son was in the Marine Division which landed on Iwo Jima. When the first accounts of that savage fighting came through, Maggie never inflicted her worry on anyone else. One evening, I walked into the Brown Derby and there was Maggie having drinks sent to everyone she knew in the restaurant. She was celebrating word that her son had come through the invasion safely. That's Maggie—sharing her happiness, not her pain.

There was the time Maggie had an accident which left her blind. There was no assurance that she would ever really regain her sight. As she talked to you, you forgot she was blind and that blindness was new to her. Not until she started to walk with a friend to guide her did you remember with shock that she couldn't see. Happily, after three months, a glimmer of sight came back. Then for six months more she had to wear pinpoint glasses which look like miniature opera glasses firmly affixed to the eyes. Not once did she lose her good humor or her enthusiasm during that time—nor at any time.

Not even the time I fibbed to her. I

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thought at the time I had just evaded the truth, but I can't really justify it to myself now.

I had gone to an Eastern city presumably on a visit. Maggie telephoned me there and said that the Los Angeles newspaper wire services had a report that Dr. Griffin and I had adopted a child. I said we hadn't. I didn't add that we were in the process of doing so. With Maggie's reputation for honesty, she was believed, so nothing appeared in print.

I returned West alone. My husband came on a later train accompanied by a baby and a nurse, but Maggie had been so successful in keeping him out of the limelight that no one recognized him.

Several months later, I began to realize that I couldn't keep my secret much longer, I asked Maggie to come out to see me. Then I told her.

At first she could hardly believe me. Naturally, she'd been in my home many times since that important train trip. "Why, Irene," she said, "I've never heard a single sound of a baby in your house."

"I know," I replied, "She's been in a soundproof room off at one end of the house, but I know I can't keep her secret much longer."

Well, Maggie sat down, called the heads of the news wire service bureaus and told them exactly what had happened. As she talked, I thought of the first piece of advice she had given me: Be honest and explain why you can't or won't give out with your news and you'll find writers are sympathetic and understanding. Again, she proved it to me. The press people were simply wonderful about it.

Maggie, as I said, is persistent. She made up her mind that I should play in the screen version of "Life with Father." I didn't agree with her. Maggie spoke of it several times. "I'd like to bring Mike Curtiz, the director, out to see you."

At the time, I was busy in "Anna and the King of Siam" and the full schedule gave me no free time except Sunday. My husband, who is very understanding about my career on all other points, is insistent that Sunday be a day of rest.

Finally, reluctantly, I said, "Well, make it Sunday."

When Mike came, I wouldn't let him go. I kept him all afternoon and invited him back for the next Sunday. After another afternoon together, I agreed to to take the role. Personally, I am very happy that I did.

Maggie visits me at home and on the set and we always have a good time together. She'll chat a few moments and off she'll go. For the next few days, I'll see my name mentioned in columns and feature stories, and I'll suddenly remember that Maggie was an interviewer that day.

The other day Maggie dropped over to see me on the set of "I Remember Mama" at RKO studios. I was being interviewed by a magazine writer but I am no longer scared of that old glass house that had once so distressed me, because Maggie has explained to my friends all over the world why a few curtains are drawn at all times, and you, my friends, understand.

THE END

EIGHT MEN I'D LOVE TO MEET

(Continued from page 65)

to cases. Rather, eight of them. I hope I don't startle you when I say I have no Hollywood actors on my personal list here. I respect the actors I've worked with for their ability and for the qualities I find in them. The fact that a man is an actor, however, doesn't make him automatically fascinating to me. Since I arrived here at the age of twelve I haven't had a single crush on a movie star. That, as the French would realistically say, is life, isn't it?

So whom would *I* love to meet? I won't be vague. My mind is thoroughly made up. But here's one other vital point: There is a very great possibility these men would not be interested in *me*, you know! All of them are successful (I admit right off I first admire success in any man) and all but one is famous; so we must have something in common when I maneuver an introduction. I'm playing it safe, however, figuring out how I might sort of cinch their attention, if only briefly. As long as I'm dreaming, I shall switch my personality to suit each man!

George Bernard Shaw: I'd love to meet him first because he is the greatest playwright in the world today. He might write a grand play for me. Even at his age, he remains as modern as tomorrow and his scathing wit continues to penetrate shams. I do excerpts from his play "Pygmalion" on personal appearance tours because his heroine gives an actress a chance to demonstrate versatility.

But I don't expect Shaw would be eager to meet me as an actress; he knows the type too well, No, as long as I'm dreaming I'm sure I could impress him most as a true saint in history—so I'd turn time back when we met!

After he was well bowled over, I'd revert to my own self (a woman always does!) and ask him to direct my reading of literature. That would enable me to comprehend social and scientific facts. I'm taking an extension course at this moment at the University of California which has proved the straightest route to a well-rounded education. Even when I can't attend classes I can keep my mind alert by reading, and studying literature is helping me tremendously in choosing screen scripts. Perhaps after Mr. Shaw realized I've Irish ancestry, too, he might be inclined to help me further my education.

President Truman: His is such an unmistakably important position that my naming him may seem trite. But I'm absolutely sincere. On his shoulders was suddenly thrown the most difficult job in today's world. He had to follow an extraordinary leader. This responsibility has proved not too much for him. He has come through this test without a doubt, with a dignity and an ability I wholeheartedly admire.

If I am ever invited to the White House, as Hollywood folk sometimes are, I shall feel deeply honored. I think the ideal way to approach the president would be to be a famous feminine photographer. Then I could accompany him on his trips to conferences, and he'd select my best photograph of himself as the one from which the paintings for history are to be made! I'd like to know all the mind of the man who performs his duties so ably.

His Holiness, the Pope: One of my ambitions has always been to meet the head of the Church to which I belong. When I go to England to make a film I intend to visit Rome—and I have been told there is a chance of a personal audience with the man whose knowledge and stature completely awe me. He is the greatest force for good; he has been the leader of the Church in one of the most difficult periods in all history. From childhood he has studied to understand all races and religions. He's a marvelous linguist, you know, and he's the first Pope to have traveled all over America before assuming his place in Rome. He is a practical as well as a spiritual man and is so well-informed. I want to ask him how I can do my humble share, through the movies, in bringing the better things to people's hearts. The movies reach more people than any other one medium. I'd most enjoy meeting His Holiness as he strolled along a Vatican street some night. I see myself as a stranger to whom he'd nod and inspire. I imagine myself speechless with joy.

Secretary of State Marshall: His leadership, and his ability to size up the foreign situations that confront us, put him on my list. His soundness, initiative, and the rightness of his deductions impress me immeasurably. The world is coming to America through him. What vast knowledge he must have!

I would like to meet him in the guise of one of his most trusted diplomatic couriers. Then I could share some of the drama in which he's the present pivot.

Winston Churchill: Although he is still a significant figure in England, to me he already represents Our Past. Whenever I've weakened in a resolve I've remembered Churchill, who was the backbone of Britain when they had little else with which to fight. His courage is deserving of the overworked adjective "colossal."

I'd prefer to turn time back in knowing him, back to a night in early '45 when the buzz bombs were raining down on London. I'd be just an everyday Englishwoman, hurried into a bomb shelter. We'd be there for hours. But there'd be no tears, for we'd sense there was a man among us whose calm was based on an unbeatable stubborn courage. When daylight came and we walked up to the light Churchill would come up silently puffing on the cigar he'd saved. And I'd be proud to know a man like Churchill!

Louis B. Mayer: Someday I'd love to meet him not only because he is the most important man in the movie industry, but because he also has kindness. I know he goes out of his way to help many of his fellow human beings. He is never too busy to try to understand. Insofar as his production genius goes, he has an amazing gift for detecting personality where many others miss it. The record of the stars he has built is filled with stories of the faith he has had in their potentialities. I should like to meet Mr. Mayer in New York, where, as a fine Broadway star, I'd be finishing the most dramatic scene ever seen on a stage. I'd have on a gorgeous gown and my hair would be piled spectacularly, and just as applause roars across the footlights Mr. Mayer rushes up to me in the wings, kisses my hand, and says—well, *as long as I'm dreaming* I can go on like this, can't I?

Henry Ford, Jr.: I was born in Detroit, so the automobile industry has always loomed in my mind. I think the younger Mr. Ford is a splendid example of today's business man. He is boldly adjusting his huge business to the needs of this postwar generation. He's leading the way in such practical matters as the lowering of prices, and in such good citizenship as tolerance. He's demonstrating the American way is still our best bet.

Mr. Anonymous: The man I'll marry! So far he is unknown, at least to me. I am not searching for a glamour boy. He should have his dashing side, but that's not basic. With me stability is. His appearance isn't vital. I don't care if he's tall or short, or dark or blond. A man's eyes are all I notice in his looks. He must be well-educated and aware there is ever so much more to learn about everything. I hope he's come up the hard way for that will give him true understanding. He must have an appreciation of the nice things in life.

I want to meet him in a group so that there will be general conversation. He will argue with me. Our talk will be swift decision. Here, I will say to myself, is a fighter. Like myself! Here is a *man*. I'll see that our dates have the variety that will tell us all about one another.

We'll take in the tennis matches, picnics, theaters. I'll have him meet my family as soon as I think he is going to be the one, because I'm a home girl, not the Mocambo type. I believe in the permanence of marriage and so it's the most important factor in my life to meet the right man, and to love him dearly. This is gospel truth!

THE END

Hollywood's top stars took part in an MBS broadcast recently. Here, Ricardo Montalban, Joan Leslie, and Roddy McDowall carefully go over lines before facing the microphone.

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Tattletale Hands

By ANNE ANSLEY

"It's easy to manicure your own nails," advises Cathy O'Donnell, star of "Your Red Wagon." Just follow these instructions.

File and shape nails. I like nails a little longer than my fingers. Also prefer to use emery instead of file. Filing splits nails.

Oops! Your hands are showing. Better be sure they're making a good appearance

★ She may be a lady from the top of her head to the tip of her toes, but if glove removal reveals unkempt, ragged nails and fleshy hands, no matter how meticulously groomed the rest of her appearance, any lovely lady's beauty batting average drops considerably. With warmer weather now definitely on the way, and little occasion for gloves to cover a multitude of sins, it might be a good idea to heed the advice of petite Cathy O'Donnell who finds the results well worth the time she spends each day to check on fingertip faults.

You don't get any more out of anything than you put into it—this holds good for the strength of your nails too. Like every other part of your body they demand proper nutrition; so if they seem weak and you are constantly troubled by chipping and peeling, it might very well be that they are protein-starved. Including and increasing calcium-rich milk, eggs, cheese and leafy greens in your diet is a sure-fire way to decrease fingernail fatality.

Some women find polish peeling a pleasant pastime—but it's also disastrous. Each nail is composed of several layers, the uppermost of which is covered by a fine protective and resistant surface. When you pick off polish, that top layer invariably adheres, leaving the internal part of the nail unprotected. Result: a few days later the nail tears—with only you to blame. When your polish chips or you decide to change shades, a piece of absorbent cotton and a little oily polish remover are in order . . . not picking and peeling. It's fatal!

Lubricated nails are pliable and more easily able to resist hard knocks. To replace the natural oils lost through constant exposure, lavish and frequent (which means each time you wash your hands) use of hand lotion, plus once a week soakings in warm cuticle oil, will bring back the pliability.

Lest we forget "file finesse." There's a time and place for everything—the time for filing definitely is not when the nails are damp. Because they are porous in structure and absorb water, shaping while wet leaves them weak and easily torn and split. So wait until they are dry!

The age of the talon and claw is over—today's stylish nails are shaped to a softly rounded oval the tip of which just peeks over the end of the finger. The biggest taboo in filing is to keep away from the corners, which give the nails natural support.

With your strong points assured, through constant vigilance and everyday use of an emery board to check snags and rough edges, your nails are ready for glamour.

The End

Apply cuticle remover around nails and under each tip. Remove cuticle carefully, avoid "digging in." It's so easy to injure nail.

Use nippers as little as possible—and carefully! If you manicure nails frequently, you'll have little need to cut cuticle at all.

Before retiring, try "gloves" of cold cream or a good hand cream. If you use polish, try this after enamel is applied. Just blot off.

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The Delightful

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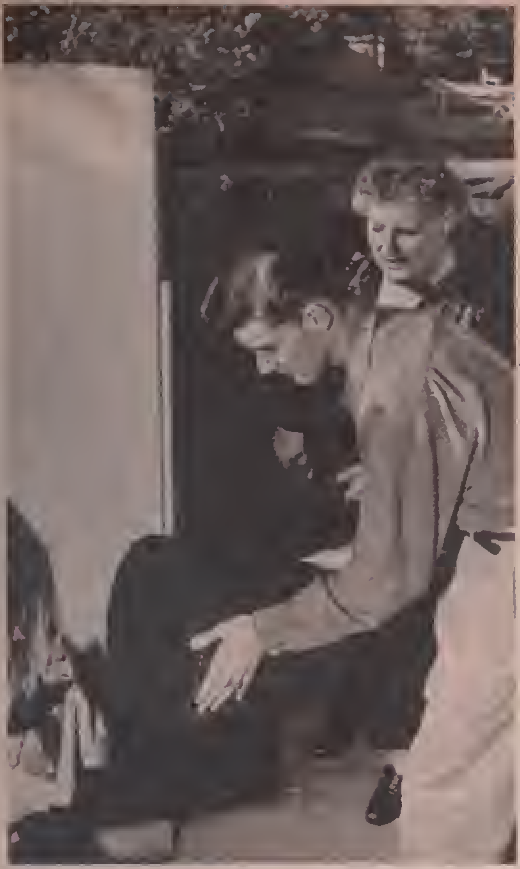
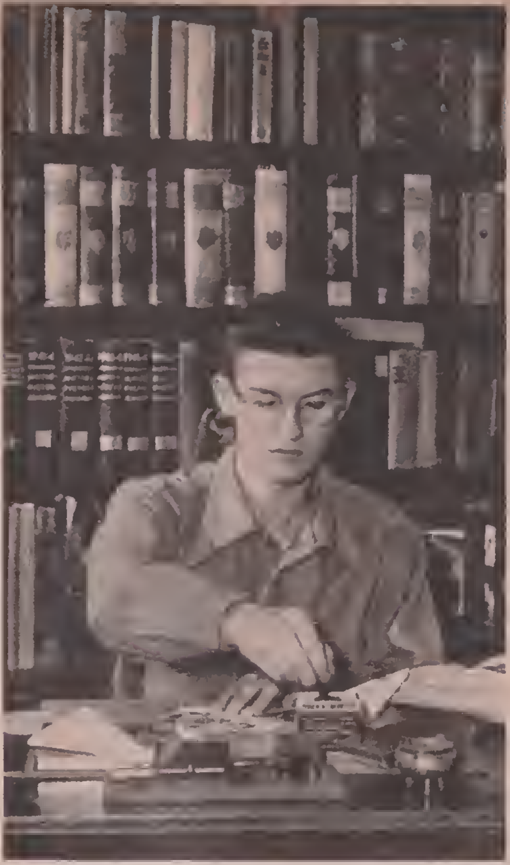
Roddy is trying to perfect an American accent—not a very easy job for a Britisher.



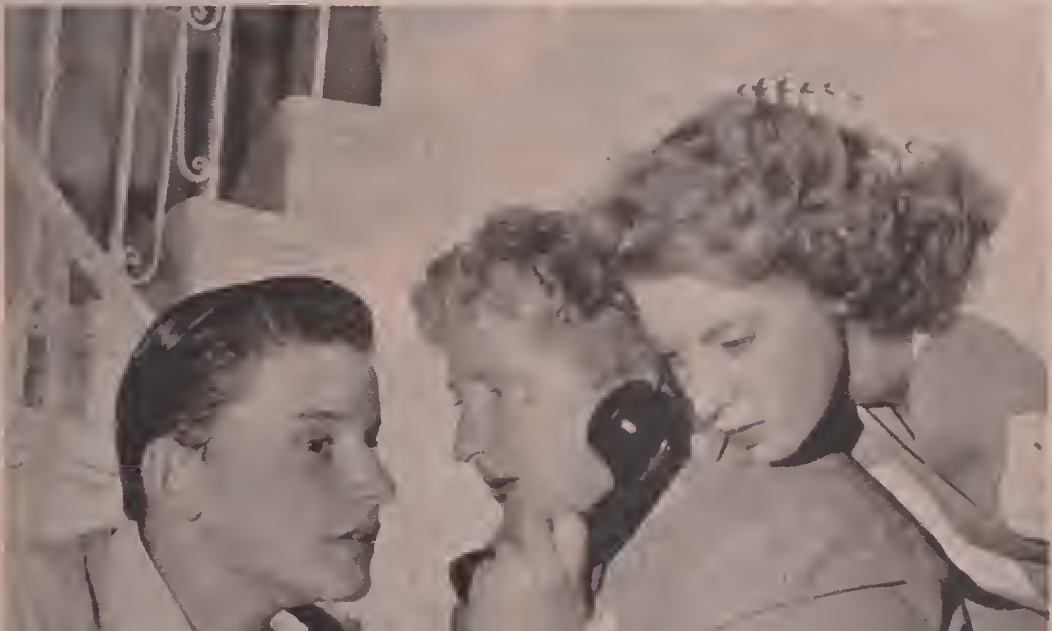
He's a movie star, but Mother still insists he do his share of house chores.



Roddy's fan following is tremendous. He personally answers most of his fan mail.

McDowalls

There's a movie star in the house—but that doesn't keep the McDowalls from being just like the folks next door



When the phone rings, Roddy and Virginia don't hesitate to join right in on Mother's conversation. Their friends are mother's friends—and vice versa.

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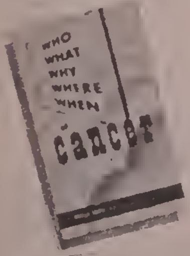
5. Persistent hoarseness, unexplained cough, or difficulty in swallowing.
6. Bloody discharge from the nipple or irregular bleeding from any of the natural body openings.
7. Any change in the normal bowel habits.



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THE REVIEWER'S BOX

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CALL NORTHSIDE 777

(20th Century-Fox) . . . . ◆◆◆

The great success of 20th Century-Fox with "The House on 92nd Street" and "Kiss of Death," is enough to warrant another film of the same type. "Call Northside 777" is a semi-documentary, filmed outside Hollywood against the actual backgrounds of its story. Here is another "from the records" picture well worth your time.

In 1932 a murder occurred in Chicago for which two men were tried and sent to prison with 99-year sentences. Years later, an ad appears in a Chicago paper offering $5,000 for any information leading to the arrest of the murderer in the case supposedly solved eleven years ago. The mother of one of the convicted men has spent the past years saving enough money to try and save the son.

Reporter Stewart hears Conte's story.

The editor of the paper in which the ad appears smells a story and sends out his best reporter to find out more about this old woman and her son. The reporter is cynical at first, but when he hears the convicted man's story, he begins to believe in his innocence and decides to help out if possible.

This is James Stewart's best post-war role and he does a terrific job as the reporter.

TO THE ENDS OF THE EARTH

(Columbia) . . . . ◆◆◆

With the cooperation of the United States Treasury Department, Columbia has made a picture truly thrilling, full of suspense and action and at the same time a lesson in what the Treasury branch of the government does besides mint money.

Based on the files of the Narcotics Branch, "To the Ends of the Earth" tells in several episodes how the Bureau tracked down a bunch of international opium smugglers. The film begins in typical "March of Time" fashion with Commissioner Harry J. Anslinger of the Narcotics Bureau addressing the Board. The picture takes it from there with Dick Powell being introduced as Anslinger's assistant. In this role, Dick treks all over the world from China to Egypt, Havana and back to New York and gets full cooperation from men at all points as he ferrets through the incidental characters and finally apprehends the big mind behind the opium ring.

Powell is kayoed; Hasso is suspected.

There is no way the plot can be condensed and do any justice to the parts. Each episode is, literally, a whodunit in itself and you'll find yourself playing armchair detective several times before the end of the film.

RELENTLESS (Columbia) . . . . . . ◆◆◆

This is a wonderful picture! I came out of the projection room, where I saw it, all aglow, and you'll react the same way I'm sure. For here is a Western, beautifully produced and directed in beautiful Technicolor and beautifully acted. I suppose I ought to have substituted two other adjectives for beautiful, but it *was* beautiful and I have a satisfaction in repeating the word.

The story is completely believable and it unfolds on the screen with drama and gripping suspense. Robert Young, who is one of our favorite actors, plays Nick Buckley with care and exactitude and makes him as real as your own brother.

"Relentless" stars Young, Chapman and colt.

Nick's troubles begin when his mare is ready to foal on a stormy night in the Old West. Two grizzly prospectors, who have struck it rich, invite Nick to use their shack, but Nick is sidetracked to a nearer, dryer spot by Tex Brandow. When the two prospectors are found murdered, suspicion falls on Nick.

How he eludes the law with the help of Marguerite Chapman while he tracks down Brandow in the hot desert, is truly exciting and the tender scenes with the young colt and with a burro who wet-nurses the colt, are a joy to watch.

THE PARADINE CASE
(Universal-International) . . . . ♦♦♦

Barrister Gregory Peck reassures Valli.

This is an excellent picture, an absorbing picture, almost a great picture. That it misses greatness is no fault of Gregory Peck who plays an English barrister with his usual sincerity and skill. Valli, the Italian actress who plays Mrs. Paradine, is really great. In a role that allows her very little leeway physically (most of the time you see her in the prison box or in jail) Valli manages to exude a snake-like fascination and menace. Ann Todd as Peck's wife is as believable and sincere as your own mother and the rest of the cast is chosen with all of David Selznick's skill.

What keeps this picture, then, from being great? The answer is that the story (from a novel by Robert Hitchens) is old hat and David Selznick's screenplay is as full of holes as a slice of Swiss cheese. You can find a dozen loopholes in it. This doesn't rob "The Paradine Case" of its real distinction as a film. From every other point of view, it is fine entertainment.

The story line is relatively simple: The lawyer falls in love with the woman he is defending for the murder of her husband and because he is blinded by passion his normally astute mind is closed to her obvious guilt.

Taken all in all, I recommend you see "The Paradine Case." It's provocative, exciting, stimulating and menacing—or have I said that before?

A DOUBLE LIFE
(Universal-International) . . . . ♦♦♦

"A Double Life" is filled with suspense.

Magnificent is the only word to describe the performance of Ronald Colman in this outstanding film. For sheer drama and suspense, "A Double Life" ranks with the golden few outstanding pictures of the year.

Ronald Colman plays the part of an actor who is so touched by genius that he lives every part he portrays. While he's playing comedy, he's charming, and Signe Hasso, his ex-wife and leading lady, is almost sorry she divorced him. But when he plays drama, he's impossible.

And then fate throws the role of Othello at him and slowly the tragedy of the Moor takes possession of Colman's soul. A girl is killed by "the kiss of death"—a fine point of Othello developed by the actor, and the crime is traced to Colman.

For this interpretation Ronald Colman is a contender for the Academy Award. His Othello in the play-within-the-play has the power and beauty of any Othello your Editor has ever seen. The production is superb and all the performances are on a high level. Here is a picture really to rave about. If you like to be thrilled and chilled and wrung through a wringer—if you like a picture that appeals to your mind and your emotions, well, here it is! See "A Double Life."

AN IDEAL HUSBAND
(Alexander Korda-released through 20th Century-Fox) . . . ♦♦½

Goddard makes a beautiful blackmailer.

Alexander Korda's newest picture boasts a fine cast and is well directed, but the real honors go to Cecil Beaton who has outdone himself with the costumes for "An Ideal Husband." In Technicolor, the film takes on a luxurious glow and the rich sets and clothes are enough to turn the hearts of many a wench back to the wonderful days of the late 1800's in London.

The story is based on Oscar Wilde's play of the same name and points out two important morals: ladies, don't try blackmail unless you are prepared for the dire results; but even more important, don't put your husband on a pedestal—he may fall off and disappoint you!

Paulette Goddard plays the intriguing Mrs. Cheveley who sweeps into London with a purpose. She has proof that Sir Robert Chiltern (Hugh Williams), a member of Parliament, once sold some state secrets, and threatens to expose him unless he supports a canal project that would benefit her. This puts Sir Robert on a spot because his wife (Diana Wynyard) believes her husband can do no wrong.

Sir Robert's friend (Michael Wilding) takes up the fight to save his friend's career and reputation by digging up a not-too-palatable portion of Paulette's past.

Diana Wynyard is beautifully cast as the cool and poised Englishwoman. Glynis Johns is delightful and Paulette looks wonderful in those Beaton costumes.

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THE REVIEWER'S BOX CONTINUED

SECRET BEYOND THE DOOR

(Universal-International) . . . . . . ◆◆

Redgrave, Bennett and psychoanalysis.

Hollywood is still playing around with muddled minds. This time it takes two hours to convince us that Mark (Michael Redgrave) is completely off his nut and then in a five-minute session with psychoanalysis, everything clears up to provide a happy ending. If you can swallow the pill, "Secret Beyond the Door" is a suspenseful picture, if implausible in spots. It just seems unlikely to us that a pretty girl like Joan Bennett would rather be killed by her husband than live without him.

Joan married Michael after a week's courtship in Mexico. While still on their honeymoon, he reveals a strange and moody side of his character that recurs at the most unexpected times. Later Joan gets another shock when her husband escorts some guests through his "collection" of rooms—rooms in which murders have been committed. But there is one locked door which he refuses to open. Joan determines to learn the secret beyond that door, and of course, chooses the middle of the night for her search, when everything is quiet, dark and plenty creepy. The trick climax will keep you guessing for a while.

Redgrave's portrayal of the psychoneurotic husband is not so effective as his prize-winning performance in "Mourning Becomes Electra," but maybe it's the material he's working with that's to blame. Joan and Anne Revere, given the most sensible roles are competent and pleasing.

A WOMAN'S VENGEANCE

(Universal-International) . . . . . . ◆◆

Odd twosome: Chas. Boyer, Ann Blyth.

By some stroke of luck, this dull story isn't able to destroy the superb acting of an unusually fine cast. If you're a Charles Boyer fan you'll sigh with pleasure over his acting finesse. While Ann Blyth hasn't yet acquired full dramatic poise, she continues to be one of the screen's most promising young actresses. Special honors go to Jessica Tandy (Mrs. Hume Cronyn) who makes you realize that you'd like to see her more often! Future screen commitments will have to wait, however; for she's busy starring in Tennessee Williams' newest stage hit, "A Streetcar Named Desire."

"A Woman's Vengeance" repeats the old theme of the fury of a woman scorned. In this case, her ire is extreme enough to almost send her loved one to the electric chair for a murder she committed. Boyer's wife died from poisoning which the audience at once realizes was administered by the jealous woman but she finally confesses an hour before his execution.

The director probably hoped to build up quite a bit of suspense while the fate of the accused was being decided—but before the climax is reached, the plot takes a nose-dive.

This isn't really a bad picture, it's just not too exciting which is the fault of the story and not of the acting which is quite fine.

THREE DARING DAUGHTERS

(MGM) . . . . ◆½

Iturbi, Jeanette MacDonald and 3 DDs.

Jeanette MacDonald fans can settle back and relax. Their favorite star has come out of retirement for M-G-M's almost-gay musical, "Three Daring Daughters." (If the title confuses you, don't let it—the film originally was titled "The Birds and the Bees." Chalk up the switch to another Hollywood whim.)

Produced by Joe Pasternak, the story smacks of the early Deanna Durbin hits. You know the plot: three young daughters (Jane Powell, Ann Todd, and Mary Eleanor Donahue) of a successful magazine editor (Jeanette MacDonald) decide to reorganize their mother's life while she's away on a Caribbean cruise.

Unaware that Mamma is dancing and romancing with Jose Iturbi, the three girls plot to have their divorced father, a roving newspaper correspondent, brought back to this country so he can remarry Mamma and they can all live happily ever after.

Mamma, however, marries Jose Iturbi and the rest of the film tells the supposed-to-be amusing story of Jose trying to win the love of the children while they keep busy trying to resurrect their disinterested father.

Fortunately a trite plot can't destroy Jose Iturbi's piano artistry. Jeanette sings several songs, but top honors go to pert little Jane Powell whose voice is really lovely.

YOU WERE MEANT FOR ME (20th) ◆½

There is nostalgia, haunting melodies, a superb cast (co-stars Jeanne Crain and Dan Dailey) and some expert dancing by Dan Dailey in this newest musical out of 20th Century-Fox, yet I am pained to report the picture is a disappointment.

The reason for this is that the story is just no good. Oh, it starts off promisingly with exquisite Jeanne Crain as a small-town belle who falls madly in love with Dan Dailey, the bobby-sox dream man of 1929 who sang, danced and led his own orchestra on a triumphal tour of America.

Dan falls for Jeanne like a ton of bricks. They get married and Jeanne travels with the band. In spite of being an "orchestra widow," Jeanne is happy until the depression sets in. And it sets in heavily in the picture as well. Unfortunately while the country has recovered, the picture never does.

It proves, I think, that even in a musical, the story *must* have a point, unless it's just a big variety show—which this isn't.

SAIGON (Paramount) ◆½

Shanghai certainly has come in for a lot of bad publicity in pictures lately, and "Saigon" (in Indo-China) adds nothing to the defense of China nor, alas, to the motion pictures.

The story of "Saigon" is similar in theme to another Paramount picture of some time back called "You Came Along"; for here, as in that one, the plot revolves around three flyers, one of whom is doomed to die in one month or two, due to war injuries. Only here the resemblance ends, for the Hal Wallis picture was good entertainment.

Alan Ladd does a competent job as the leader of the three ex-flyers, who pilot a plane from Shanghai to Saigon for $10,000 as their first civilian job for a mysterious importer (Morris Carnovsky). Actually the importer is a collaborator and black market operator.

Veronica Lake, as the secretary of the importer does well with a shallow, unbelievable role. The conflict between Ladd and Veronica—a cover-up for true love—is as contrived as the whole set-up.

All performances are good, however, so you almost forget that the story is slow-moving and dull.

OPEN SECRET
(Released thru Eagle-Lion)

As one who viewed with skepticism the production of two sincere, artful films dealing with the anti-Semitic problem, it is now my distasteful duty to report that the movie industry has taken a step—backwards.

Here is a film on the subject which is so poorly done, so obviously a commercial enterprise, so devoid of sincerity and integrity that it defeats its very purpose. If seen by many film-goers it will not only undo the good of two fine, deftly-handled films: "Crossfire" and "Gentleman's Agreement," but is sure to instill a prejudice in many minds where none previously had existed.

"Open Secret" is a film that should never be released. It's poorly written, trite in substance, utterly lacking in feeling. It is a hasty jumble of actors and lines and an idea someone deemed a sure-fire formula for box-office success. Its very production is a discredit to the film industry.

The cast will not be mentioned. It is unimportant. What is important is not the fact that this is a second-rate "C" picture—but that "Open Secret" is a dull and vicious picture.

MOVIELAND HITS THE WESTERN TRAIL

ALBUQUERQUE (Paramount)

When an uncle and nephew start feuding over freight lines in Albuquerque in 1878 it makes a fit plot and enough excitement for a good movie.

Randolph Scott, Barbara Britton, Gabby Hayes, Russell Hayden, Catherine Craig, Lon Chaney, George Cleveland are all on deck for treacherous rides along narrow trails, plenty of gun fighting and good old-fashioned brawling in the streets. Filmed in Cinecolor.

THE MAN FROM TEXAS (Eagle-Lion)

The El Paso Kid (James Craig) decides to give up a life of crime to please his wife (Lynn Bari) and he gets into more trouble than he ever did as a bandit. Johnnie Johnston idolizes the outlaw and composes and sings songs about him. Una Merkel, Wally Ford, Harry Davenport and Sara Allgood round out the cast.

THE GAY RANCHERO (Republic)

The latest Roy Rogers epic has to do with the lovely owner (Jane Frazee) of an airport from which she and two veterans are transporting freight across the country. Roy is the two-gun sheriff who, with Tito Guizar, comes to Jane's rescue when her airport is about to be taken from her by foul play. Andy Devine is Jane's friend and mechanic for the airport and Estellita provides romantic interest for Tito.

THE STRAWBERRY ROAN (Columbia)

A rancher and his son capture a beautiful roan stallion, plan to tame him. When the boy rides the horse for the first time, he is thrown and crippled badly. The ranch owner orders the roan killed but Gene Autry can't bear to have this done, instead takes it upon himself to tame the horse and teach the boy to ride again, hoping that this will cure him. Also in the picture are Jack Holt, Gloria Henry, Dick Jones and, of course, Champion.

THE DEAD DON'T DREAM
(United Artists)

Hoppy and California accompany Lucky to the Last Chance Inn where Lucky is to be married. The wedding is upset by the disappearance of the bride's uncle. Hoppy locates the uncle, murdered, in a mine and a search begins. Hoppy, using all the tricks of a private eye, comes up with a solution to the murder. William Boyd shares acting honors with Andy Clyde, Rand Brooks, Mary Tucker.

THE OVERLAND TRAIL (Monogram)

Looking for gold in "them thar hills" is like a treasure hunt when the only man who knows its whereabouts is an old prospector who gets killed in the first reel. The prospector's daughter accuses Johnny Mack Brown of killing her father for the loot. With only one clue, that the gold is under a peculiarly shaped rock, Johnny goes to work to redeem himself in the eyes of the girl. Raymond Hatton and Virginia Belmont are also in the cast.

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STARS
ARE
EXPLOITED...

*By Butcher, Baker
Candlestick-Maker*

Read:
THE STARS
PAY
THROUGH THE NOSE

Screen Guide
THE STARS PAY THROUGH THE NOSE

Also: A day with Cary Grant told in pictures—from the time he gets up in the morning, through working hours, till he goes home

Plus: Exclusive, intimate and honest revelations about Paulette Goddard, Linda Darnell, Fred MacMurray and others

APRIL
Screen Guide
THE MAGAZINE FOR
SOPHISTICATED
MOVIEGOERS

On Sale March 17th at
Your Local Newsstand

Sincerely Yours

Nominate Quinn

Please, Hollywood, wake up and do something about Anthony Quinn. He has been seen in far too few movies. Here you have been looking around for the right man to play the title role in the life of Rudolph Valentino and he is right under your noses. He's a natural if there ever was one. I'll guarantee if he were starred, the picture would break box-office records.

So give the guy the break he deserves. We, the fans, will back him up.

Jewel D'Arcourt
New Orleans, Louisiana

Roy Rogers and Son

What's this we've all been reading in all the papers about Roy Rogers' new wife having a son twenty years old? Is she ashamed of him? Having the studio keep it a secret doesn't sound right for a person who is supposed to be an adopted aunt by several children. It seems to me she would be proud of him, especially while he was in the service. People like Dale as a movie star and that she has a son isn't going to make any difference with her real friends. Roy loves people and he would certainly be okay for my dough as an adopted papa.

Donna Sly
Salem, Oregon

Orchids to a Movieland Reader

Three cheers are in order for Cpl. Charles Hughes who wrote that wonderful letter in your "Sincerely Yours" column about Don Hartman's "It Had to Be You."

It was the first I've read so far from a movie fan, praising the Wilde-Rogers comedy, so to say that I was surprised and thrilled at the same time is putting it rather mildly.

"It Had to Be You" is the best comedy picture I've seen in many a moon and the cast was on this side of heaven!

It may sound like an echo, but I was a little afraid to express my views before this. Thanks again to Don Hartman for enjoyment plus and thanks too, to Cpl. Hughes who really knows his movies.

Oh, yes, mustn't forget to thank Cornel Wilde and Ginger Rogers who in my estimation should receive special "Oscars" for their performances.

Marcy Buttino
Chicago, Illinois

More Power to Power

We movie fans would like to see more pictures like "Captain from Castile" starring Tyrone Power. The picture was just wonderful and Ty Power's acting was magnificent. These are the kind of pictures we like, not those second-rate murder pictures.

Why doesn't Hollywood let Tyrone star in more pictures? Since he's been back from service, and since his part in "The Razor's Edge," he's been in all too few pictures. He's proven that he's a fine actor and certainly he has plenty of box-office appeal and is serious about his career so let him have more than one chance a year to thrill movie-goers.

Shirley Vaughan
Address withheld

Movieland Hangs Its Head

I'm getting a kick out of all the publicity concerning the location shots of "Rachel" taken near Eugene. It was fun to have them here, naturally.

Today I read in your January column, Inside Hollywood, a rather silly piece of "news" concerning Loretta Young, star of the picture.

First, let me point out to you that Eugene is not a part of the "frozen north" just because it's not California. Next, Miss Young was given some sort of notice while here, that she had been voted "Best Dressed Movie Gal" for the year. In the picture she had but two long and drab dresses to wear. Now this might have been a cute item and one we all could have believed, but we went out to the location on Labor Day and were very lucky to get a close look at her. She was visibly tired and very hot. We never heard she needed longies and how could she or we ever find any of the things! Hey, this is 1948!

Phyllis Ireland
Eugene, Oregon

Editor's Note: We should have remembered that Hollywood reporters consider anything beyond North Los Angeles a part of the Arctic belt.

Back Talk

My fan club likes to buy Movieland since it rarely prints damaging, untrue stories about the stars, especially our favorite, Frank Sinatra. I wish there were some way of exposing the gossip columnists who only take delight in twisting stories about and trying to ruin the careers and even lives of many of the stars in Hollywood. You know who they are. There are one or two who are firm supporters of the really fine actors and actresses; one in particular who stuck by Frank in a crisis, who wants to see others get ahead besides himself. Perhaps this columnist remembers how tough the road to success is and he wants to give someone else a chance too. Lots of stars get pushed off the ladder when they're on their way up and a boost by a prominent radio columnist or writer would help so much. I am only fourteen years old, but still I'm old enough to know what's right and wrong and lowering Frank's morals is by no means a saint's mission. Why can't the columnists adopt the motto—"live and let live"?

Connie Guy
Jersey City, New Jersey

**Address all letters to Editor, Movieland,
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CONFESSIONS OF A HOLLYWOOD STEPMOTHER — By Dale Evans

Movieland

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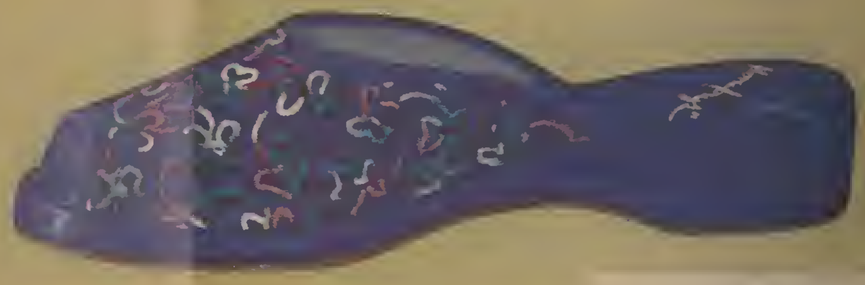

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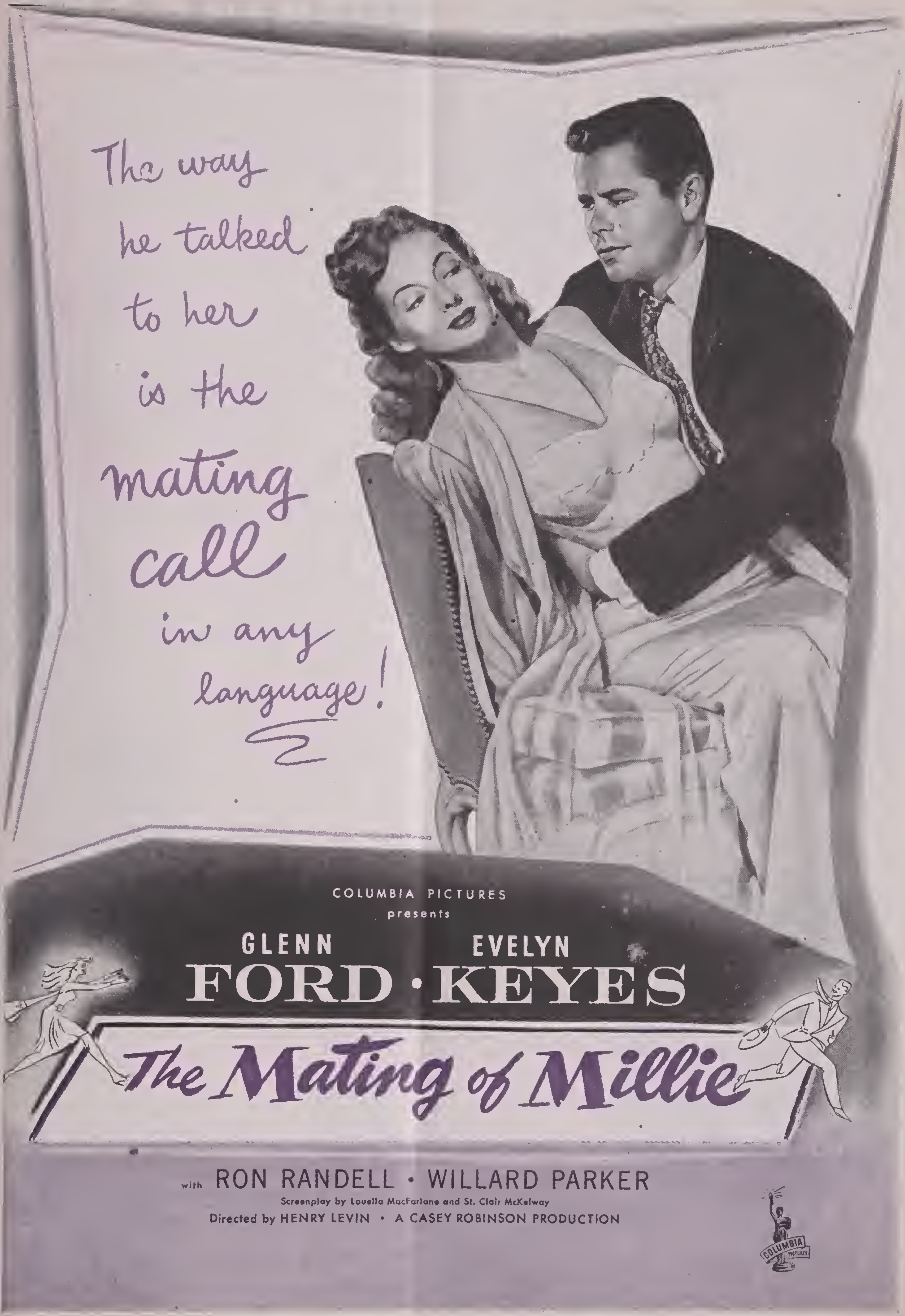

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Vol. 6
May 1948
No. 4

MOVIELAND

Cover photo of Diana Lynn by Bill Stone. Don't miss exclusive pictures of Diana's new bachelor-girl apartment, page 40, or her latest film, Eagle-Lion's "Ruthless."

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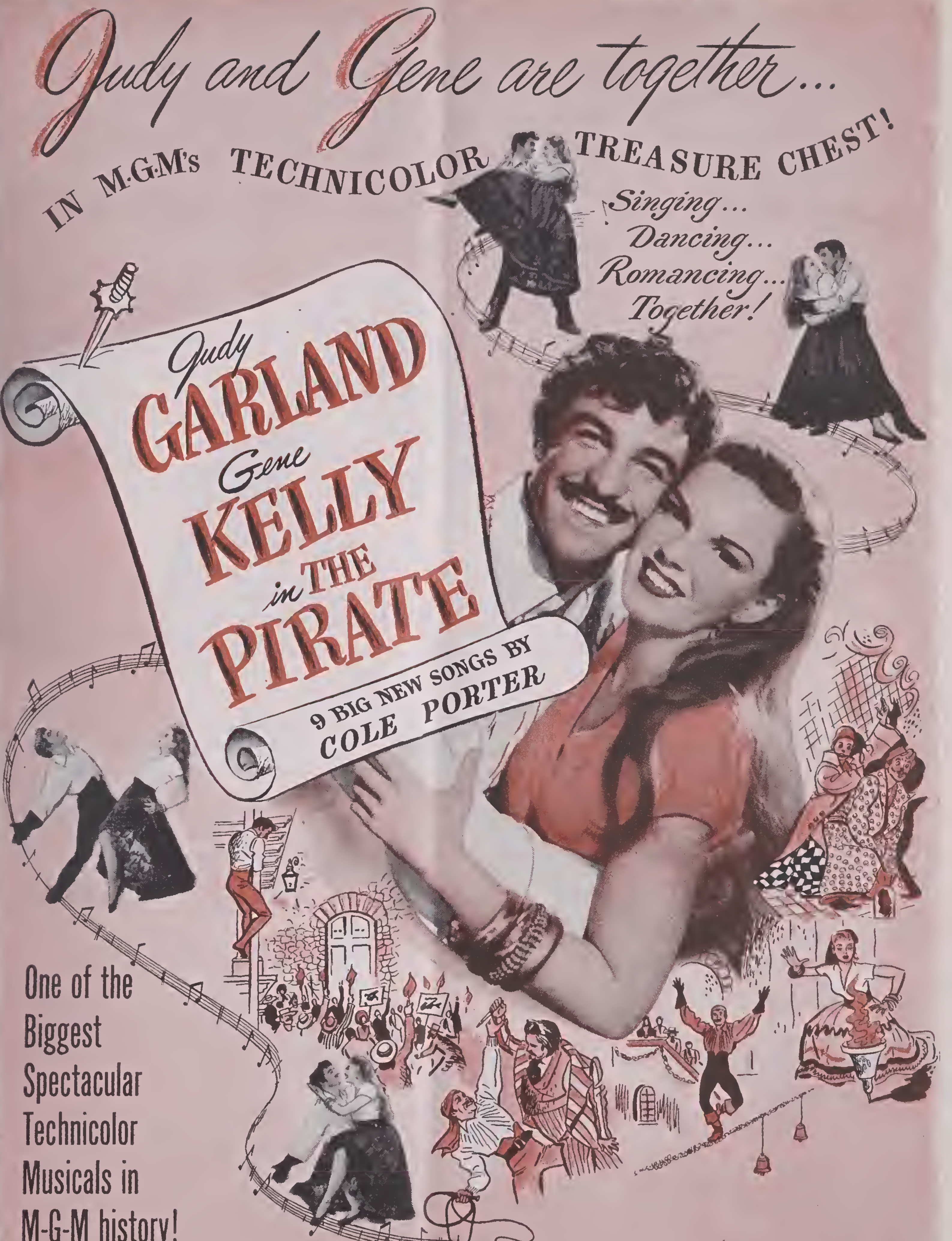

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Of course Ava Gardner's excited about receiving *LOOK* award, but chalk off Howard Duff as another reason for her animation!

Inside Hollywood

BY BEATRICE LUBITZ COLE

Exciting awards, gala parties give Hollywoodites a chance to usher in Spring—with a bang!

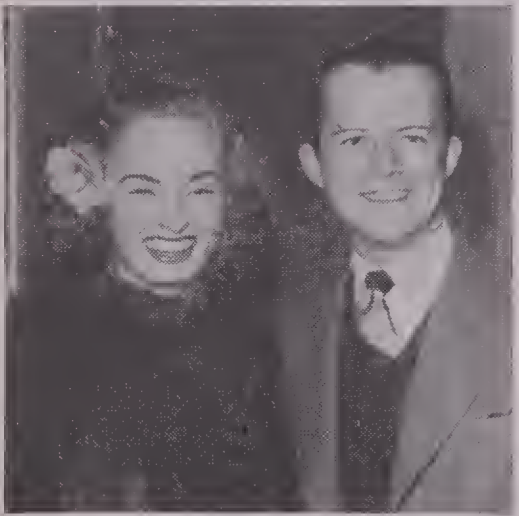
★ Vincent Price and Deanna Durbin announced separations from their mates almost simultaneously after finishing a picture, "Up In Central Park," together. We wonder if there could have been any relation in the marriage split-ups.

* * *

We hear that Hollywood big-shots, plagued by criticism and poor box-office, are in no mood to tolerate bad publicity that stars get for themselves in the future. They are ready to give the axe to any who hit the headlines in an unfavorable light. We further hear that it was Metro's decision to get tough with Lana Turner, and not her published desire "to cooperate" that brought her back into the fold. In the past producers have stuck together in freezing out stars who became unmanageable; and many an acting career was lost beyond salvage. Big names are in greater danger than the small fry, as the film industry intends to make an example of someone important enough to show they mean business.

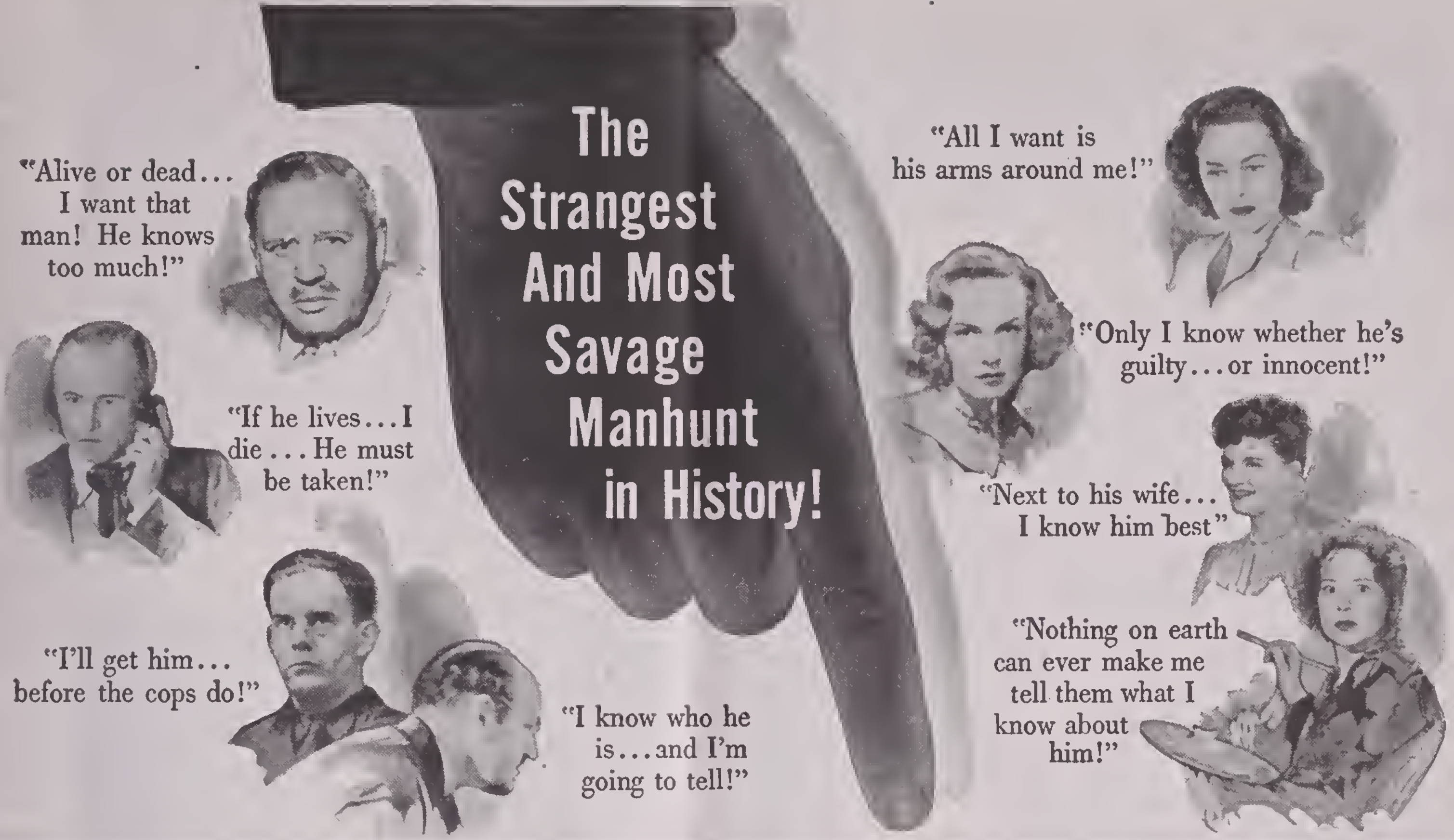
* * *

Intimates expect a reconciliation between Ann Rutherford and David May, her ex-husband. They certainly look lovey-dovey when they appear together in public.



This is getting serious! Ann Blyth and Lon McCallister are at the "going steady" stage.

David Niven's bride only has eyes for him as he shares a joke with Reggie Gardiner.



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"Alive or dead... I want that man! He knows too much!"

"If he lives... I die... He must be taken!"

"I'll get him... before the cops do!"

"I know who he is... and I'm going to tell!"

"All I want is his arms around me!"

"Only I know whether he's guilty... or innocent!"

"Next to his wife... I know him best"

"Nothing on earth can ever make me tell them what I know about him!"

"THE BIG CLOCK"

Most Breath-taking Picture of the Year!

starring
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with Maureen O'Sullivan · George Macready · Rita Johnson
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Screen Play by Jonathan Latimer · Based on the Novel by Kenneth Fearing · A Paramount Picture

Inside Hollywood

continued

Clark Gable must have been embarrassed when a columnist reported that his leg trouble was caused by a flak wound received in a flight over Germany during the war. Clark is not one to play up phony heroics. The trouble was caused by an injury Clark got in a ball game many years ago.

* * *

Ingrid Bergman, picked more than once by the Hollywood Women's Press Association as being one of the "most uncooperative actresses of the year," explains her attitude. Says she, "There are around 400 correspondents in Hollywood. If I did all they asked, I would scarcely find time for my work. There was a time when my English was poor; and I often gave out statements that I did not mean; so I learned to keep my

Being in love doesn't seem to have any effect on Lana Turner's appetite. Her diet takes a nosedive when she and Bob Topping dine at Mocambo.

The state of the nation may be decided during Marshall Thompson's intense discussion, but Elizabeth Taylor is nonplussed by it all.

Master of Ceremonies Bob Hope helps Greg Peck tuck away his *LOOK* award for Best Male Performance. Fascinated onlookers are other winners: Edmund Gwenn for "Miracle on 34th Street"; Ava Gardner, Most Promising New Player; Roz Russell, Best Actress.

LOVE they couldn't resist... **DANGER** they couldn't escape!

Tense scenes, hushed scenes, scenes of held-breath escapades; all this happens because of a kiss that shouldn't have happened!

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in a role more thrilling than any he's ever had

and this is

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When "the play's the thing" Marlene Dietrich and Noel Coward discuss the program.

At Joan Crawford's party honoring Noel Coward, guest-of-honor exercises his prerogative to hold his hostess's hand—so does unnamed gent on Joan's right!

Inside Hollywood

continued

mouth shut. Then, too, practically every phase of my life has been written about; and the stories are duplications of material already published. I believe that a film star has as much right to privacy as anyone else; so I do not like to talk about my home life. My husband is a doctor; and publicity through his connection with me might be considered unethical in the medical profession." She surprisingly revealed that many visitors from her native country, Sweden, consider her friendly attitude a pose, and can't understand why she is liked. "So," said she, "how can you win?"

* * *

When Yvonne De Carlo disappeared on that mysterious European jaunt awhile back, did her Canadian boy friend accompany her?

* * *

What studio pays a "stunt man" $20,000 per picture to see that one of its leading comedians gets to work on time?

* * *

What columnist caused all sorts of embarrassment by accusing a young star's escort of snitching her jeweled clip at a Hollywood party?

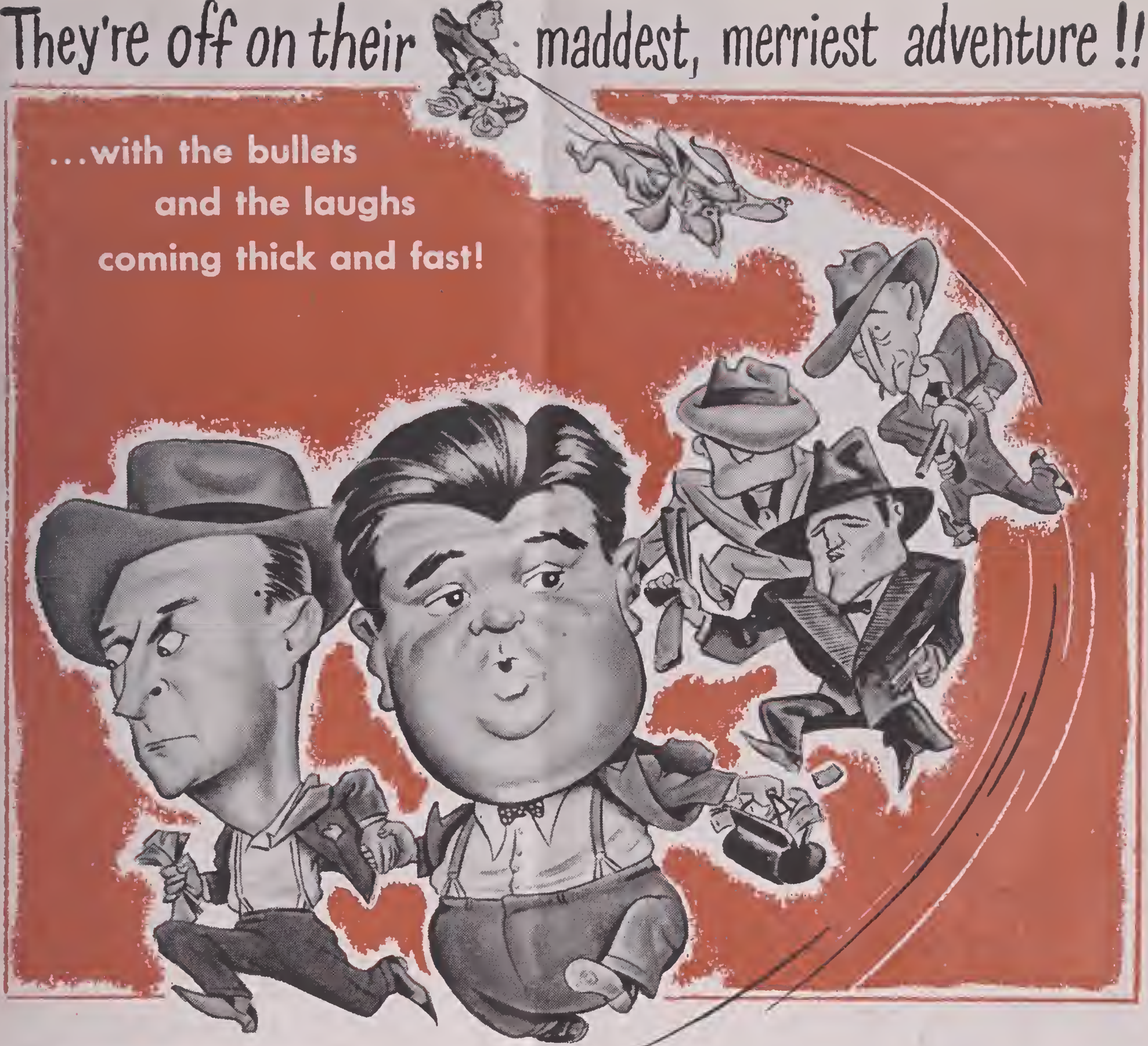
* * *

Linda Darnell's hair is back to its natural brunette, but clipped mighty short for the part in her next picture.

* * *

Van Johnson's career is back on the upswing after a mighty decline when he married the ex-wife of his best friend.

They're off on their maddest, merriest adventure !!


...with the bullets
and the laughs
coming thick and fast!

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"The Noose Hangs High"

WITH
JOSEPH CALLEIA
LEON ERROL
CATHY DOWNS

PRODUCED AND DIRECTED BY
CHARLES BARTON
Screenplay by John Grant & Howard Harris

Before CBS show, Vanessa Brown shows her new trick bracelet to Betty Grable, Dan Dailey.

Bogie doesn't make much headway when it comes to disciplining his "baby," Lauren Bacall. Claude Jarman is sticking around for pointers on famous Bogart technique.

Inside Hollywood

continued

Perhaps the busiest actor in Hollywood in 1948 will be Louis Hayward, who has six pictures scheduled for the year already. Incidentally, he has a boundless admiration for his ex-wife, Ida Lupino, and tells us he'd love doing a picture with her.

* * *

Dinah Shore's little daughter "Missy" is already dated up for 1966. The lucky guy is Dorothy Lamour's son, Ridgely. The date was made by the mamas. Dinah tells us that when George Montgomery was pacing the floor awaiting the baby's birth, he felt exactly as he did during his first plane ride. In both cases he got airsick.

* * *

We'd be willing to bet that the real trouble between the Danny Kayes will never be aired in court. There are just too many complications.

* * *

Jean Parker was staging a wonderful come-back as an actress in the stage play "Burlesque." Then she ups and quits the cast at, we hear, her husband's insistence.

Table-hopping brings friends together. Al Jolson, hornrimmed glasses and all, and Jean Hersholt chat with Ingrid Bergman.

Susan Peters finds radio work with Bob Mitchum isn't all work. They co-starred on "Family Theater" first anniversary program.

TO YOUNG WORKING GIRLS — WHETHER IN LOVE OR NOT

When a young girl goes to work, she is apt to look on her job pretty much as a fill-in between maturity and marriage.

Whether in love or not, she's confident that a handsome breadwinner will come along . . . to provide her with a nice combination of bliss and security.

"So why," she may ask, "should I save money out of what I make?"

There are a number of reasons why—all good ones. For example:

(A) The right man might not happen along for some time.

(B) He might not be able to provide her with quite all the little luxuries a young married woman would like to have.

(C) Having money of her own is a comfort to *any* woman, no matter how successfully she marries.

So we urge all working girls—if you're not buying U. S. Savings Bonds on a Payroll Plan, *get started now.*

It's an easy, painless, and automatic way to set aside money for the future. In ten years, you'll get back $4 for every $3 you put in—and a welcome $4 you'll find it!

Remember, girls—having money of your own may not make you *more* attractive, but it certainly won't make you *less!*

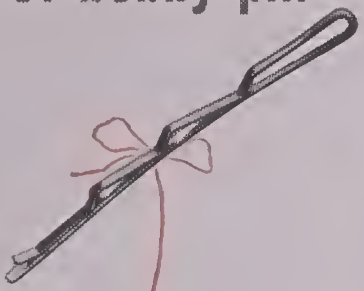
P.S.

Women not on payrolls, but who have a checking account in a bank, should buy their Bonds on the simple, automatic Bond-A-Month Plan.

AUTOMATIC SAVING IS SURE SAVING — U.S. SAVINGS BONDS

Contributed by this magazine in co-operation with the Magazine Publishers of America as a public service.

a new kind of bobby pin



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Here's the first real improvement in bobby pins! A new patented shape, scientifically designed to *hold better.* Stronger, yet flexible, easy to open. Yes, certified, unbiased tests prove that Supergrip holds 144% better!

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New patented grip—Holds 144% better!

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Madge Evans, John K. M. McCaffrey, Pamela Kellino (Mrs. James Mason), author of "Del Palma," and James Mason prepare for NBC show the "Author Meets the Critics."

Inside Hollywood

continued

Radio Row has a star-studded look as Hollywood takes to the airwaves

Bob Montgomery, June Havoc laugh while they can before airing CBS show "Suspense."

When Bob Mitchum was called about a reported "domestic trouble" in his family, he said, "Sure. Our domestic just quit." It was the cook.

* * *

Butch Jenkins' mother tells us that she wants to arrange for the boy to make only two pictures a year between June and September. The rest of the time she wants him to remain in an eastern school. She plans a return to the stage.

* * *

Vic Mature tells us that he's had his dog Genius II psychoanalyzed. Seems the dog suffered from a complex because people wrinkled up their noses at his dog odor. Problem was solved by having Genius sleep in cedar chips; now he smells like the breath of spring. Genius is so happy that he even called off his much publicized feud with the postman.

* * *

Look for a rebellion on Richard Widmark's part if he's cast as any more gangsters. Dick played a wide variety of roles on Broadway and the radio before his sensational success in "Kiss of Death"; and he doesn't intend being typed.

. . . And look for some hefty argument when "Miracle of the Bells" is released. Many think that Frank Sinatra, in view of some of the publicity he's had, shouldn't have played a priest's role.

* * *

Most confused man in Hollywood must be Jack Oakie, with both his ex-wife Venita Varden and Victoria Horne reported about to do an altar march with him. We'll put our odds on the ex.

* * *

Shelly Winters learned that anger doesn't pay. She tells us that she got so mad she gnashed her teeth, broke a cap. Cost: $100.

* * *

We hear that Joan Bennett is getting mighty self-conscious about playing those "wicked girl" roles, now that her children are growing up, she'll cease doing them.

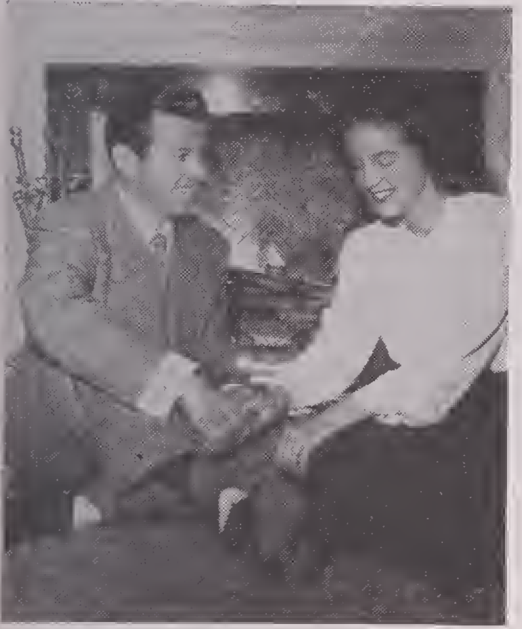
* * *

Harpo Marx at last speaks. In "Hearts and Diamonds," Chico plays a mind-reader who gets the dope from his brother's brain and passes it on to the audience.

* * *

Lester Cowan, the producer, told us how Bob Mitchum got the part in "The

Claudette Colbert, Walter Pidgeon and David Bruce look at CBS Screen Guild scripts.



Take one look and you'll know why NBC's Dennis Day is so proud of his bride, Peggy.

Story of G.I. Joe" that established him as a dramatic actor. He was to use the scene in which he was to appear dog-tired while talking to Burgess Meredith, who played Ernie Pyle. Before making the test, Bob sat up all night, reported to the studio barely able to keep his eyes open, played the scene straight, and was in the picture.

* * *

When Leslie Brooks marries Bob Page in "Blonde Ice," her real-life husband Tony Shay acts as best man. That was his first film part.

* * *

Jean Hersholt tells us he will not return to pictures until he gets rid of his job as president of the Motion Picture Academy. "I don't have the time for films," said he. Incidentally, that's one guy who doesn't trade on his office. He even pays admission to get into the Awards affair.

* * *

Florence Bates turned down a top role in a Broadway hit play. She told us, "I'm old-fashioned enough not to want to be parted from my husband."

(*Please turn to page 72*)

Don't let False Modesty and Ignorance *ruin Marriage Happiness!*

Learn here about these *Intimate Physical Facts*

Pity the young wife who has no one to advise her about these intimate matters. She's too shy to ask her friends. And maybe it's just as well, as they might give her unscientific and old fashioned advice. It's this sort of ignorance that so often breaks up a happy marriage—

So, girls—learn here scientific facts *you can trust.* Learn how important vaginal douching often is to intimate feminine cleanliness, health, charm and *marriage happiness*—how important it is to help combat one of woman's most serious and embarrassing deodorant problems. And what's more important—WHY YOU SHOULD USE ZONITE IN YOUR DOUCHE.

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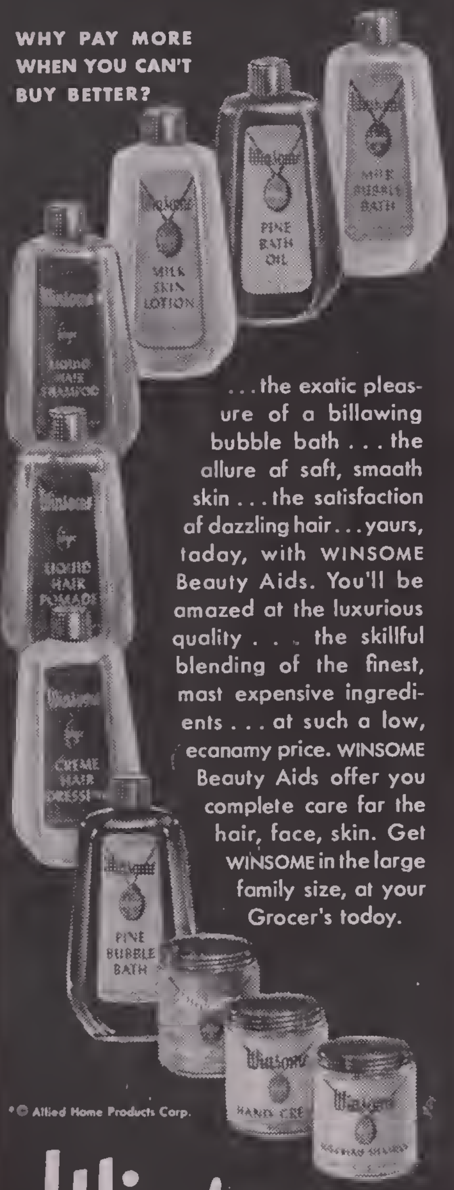

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My Favorite Hairstylist

I can relax without a worry when Gladys Witten starts creating a new hairstyle.

By Linda Darnell

Gladys Witten is more than a hairdresser to Linda—she's a good friend

Gladys is a good companion, too. And what wonderful help she is on crossword puzzles!

★ I stumble half-awake into the studio at seven o'clock in the morning. Gladys Witten greets me with a cup of hot coffee she has made on a little hot-plate. After I've downed that, I begin to wake up. But Gladys? Well, she's been wide awake a long time. She gets into the studio a half-hour ahead of me.

So to those beauty operators who look at stars on the screen and say, "Whoosh! What's there to that hair-style? I'll bet I could do one ten times as glamorous!" I say, "You don't know. You don't know."

Gladys Witten is a studio hairdresser who happens to have been assigned to do my hair on my last five pictures. Her story, perhaps, is more dramatic than that of most because she's a newcomer to Hollywood. But the requirements she had to meet are the same every motion picture hairstylist must meet. They're a wonderful lot of women.

My hairdo is all ready for the next scene of my new picture, "The Walls of Jericho."

One evening, at the end of a hard day's work, I was in the hairdressing department trying to make myself look right for a dinner party. It was one of those times when I couldn't do a thing with my hair. I kept fussing and fussing with it. Suddenly a soft voice said hesitantly, "May I help you?" I looked up into electric blue eyes set in a fair face framed with black hair. I thought to myself, "She's worked hard all day, yet she looks so eager to help." I could see her smiling face in the mirror as she magically turned my stubborn locks into a lovely coiffure. I couldn't help smiling in return. And when I smiled, I felt less tired.

I didn't see her again for quite awhile. But when it came time for "Fallen Angel," the head hairdresser asked me if I would be willing to have a new girl assigned to me. I was. She turned out to be that bright-eyed, eager girl.

By the time "Fallen Angel" was completed, I had learned Gladys' story. I thought of my own early days in Hollywood. While a talent scout discovered me, Gladys had taken the route that any ambitious young player could have tried. She had faced the same hopes and discouragements. And like the successful ones, she had won by determination, plus intelligence and some luck.

Briefly, Gladys was operating the Duchess Beauty Salon in Louisville, Kentucky, when she decided to come to Hollywood. She wrote to Boyd Martin, drama editor of the Louisville Courier-Journal, for advice on getting into a studio hair-dressing department. He was so intrigued, he gave her letters of introduction to two studio publicity directors. At RKO Studios, she had an interview with Mel Berns, head of make-up and hairdressing. He told her it was hopeless and advised her to go home.

Ordinarily, Mel Berns would have been right in his advice. It's a long jump from styling the hair of Junior League misses, smart matrons and well-groomed grandmothers to styling the hair of movie actresses who are photographed day after day. But Gladys just cheerfully replied, "I'm not going home. I'm still going to try."

I know Mel Berns couldn't help returning her smile. Probably that's why he gave her an introduction to the head

(*Please turn to page* 78)

LITTLE LULU
by Marge
ONLY KLEENEX* HAS THE SERV·A·TISSUE BOX

LITTLE LULU says Compare tissues—compare boxes—and you'll see why 7 out of 10 tissue users like Kleenex better than any other brand! For no other tissue gives you *all* the advantages of Kleenex. Soft! Strong! Pops up!

PULL JUST ONE DOUBLE TISSUE AT A TIME
KLEENEX TISSUES
NEXT ONE POPS UP READY FOR USE!
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America's Favorite Tissue

*T. M. REG. U. S. PAT. OFF.

ARE YOU INTERESTED IN AN
intimate improvement?

SUCH FREEDOM!
HOW SIMPLE!
SCIENTIFIC!
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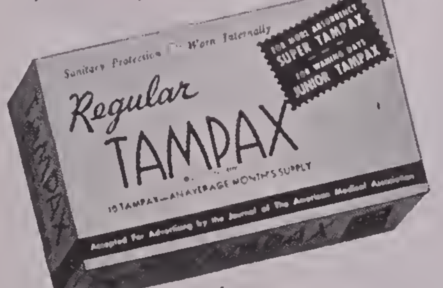
Tampax follows a well-known medical principle—internal absorption—and its use is now made possible to women generally by means of a patented applicator containing pure surgical cotton, very absorbent and efficient. Your hands need never touch the Tampax and you cannot feel it when in place.

You can wear Tampax in shower—or tub. It changes quickly, disposes easily. Average month's supply slips into purse. Ask for Tampax at drug or notion counters. It's really the last word! Comes in 3 absorbencies—Regular, Super, Junior. Act now—prepare for *next* month. Tampax Incorporated, Palmer, Mass.



Accepted for Advertising by the Journal of the American Medical Association

One of Hollywood's handsomest twosomes: Joan Crawford and steady beau Greg Bautzer.

CAN I HELP YOU?

By Joan Crawford

If you have a problem, write Joan Crawford care of Movieland at 916 N. La Cienega Blvd., Los Angeles 46, Cal. She will answer all letters personally if you so desire

"MY SISTER IS A LOVE THIEF"

Dear Miss Crawford:

This is the most difficult letter I have ever had to write. It concerns my sister. She's a love thief. She has stolen my fiance from me.

I have been engaged to John for eight months. We were supposed to get married in June. Last night, I went to the show alone. When I came home, I found my sister in the arms of John. I could see at first glance it was serious. "How long has this been going on?" I asked. John said, "It's nothing. She's just a tease." Sister said, "I love him. You might as well know the truth, and he loves me."

I demanded the truth, but my fiance refused to say anything. "It's nothing," he said. I don't believe him, and now I'm frantic with worry. Shall I go ahead with the wedding or what? Please advise me.

Joan A.
Chicago, Ill.

I know you're aggravated. I know you think your personal world has come to an end. It hasn't. Just stop and think for a moment. What you must decide is this: is your fiance a philanderer? Does he really love you? If he succumbed to temptation before marriage, what will he do after, when the glamor and newness have worn off?

You say you won't believe your fiance. Under the circumstances, there is no point in marrying him. Marriage is based on truth and faith. Unless you come to some decision in your own mind about this affair with your sister, your marriage will become pure havoc, eternal suspicion.

On the basis of your letter, my advice is not to marry your fiance. I know this seems like a great catastrophe. You've probably bought a trousseau and made all the plans. Everyone is expecting the marriage, and all of that. But there's no sense to it if you're going to be miserable. And miserable is what you're going to be.

Your sister undoubtedly told you the truth when she said, "I love him." She would have no reason to lie. Your sister feels that her love has been returned. Has John denied this? Even if he has, do you believe him? Personally I wouldn't.

I suggest you give him back his ring and call the whole thing off. If he wants to marry your sister, be gracious about it. Don't accuse her of being a love thief. Frequently, as you well know, a girl can't help falling in love, no matter how trying the circumstances.

CORRESPONDENCE COURSE

Dear Miss Crawford:

I've always wanted to become an actress ever since I was a little girl. I am now eighteen. I work as a stenographer in this small town. It has no little theatre, no stock company.

I read every book on drama that I can get my hands on. A few days ago, I read an advertisement in one of the magazines. It offered a correspondence course in acting. The charge was $75. That's a lot of money to me. I could

raise it, however, if I felt the course would really help me. Do you think a girl can become an actress via correspondence?

Joanna Von W.
Eau Claire, Wis.

No, I don't. I think if you want to become an actress, reading will help you and so, too, will study. But you've got to get out on a real stage. You've got to take part in plays. You've got to hear live voices and react to live cues. You can learn algebra by correspondence, French by correspondence, a hundred and one subjects. But I doubt if you can ever become a good actress by mail. At least, I don't know anyone who ever has. Mind you, I repeat I'm not against correspondence courses. Generally, I think they're fine—but certainly not for dramatics.

EXTRAVAGANT ELLA

Dear Miss Crawford:

I go with a girl pretty steady. I guess I'm a little nuts about her. She's sixteen. I'm twenty. I work as a salesman in Sears Roebuck. I don't make very much dough, but I do make enough to take her to a show once in a while, and also a dance.

Her folks are pretty wealthy—she drives her own car, for example—and she's used to a lot of high and mighty things. She wants me to take her to hotels and big dances and even night clubs. I can't afford that sort of stuff. There are other fellows who can, however; and I'm afraid that I'll lose Dolly to one of them. What do you think I should do?

Charles, A.
Dallas, Texas

I certainly don't think you should rob a bank. A girl at sixteen isn't very mature. Her sense of values isn't settled. A dance at the Baker Hotel or the Adolphus may loom like a big event in her life now, but ten years hence, it will mean nothing. If she wants to go out with you and share what you have, fine. If she doesn't, let her go with someone else. I've gone out with quite a few men in my time, and I've enjoyed myself not on the basis of how much money they spent, but on the basis of their own personality and conversation. A girl who is solely interested in how much money you spend on her is certainly *not* the girl for you.

GOSSIP MONGERS

Dear Miss Crawford:

Three months ago I became friends with a girl named Molly X. I thought then that she was a nice girl, and I still do. My older brother, however, who's nineteen, says Molly is no good. I've asked him how he knows and he says, "Never mind, I know."

I'm seventeen and so is Molly. These past three months I've gone around with her. I've seen her in action with boys. We've double-dated, and I know she's a nice girl.

My mother, however, having listened to brother's gossip, wants me to give Molly up. Mother says that she, too, has heard about Molly. I ask her what she's heard and from whom, and all I get is a general kind of answer. You know, nothing definite. Good friends are hard to find and still harder to keep and I'm determined not to give Molly up merely because of the gossip mongers. Do you think I am doing right?

Theresa N.
Kalamazoo, Mich.

I certainly do. Unless someone can give you a good reason why you shouldn't see Molly, you keep seeing her. I'm not ad-

(*Please turn to page* 109)

New Revolution in Hearing Aids!

The new Zenith "75" comes to you by mail! No "fitting," no sales pressure. Hear better or Zenith will refund your money in full!

Single Unit $75 Complete

NEW Zenith "75"

THE HEARING AID THAT NEEDS NO "FITTING"

AT LAST—your opportunity to discover how much a hearing aid can mean in your life . . . without embarrassment or inconvenience, without exposing yourself to high pressure salesmen, without risking a penny!

All made possible by this improved *kind* of hearing aid that needs no "fitting." Because it employs Zenith's "Full-Range Audio" principle, designed to amplify the *full range* of sounds covered by the instrument. Thus you, yourself, can instantly select the particular range that enables you to hear best in different surroundings—with Zenith's Fingertip Control! The correctness of this principle was recently confirmed in U. S. Government-sponsored research at Harvard University.

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Wear it at home, at work, at movies, anywhere. Compare its quality, performance, operating economy (less than 1c per hour battery cost) with that of any other hearing aid. If the Zenith "75" does not excel on all counts... if it isn't better than you ever dreamed any hearing aid could be... return it within ten days of receipt and get your money back in full!

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JOHN and SHIRL

Everybody's talking about the screen's newest team—Shirley Temple and handsome Jack Agar

By Helen Hover Weller

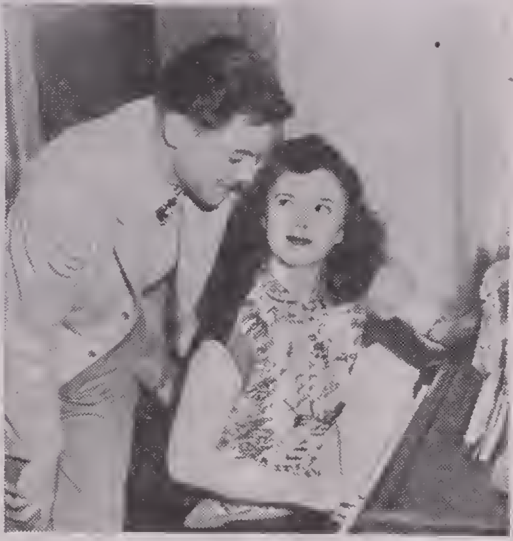
★ This has been quite a year for John Agar. There have been two new additions to his life: a bouncing new baby girl (for him and Shirley Temple) and a bouncing new career.

Although you have yet to see Jack in his first picture, which will be the John Ford production "Fort Apache," most of you movie fans know his face—an extremely good-looking one, by the way, with a devastating, square smile, short, straight nose, frank, wide-set eyes. Jack is the lucky fellow who married Shirley Temple two years ago, and, as the husband of America's most beloved screen sweetheart since Mary Pickford, he couldn't escape notice.

When the girls saw this tall, football-shouldered Adonis with Shirley, they let out a yip and a yammer which could have been heard clear to David O. Selznick: "Why isn't Shirley's husband in pictures? He looks terrrrific!"

But this solid sender had already been spotted by the astute Mr. S. and had a screen contract tucked in his pocket, though few people knew about it.

Selznick, who can look at a baseball bat and tell you if it's photogenic, first saw Jack at the reception which followed his wedding to Shirley. He spoke to him for a while, but said nothing about a movie career. Obviously, Jack made an impression, for besides the sort of looks that would make him the perfect model for toothpaste, neckties and vitamins, he has a likable personality, a rich, low



The Agars—that's the way Shirley Temple likes to refer to herself and hubby John.

Shirl and John make screen history in "Fort Apache," their very first movie together. Shirley retired from films after this picture to give birth to a baby daughter.

voice, good manners and a bright humor.

A few weeks after the ceremony, when Jack was back at his army camp in Kerns, Utah, he received a wire from Selznick offering him a screen test and contract with Vanguard Films.

The offer came as such a surprise to Jack he didn't know what to make of it. He talked it over with Shirley who was visiting him at the time.

"Do you think he means it?" he asked.

"Of course,. darling. Why shouldn't he?"

"Shall I accept?"

"Well," said Shirley, speaking with the knowledge of sixteen years before the cameras, "would you like to be an actor? It's not easy."

"It rather appeals to me," replied Jack.

So he signed, and as soon as he was honorably discharged from service, he became a full-fledged Selznick contractee. He studied daily with the dramatic coach, learned how to use his hands and made the great sacrifice of letting his cherished crew haircut grow out in its natural brown waves to add some Hollywood masculine glamor.

In his first picture, "Fort Apache," his leading lady is his real-life love, Shirley, although that fact wasn't known when he was signed for the role. Even with the stork on its way, Shirley went ahead with the picture and managed to finish early enough to beat the long-legged bird by a few months. This made Jack's movie debut that much pleasanter, of course; since he felt more at home during his first film production.

But then, things always have a way of going smoothly for Jack. He comes of a well-to-do Chicago meat-packing family, went to the Harvard School for Boys and, after that, to the Pawling Prep School. He'd planned to enter Cornell University to study business administration but Uncle Sam saw him first.

Even that interruption proved to be lucky because it was while he was in the Army spending his furlough in Los Angeles that he met Shirley at a party. They dated, they corresponded, they fell in love and were married during another furlough. The wedding indirectly led to the beginning of a screen career, as we told you, and things are on the beam for Jack—as usual.

There's a lot the young Agars have to talk about these days. They read scenes together, talk shop, and of course, they're full of excitement and plans for their little daughter. They both want a large family, and although it's much too early to make plans, both agree that if the new heir shows any signs of talent there will be no objection to an early film career, just as Mama had.

The Agars live in a lovely home they built for themselves on a knoll overlooking the blue Pacific. They like to stay home evenings and play bridge with friends or listen to the radio in their charming living-room which is very gay and very young in chintz. Jack is an avid fan of mystery dramas and symphonies. But they're not stay-at-homes.

He's anxious to make good as an actor, but he's made it clear that he doesn't want any of his success attributed to the fact that he's Shirley's husband. He turned down role after role from other producers whom he felt wanted to capitalize on his famous wife. Comes the time, though, when Jack is seen on the screen and we predict his worries will be over. For the face that dented the sensibilities of Shirley and of David Selznick is bound to launch a thousand bobby-sox sighs.

THE END

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☐ Two volumes
☐ Whistling

Let your sound effects be listen-worthy. Want to get rid of a rasp? Twang? High-pitched "little girl" voice? This daily breathing routine helps: Lie flat on the floor; park two "volumes" on your diaphragm. Take 20 deep breaths. The rising of the books shows you're breathing correctly, for a richer quality of voice. You can always "breathe easy" on difficult days . . . confident that Kotex and those *flat pressed ends* prevent revealing outlines. (Try all *3 sizes* of Kotex. Discover the one for *you!*)

A smooth gal's fancy lightly turns to —

☐ Thoughts of going steady
☐ Dreams of prom bids
☐ Shoes of gold

Her brain may be tuckered with date data, but a smooth gal's tootsies sparkle plenty! This season, there's a gold rush — for sandals with that Midas touch. They're untarnishable. Smart for prom-prancing or any girl-meets-guy occasion. Whatever the crowd plans, breeze along (even on "those" days) — comfortably. For the *new* Kotex gives napkin softness such as you've never known before. Dreamy softness that *holds its shape*. And mind you, Kotex is the napkin made to *stay* soft while you wear it!

For graduation, would you give him —

☐ Sports equipment
☐ A magazine subscription
☐ His pet plotter

Your present needn't be strictly plush. Make it a simple but thoughtful token, like any of the above. He's fairway-frantic? Buy a few good golf balls. Or, sign up for his favorite magazine. You could give him a disc he's dizzy about. And come commencement, join the festivities — "calendar" time or no. Remember, Kotex has an exclusive *safety center* for *extra* protection that vetoes nagging cares. Moreover, your new Kotex Sanitary Belt is adjustable; all-elastic. It's *so* comfortable! Doesn't bind!

KOTEX
SANITARY NAPKINS
Kotex
KOTEX

*More women choose KOTEX**
than all other sanitary napkins

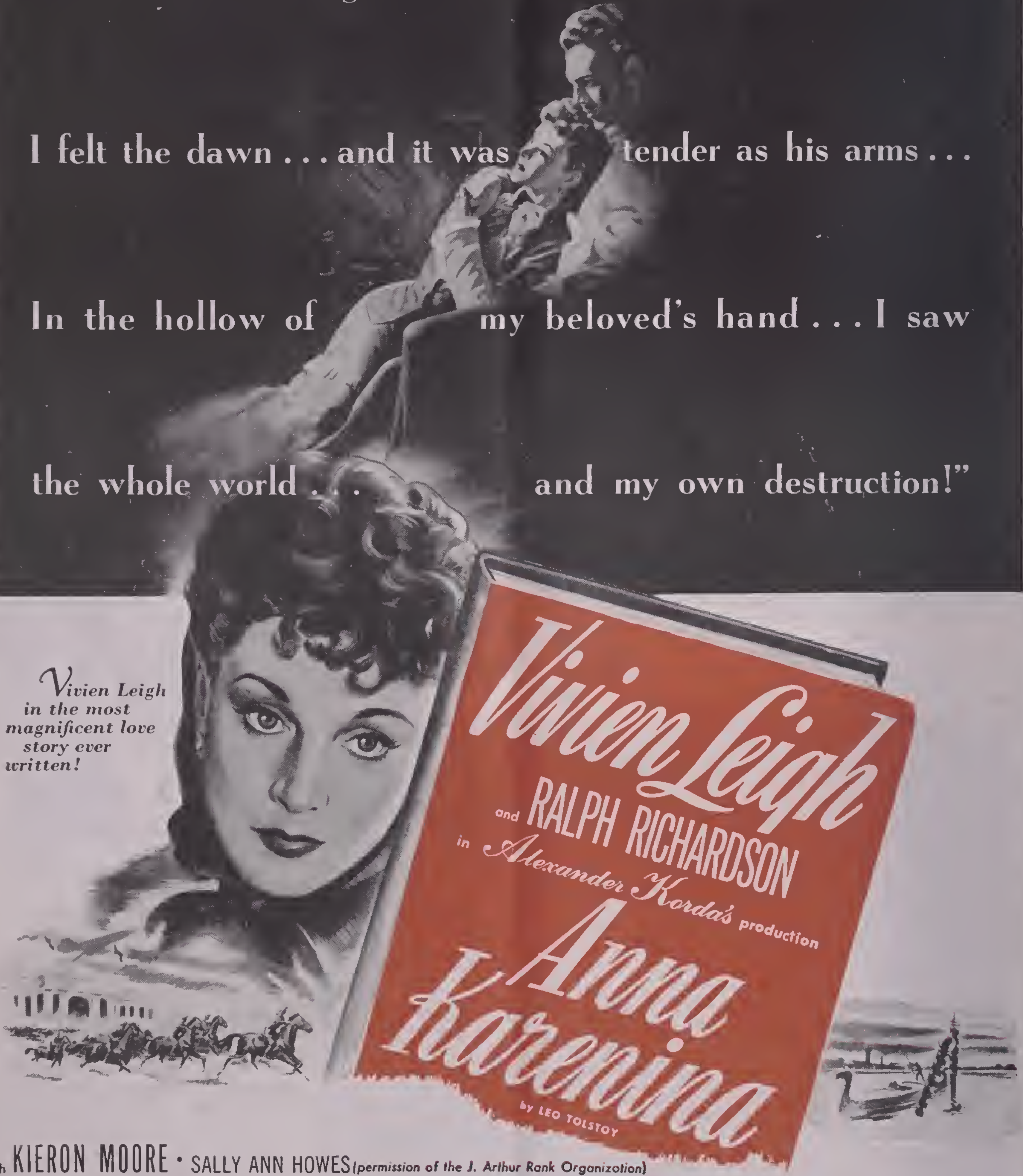
*T. M. REG. U. S. PAT. OFF.

"I found the night . . . and it was dark as his eyes . . .

I felt the dawn . . . and it was tender as his arms . . .

In the hollow of my beloved's hand . . . I saw

the whole world . . . and my own destruction!"


Vivien Leigh
and RALPH RICHARDSON
in Alexander Korda's production
Anna Karenina
by LEO TOLSTOY

Vivien Leigh in the most magnificent love story ever written!

with **KIERON MOORE** · SALLY ANN HOWES (permission of the J. Arthur Rank Organization)

Directed by JULIEN DUVIVIER · A London Film Production · Released by 20th Century-Fox

Your Hollywood *Memo from the Editor*

Have you ever wondered how the stars feel when they read stories about themselves? Frankly, I have, and yet very few stars have ever committed themselves. Oh, I've had bitter complaints. Occasionally a star will say in a rather flustered way, "Thanks for the nice things you've said about me," but most of them are modest, and, if the story is flattering, they're a little embarrassed when it comes to thanking me. Of course, if the story isn't too flattering, they grumble about it.

However, Gene Kelly is an exception to the rule. He had seen a proof of his story, "That Old Black Magic." A day or so later, Alyce Canfield, who wrote the story, was on the M-G-M lot interviewing Keenan Wynn. As Alyce was leaving Keenan's dressing room, she heard someone call out, "Don't let that girl leave the set."

Alyce waited, and Gene came rushing out. "I want to thank you for a beautiful story. It made me very happy." And then, to Alyce's complete amazement, he kissed her hand.

To put it in Alyce's own words, "Gene isn't demonstrative, particularly with the fairer sex (he's very happily married), so I was rather floored. Afterwards, Melvina Pumphrey told me she couldn't remember his ever thanking another writer so from his heart. Really the guy is a dear! It was so nice I thought you'd like to hear what some of our movie stars say when they read about themselves in MOVIELAND!"

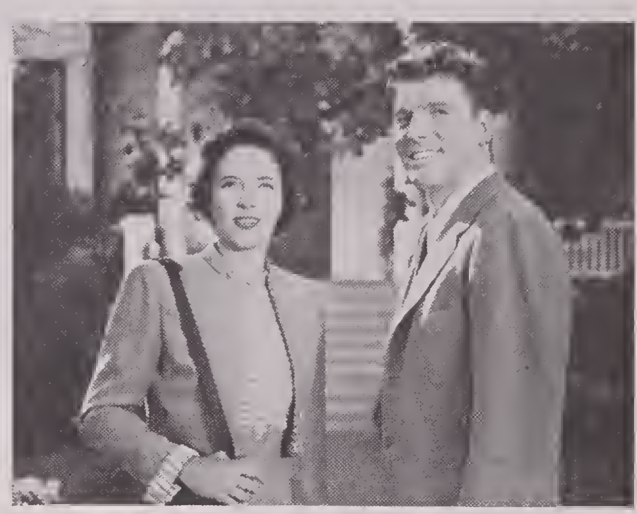
Now I want to tell you about another actor. He is a cowboy star, and he has a tremendous following among western fans. His name is Monte Hale, and we were invited to have lunch with him at the Stork Club.

Can you get the picture? He is 6 feet 3 inches—built in proportion—with enormous shoulders and hands. He wore a pair of red cowboy boots, a grey suit, which incidentally, fitted him beautifully, a white leather tie edged with brown leather stitching—and an enormous 10-gallon white Stetson! Sounds unusual, doesn't it? Yet on him it looked good, because Monte has an innate dignity and a bearing that made his western outfit look just right—even in the swank Stork.

It may look to vou as if I'm partial to men actors, and so I hasten to tell you about a newcomer who came up to see me last week. Harken to the name of Louisa Horton! I think of her as the American Bergman.

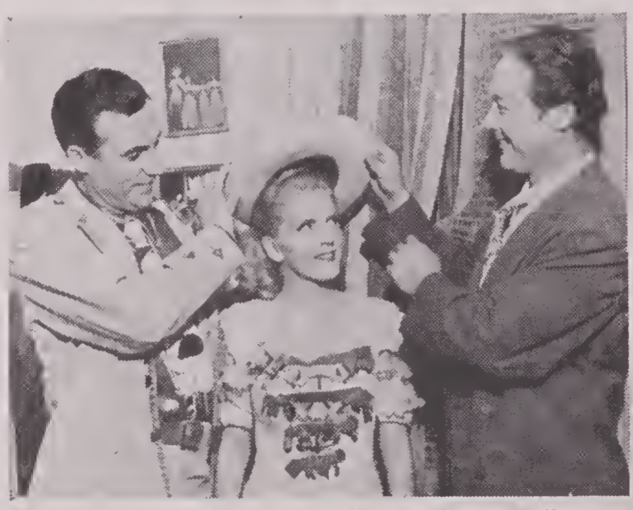
Louisa has been a stage actress; so far her experience has been with road shows and stock. She was given the lead in "All My Sons," opposite Burt Lancaster (see the review on page 98).

Louisa has the most unforgettable voice of any actress on the screen. Wait till you hear it! She isn't pretty in the conventional way, but she has a haunting quality that projects itself from the screen—and it's going to catapult her right to success. B. L. C.



Brilliant new "find" is Louisa Horton. She hits in her first film "All My Sons" with Burt Lancaster.

The handsome gallant is Gene Kelly. He and Keenan Wynn are on "Three Musketeers" set.



In New York, Monte Hale visits "Oklahoma" stars Ray Middleton, Pat Dexter backstage after show.

By **DALE EVANS**

as told to Monica Mackenzie

Roy and I enjoy taking the children out. We're all looking forward to the time when young Dusty will be old enough to come with us when we have lunch at the Brown Derby.

CONFESSIONS OF A HOLLYWOOD

Ok'd by
Dale Evans Rogers--
Don't change a word;
best thing written on
me to date. thank
you, thank you
so much--

My prayer is that Roy, the children and I will be a happy, well-integrated family.

Roy is a wonderful father. He is patient, understanding and how we adore him! He's always ready and pleased to explain things to Cheryl and Linda Lou: to show them sights.

Here's my favorite picture of the girls and me. They call me Dale—it's best this way.

STEPMOTHER

★ Ever since my marriage to Roy Rogers a few months ago, I've been swamped with jillions of letters.

Mostly, they come from you—our friends and fans and Roy's long-time admirers. In these letters, you've congratulated and wished me luck. You've kidded me about sharing Roy with his horse Trigger. You've been thoughtful, polite, and amusing; and I want you to know that I'm genuinely grateful for your interest and attention—so grateful in fact, that I am going to try and answer here some of the questions so many of you asked.

"How does it feel to be Mrs. Roy Rogers? How do you like being the mother of his three children? Is it a strain? Do you have many problems? How do you propose to raise the children? Is it tough being a Hollywood stepmother? Do you plan on continuing your career or will you give it up and stay with the children?"

That's just a sample of what you kind folks would like to know. And I must say that they aren't the type of questions a girl can answer in a jiffy. They take time and lots of soul-searching. They call for honesty and introspection.

First, about how it feels to be married to Roy. It feels just fine. Because jeepers, as you all know, Roy is a family man with both feet on the ground. He's plain, simple, down-to-earth. He loves children, animals, the outdoors, and so do I. We're well-mated in terms of love and common interests.

As for all those questions about the children, I'm afraid I can't be nearly so forthright, direct, and Texan in my answer. When a woman—any woman—marries a widower with three children, she's taking on a pretty large job for herself. And no one knew that better than I when I married Roy Rogers.

As a matter of fact when Roy first broached the subject of marriage to me, a dozen thoughts raced through the trails of my mind. How would I get along with the children? Would they call me mother? Should I ask them to call me Dale? Would ours develop into a true mother and children relationship or would I always remain an outsider? These are the doubts and questions which inundate every potential stepmother.

In my case, the background was this: Roy had been married to a very wonderful woman for ten years. I had met her several times. She used to bring the children on the set when Roy and I were acting in a picture. I liked her. Everyone liked Arline Rogers. She was attractive, witty, kind, understanding.

She was a non-professional, and her entire day was spent working at home and looking after the children. There were two little girls up until 1946, Cheryl and Linda Lou. In October of 1946, however, Arline gave birth to a little boy. He was delivered by a Caesarian section, and he was christened Roy Rogers, Jr. From the day of his birth, his father insisted upon calling him Dusty, and Dusty the little tyke has been ever since. No one calls him Junior.

Unfortunately, eight days after Dusty came into the world, his mother died. The complications of childbirth had caused an embolism—a blood clot—to set in, and she never recovered.

Well, there was Roy with three children on his hands, two girls of seven and four and an infant boy. His heart was broken. His spirit was depressed. The tragic loss of this beautiful woman struck down in the springtime of her life—in the actual aftermath of bringing more life to earth—all this sorrow weighed heavily on Roy. And he had to summon all his courage and will to go on and forget.

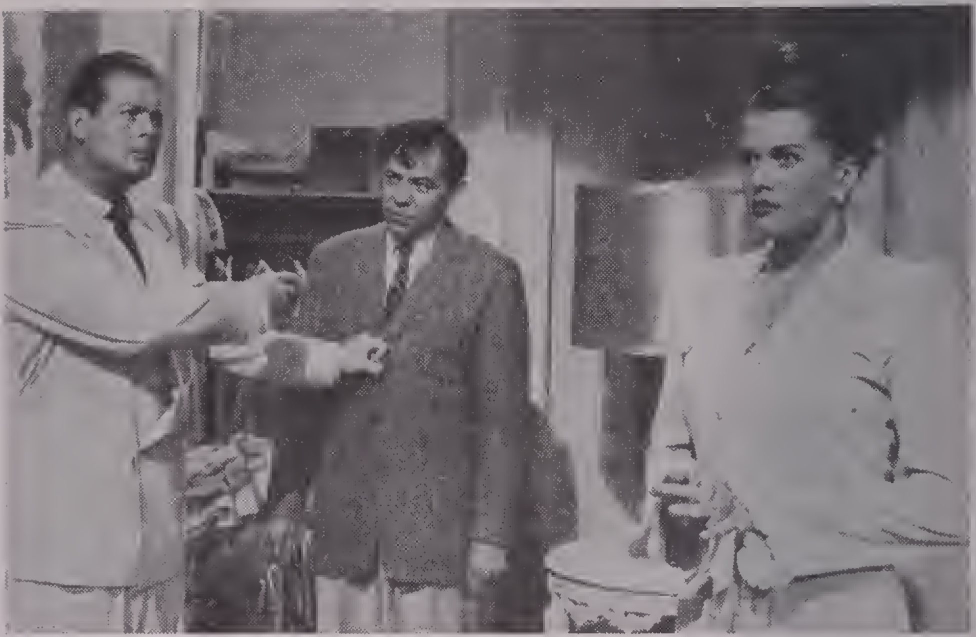
He got a dear friend of the family's, Marion Christensen, to look after the children. And he plunged with new vigor into his work. While we were both playing together in "Bells of San Angelo," Roy invited me home one evening to have dinner with his two little girls.

"Hello Dale," they greeted me. "How are you feeling?"

I looked at Cheryl and Linda Lou, these two sweet little girls. I watched them dig into a plate of spaghetti twirling the fork in imitation of their father; and somehow, my heart went out to them.

(Please turn to page 90)

By **KATE HOLLIDAY**



Hard work on her first small parts has led to bigger and better roles. Now Janis co-stars with Don DeFore and Oscar Levant in "Romance on the High Seas."

Hard Work is the Charm

Patience and fortitude brought success to Janis Paige; of course, green eyes, red hair, a beautiful figure helped, too!

Marriage and career mix well for Janis. Early this year she became Mrs. Frank Martinelli.

★ "Life has really been good to me," Janis Paige said. "Being Mrs. Frank Martinelli, Jr., is, of course, the most wonderful part of it. And then—" Her gesture included the studio restaurant in which we sat, the rows of sound stages and offices which surrounded us, the hills and people and sunshine which make Hollywood unique in all the world.

"Love—and all this, too," she added tremulously.

"When I first saw this four years ago, I was just a kid from Tacoma. I knew nothing about the picture business. Now they have bought a story especially for me. Think of it: They paid thousands of dollars for something . . . 'starring Janis Paige!' "

It made me happy to watch her as she said that. For, as you may have heard, the usual cinema routine is to be blasé when you're a success, to take fame for granted, even to accept love and marriage casually.

Twenty-three-year-old Janis doesn't react that way. Without being corny, she is living on clouds and doesn't care who knows it. After four years of working as hard as she knew how, she has found fame, fortune and love, and it's all very wonderful.

She had what it took, of course. A beautiful figure. Green eyes. Dark red hair with coppery lights in it. A smile which brightened the landscape. The ability to sing a song (*Please turn to page* 84)

Janis Paige dons a sparkling smile and her new spring ➤ bonnet to make a lovely picture for our May Day parade.

That Old Black Magic

Gene's partner for this tricky routine is a fellow named Sinatra.

By Alyce Canfield

LOOK OUT FOR THIS GENIE! HIS WINNING SMILE AND DANCING FEET WILL HAVE YOU SPELLBOUND BEFORE YOU CAN EVEN SAY, "ALADDIN'S LAMP"

Yep! It's Gene Kelly in costume for "Three Musketeers," talking to co-star June Allyson and friend Van Johnson.

★ You've heard of those genii who come out of the blue when you rub a magic lamp, haven't you? They transform the world into a fairyland where all that was meant to be comes true.

There are a lot of people who feel that magic in Gene Kelly. Perhaps this is because there is an effortless quality to his dancing that takes you out of this world into another. In the darkened theater, you are happily lost for awhile, away from problems and trials. It is this quality in Gene Kelly's dancing that has kept the public clamoring for more. And, yet, in all fairness to him, he shouldn't be kept tripping the light fantastic forever. He's too good an actor.

I remembered interviewing Gene a number of years ago. Before that time, I had associated him solely with light, bright, dancing roles. Then I had seen a remarkable bit of acting in *Cross of Lorraine.* So convincing was this portrayal of a patriot whose spirit was broken, that I didn't realize that the actor who was playing the part was Gene Kelly. When a star can so completely submerge his personality in a role—that's acting. It was then I first realized the talent of Gene Kelly.

I remembered how he was *(Please turn to page* 104)

broken ankle almost ruined Gene's dancing career—All's well now. →

Guests are expected for dinner. After breakfast Ann has Marie and Miss Fox help schedule the day.

Planning meals is no chore for Ann. She and Viola go over the dinner menu carefully to make grocery list.

Lady of the House

The Sothern mansion runs smoothly due to the efforts of Ann's staff—Miss Fox, Marie, George and Viola.

Besides keeping up with a picture career and a lively young daughter, Ann finds time to show you what real "Sothern" hospitality is like

★When Ann Sothern steps from behind the camera on the set of *April Showers* she steps into a role she likes even more—that of mistress of one of the most beautifully appointed homes in Hollywood. Ann is the first to admit that her staff is greatly responsible for her reputation for hostessing.

It's easy to see why Movieland's cameraman was fatigued after following Ann through a day of household organizing.

Hostessing is an art, and one which Ann has perfected. Marie looks on as Ann makes sure every detail on dinner table is just right.

In Ann's dressing room, she and her personal maid, Marie, go over Ann's wardrobe. There's an important decision to make: WHAT to wear!

LADY OF THE HOUSE *continued*

In Ann's room she and Marie decide this is the time to go through the clothes that will have to be stored for the summer months. First on the list are coats.

While Marie holds up one of Ann's favorites—a silky Stone Marten cape, the star tries to decide whether or not she should have it remodeled for next year.

Marie goes over Ann's personal items with her to be sure everything is in good order. Cupboards are built into mirrored walls.

During the afternoon, Miss Fox and Ann spend some time in the second-floor study. Miss Fox orders groceries while Ann checks seating plan.

Dinner in the nursery may not be as formal as the one planned downstairs but both Ann and little Patricia enjoy every minute of this one.

Patricia's governess, Miss Willard, looks on as Ann tucks her daughter in for the night. The gleam in Tish's eye means she'd like a romp and a story before Mommy gets ready for her dinner guests. Our guess is that Tish got her way!

PAL

Frank goes to town on Mexican rhythms in his newest M-G-M picture, "The Kissing Bandit."

BY PETER LAWFORD

FRANKIE

HOBOKEN IS ONLY A STONE'S THROW AWAY FROM LONDON WHEN THESE TWO GOOD FRIENDS GET TOGETHER

Frank loves to go along with a gag—especially if Hope's involved. But hecklers better watch out!

Believe me, nothing is more important to Frank than his lovely wife, little Nancy and Frank Jr.

★ We're no Damon and Pythias, Frank Sinatra and I, but we have an easy, comfortable friendship. The kind that's rare in Hollywood, a town where people seem either to ignore you or strangle you with affection.

I first met Frank at a party given by Mr. L. B. Mayer, just after his arrival in Hollywood. He had finished a singing engagement at the Paramount Theater in New York and was now at the height of his career. Marilyn Maxwell was my date that evening, and the three of us decided to stop at a nightclub after the party. As soon as we arrived, Marilyn spotted some friends and got into one of those long and involved conversations that women claim they dislike but always take part in regardless.

So Frank and I were left alone for more than an hour at our table, and somehow, although we started talking about incidentals, we wound up spilling our life stories. I hadn't been in America very long and was still immensely curious, so we talked about Hoboken and subsequently about England and then about our first shaves and long pants and the strappings we got when we were kids. We had launched into our dreams and individual philosophies by the time Marilyn returned.

Somehow I always expect a big shot to be difficult to talk to, and the first thing that struck me about Frank was his easy manner, the warmth of his personality. He makes you feel, at first meeting, as though you have known him for years.

After that evening, it was a natural thing to expect Frank to drop in at my home (*Please turn to page* 106)

←After Coleen's hit in "Kiss of Death" 20th Century-Fox wasted no time starring her in two more pictures.

Heartaches and tears were just part of a lesson to Coleen Gray. Now her world's an enchanted place— since she and Rodney have found each other again

Love Story of an Actress

By NOREEN CONNER

★ Coleen Gray's first picture for 20th Century-Fox, and the one which aimed and fired her squarely toward stardom, was *Kiss of Death,* opposite Victor Mature. Her second was *Nightmare Alley* opposite Tyrone Power. Her third will be *Fury At Furnace Creek* and will star her opposite Victor Mature and George Montgomery.

In brief, Coleen Gray's career is this year's skyrocket. Piloting that rocket is a pixie, mischievous elf, who is glorying in everything that's happened to her.

Coleen Gray was born Doris Jensen (she never did like the name "Doris," and she adores being called "Coleen") in Staplehurst, Nebraska, and grew up in Hutchinson, Minnesota— according to studio statistics. However, those who know her are convinced that a more likely story is that she stepped from a honeysuckle flower one morning and promptly began to take flying lessons from Peter Pan.

Physically she is five feet, three inches tall, and weighs one hundred and thirteen pounds. She is described (on the Learner's License which is allowing her (*Please turn to page* 102)

While her husband's in Paris, Coleen has taken an apartment for herself and baby:

Fan mail is exciting; but these days, Coleen is most thrilled by a letter from Rod.

Coleen and Vic Mature co-star in "Fury at Furnace Creek."

◄"Not bad!" chuckles Ray Milland as he examines caricature of himself.

Man of the Hour

By Mickell Novak

CURIOSITY MAY HAVE KILLED THE CAT—BUT IT HAS BROUGHT ONLY FAME AND FORTUNE TO RAY MILLAND

This was a dramatic scene in "The Big Clock" until Ray Milland fluffed his lines, started ad-libbing—much to pretty Rita Johnson's amazement!

★ Ask any Hollywoodian who is the most interesting man in Hollywood and I'll bet the answer is Ray Milland. *The Lost Weekend* practically made him a national institution; his new picture *The Big Clock* can only add new laurels to Ray Milland.

We call him The Man of the Hour—but Milland's fame is far more lasting than either an hour—or even a weekend.

Ray Milland is an interesting and fascinating man (as well as a rich and successful one in a practical way) because he's one of the most curiosity-ridden men in the country. It's this curiosity that has made him what he is today.

Ray Milland can speak with authority on more subjects than any other man in Hollywood. If he doesn't know the answer to your question, or to the inevitable "Why's?" of his eight-year-old son Danny, he'll dig into his beloved encyclopedias, or go out and third-degree unsuspecting authorities until he comes up with an answer that satisfies everyone—you, Danny, *and* himself.

This great and insatiable Milland curiosity has been the driving power that has propelled him through life and to almost every quarter of the globe, accumulating knowledge, facts, and friends.

Milland's inquiring mind was awakened many years ago when, as a youngster, he overheard a stump-speaker in a Welsh recreation park say, "We must all die sometime." This shook Milland to his six-year-old foundation. He turned accusingly on his father.

"You never told me I had to die," he said. "Why must I?" When the paternal answers failed to satisfy the boy, he struck out for himself.

Since that time Ray has conscientiously worn through two separate editions of the Encyclopedia Britannica in his thirst for knowledge. This is gospel truth.

Some twenty years ago, Milland wondered what an actor thought about: What did he feel? How did he discipline his emotions before the camera? Ray became an actor and learned the answers first-hand.

And when he questioned deeper—How would this man I portray react under certain conditions? What are his dreams? His weaknesses?—he stopped being a garden-variety actor and became an artist. For this, two years ago, he was honored with the coveted "Oscar."

He is like a small boy who takes apart the family alarm clock to see what makes it tick. Like that boy, he learns.

And if you can imagine the wealth of lore that Ray amassed while making *The Big Clock*—a picture incidentally that packs a wallop (*Please turn to page* 73)

As the first act of possession, Diana Lynn hangs up her toothbrush in her new Beverly Hills bachelor-girl apartment.

a place of her own

Once in every girl's lifetime comes the longing to get away from it all. Now Diana Lynn lives alone—and loves it!

Please turn to next page

One way to find an apartment is to buy the building—and then move in!

"All mine!" Diana murmurs as she looks over terra cotta walls, green rug, maple furniture.

So clothes won't be wrinkled she wastes no time unpacking, hanging up suits, dresses.

"Early to bed tonight," decides Diana. She wants to study script of new film.

Familiar chore for most working girls: stockings are washed before bedtime.

a
place
of
`her
own

continued

Crackers and unstrained honey are enjoyed in comfort of Diana's informal living-room.

◂ No use going off to bed without a bite to eat. Diana fixes herself a bedtime snack.

Bedroom is decorated in old hunting scene print. Quilted spreads match wall and the miniature canopy over twin beds.

To study or not to study, that's the question. She's tired and sleepy—but that script on the bed makes her feel a bit guilty.

Sleep wins out. Diana will get up early to study script of "Texas, Brooklyn and Heaven." After all, tomorrow's another day.

I'll always be grateful to Cary for introducing me to Fred Brisson. I married the guy!

—the magnificent

Ronald Reagan smiles at Loretta Young's surprise when she discovers Cary lurking behind Santa Claus' beard.

EVEN IF YOU DIDN'T LOVE CARY GRANT BEFORE, AFTER YOU READ ROZ RUSSELL'S GAY-SERIOUS PROFILE OF THE UNPREDICTABLE CARY, WE GUARANTEE YOU'LL ADORE HIM

★ Although I had met Cary much earlier in our simultaneous Hollywood careers and had talked to him occasionally at parties, I didn't get to know him well until he and I were teamed in *His Girl Friday* in 1939. At the risk of throwing Mr. Grant into a frenzy of self-satisfaction (aside to Cary, It's a joke, Son), I must admit that I enjoyed making *His Girl Friday* more than I have ever enjoyed any other picture. And that includes my first independent production *The Velvet Touch* on which I am currently at work, so you can see that Cary could sprain his sacro-iliac taking bows.

In this world there are some people with whom you can kid; there are others before whom the quip merry and the retort snide crash like lead balloons. I am the sort of person who has launched more than her share of lead balloons—but never in the presence of Cary Grant. He is always "with it." He can spot a wisecrack at fifty paces and return it low and fast at forty-nine.

It was during the production of *His Girl Friday* that I noticed—in the midst of a take—that Mr. Grant had introduced a bit of business not previously rehearsed. I was up in my lines anyhow so I turned to the director and demanded, "Are you going to let Cary get away with hamming it up like that?"

Cary, not at all nonplussed, defended his behavior by saying, "But that was good—what I just did. You aren't going to let *her* ruin this scene, are you?"

All this while the camera ground merrily on. Parts of our constant altercation were retained in the finished picture to the intense delight, I am told, of audiences everywhere.

Since that time, Cary and I have tried repeatedly to be cast in a picture together, but our contract commitments have never allowed such hijinks. When we have begged producers to buy some particular story for us as co-stars, we have been told that we must each carry his own picture—one of those box office rules made essential by the studio star system.

Blithely, Cary pretends to ignore the presence of all these factors in our failure to repeat our first team-performance. He insists that *I* have gone arty. Nearly every week during the filming of *The Velvet Touch* he managed to pop onto the set to watch the shooting. (How he managed to be away from his own (*Please turn to page 87*)

by Rosalind Russell

STAR BRIGHT

"Will the boat never dock?" While Loretta and husband Tom Lewis wait to go ashore they look over a log of their exciting trip.

Old friends and new are on hand to greet Loretta Young when she returns from England

★ Ask a newspaper reporter or photographer who his favorite actress is—and he'll probably reply: Loretta Young, of course!

Movieland's photographer brightened considerably as he went out to greet Loretta when she returned from England on the *Queen Mary*. And since the weather was bad, he even picked up a pair of galoshes for her "so Loretta won't catch cold—the weather's pretty bad, y'know."

Flowers arrive to brighten last minutes on ship. A homecoming isn't complete without them.

Photographers on the pier wait patiently when an admirer steps up to shake hands with Loretta.

Cooperation, friendliness have made Loretta a favorite of photographers.

Alexis Smith, Craig Stevens, Loretta chat briefly about the eventful crossing before saying goodbye.

Having heard about the weather, Loretta is taking no chances.

Such devotion seems to be typical of members of the fourth estate when Loretta's name is mentioned. This brings to mind the comment of a well-known publicist who said: "Too often celebrities are nice only on the way up —or the way down."

The comment could never be made of Loretta—whose acting ability and graciousness have kept her at the top for eighteen years.

(*Please turn to next page*)

On ship, Loretta tells reporters about conditions in England. Statements later were challenged by London press.

Loretta seems to like the galoshes *Movieland's* photographer thoughtfully brought to her—just in case.

While the Lewises wait to go through customs, fans keep Loretta busy signing autographs. Tom has his hands full watching over his wife's nosegay.

The trip was fun; but once the gangplank is down, Loretta and Tom are anxious to get back on solid ground.

The Waldorf is home for Mr. and Mrs. Lewis while they're in New York. Loretta will have to hurry and change to be on time for an important appointment.

It's not important to the blind children that Loretta Young is a glamorous movie star. They know she's beautiful because she and an angel brought them a happy day

Loretta's gifts to the blind children are replicas of the angel doll used in her picture "The Bishop's Wife."

RK ASSOCIATION FOR THE BLIND

Before going in, Loretta stops to look at a display of articles made by the blind for the New York Association for the Blind.

These tots may never see this gracious lady in movies but they'll always remember when she came to visit them.

Jane Wyman and Ronald Reagan, like so many others, learn that heartbreak and misery are too often the rewards of fame

What Price Career?

By Arno Johansen

During the war, Jane became nervous. Ronnie hoped she would relax when the family was together again

Close friends like the Sonny Warblins (below) weren't aware Jane was "thinking things over" during her recent trip to New York.

Ronnie's usually a volunteer for any civic cause. Here he's with fellow workers on Friendship Train: Helen Westcott, Zachary Scott.

★ Behind nine out of every ten Hollywood divorces, there usually lurks, silently but knowingly, "the other man" or "the other woman."

When Humphrey Bogart dropped Mayo Methot, for example, Lauren Bacall was waiting with confidence in the background. When Annabella and Ty split, Linda Christian took up where Lana Turner had left off. The eternal triangle had ensnared these stars in its nefarious three-sided relationship.

During a trial separation, Jane and Ronnie were seen together often. Hollywood never guessed this "perfect" romance would fail.

When Jane Wyman divorced Ronald Reagan, however—there were no lovers, secret and long-hidden in the shadows of their past. And that's why the separation shocked all Hollywood to its very core. For this, supposedly, was the movie colony's ideal mating. These two constituted the perfect marriage, the Utopia of matrimony.

If any couple were said to be happy, it was the Reagans. In all his years of wedded life, Ronnie had never so much as looked at another woman with desire. If he had you can rest assured the gossips would have made capital of it. Similarly, Jane's entire interests were focussed on her family and career. In almost a decade together, no breath of scandal ever wafted its insidious way into the lives of these fine people.

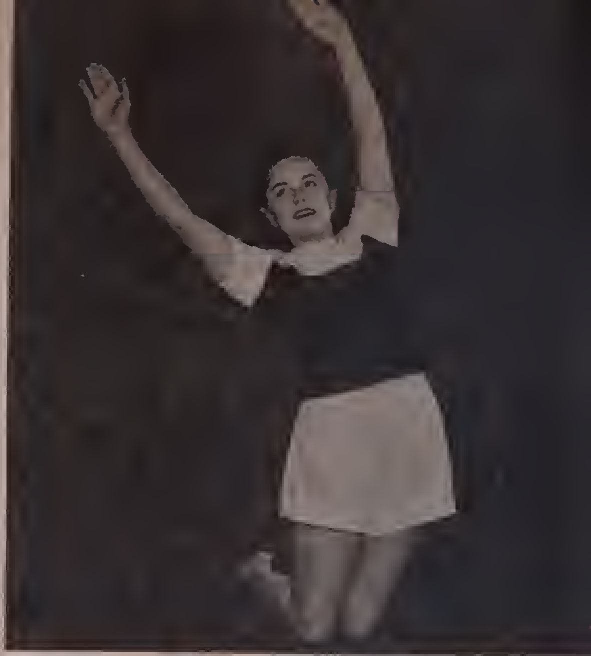
Why then the divorce? Why the divorce after years of struggling to reach the top, after years of raising two children, after years of hoping, dreaming, and working together?

Ronnie Reagan says that he himself doesn't know. "It's impossible for me to believe," he says, "even now. I don't know what made her do it. I can't understand why she wanted a divorce in the first place. It's beyond me."

Reagan is genuinely broken up about the divorce. He walks around town numb and dazed, like a prizefighter who's been slugged once too much. His eyes are glazed, his mind is fogged; the realization that the only woman he's *(Please turn to page 92)*

CHART OF CORRECT PROPORTIONS

Height Ft.	Height In.	Weight Lbs.	Bust In.	Waist	Hips	Thigh	Upper Arm	Calf	Ankle
4	11	112½	30½	23¾	32	18¼	9½	11¾	7½
5		113½	31	24	32½	19	10	12	7½
5	1	115	31½	24½	33	19¼	10¼	12	7½
5	2	116½	32	25	33½	19½	10½	12¼	7¾
5	3	118	32½	25½	34	19¾	10¾	12½	7¾
5	4	120	33	26	35	20	10¾	12¾	7¾
5	5	125	33½	26½	35½	20½	11	13	8
5	6	128	34	27	36	20¾	11	13¼	8
5	7	132	34½	27½	36½	21	11¼	13½	8¼
5	8	137	35	28	37	21½	11½	13¾	8¼
5	9	142	35½	28½	37½	22	11½	14	8½
5	10	145	36	29	37¾	22½	11¾	14¼	8½
5	11	150	36½	29½	38	23	11¾	14½	9



To take inches off the waist. Kneel, bend body from waist. Push right hip out to right. Alternate right and left.

HOW TO GET RID OF TEEN-AGE FAT

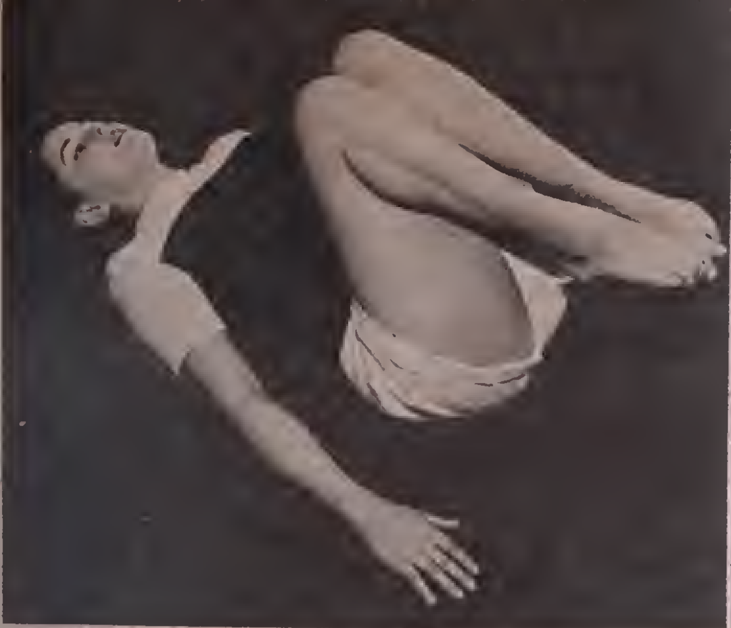
★ How many times have you secretly thought you'd gladly give up your prized record collection for a whistle-bait figure? "Well, keep those records," advises Barbara Whiting. "There's an easier way to get a luscious figure—and believe me!—I know whereof I speak!

"You ask how it's done? First, by doing the exercises you see on these pages. Secondly by following the careful diet you'll find on page 80. Of course it takes a little perseverance at first, but you'll be surprised how simple it is once you get started!"

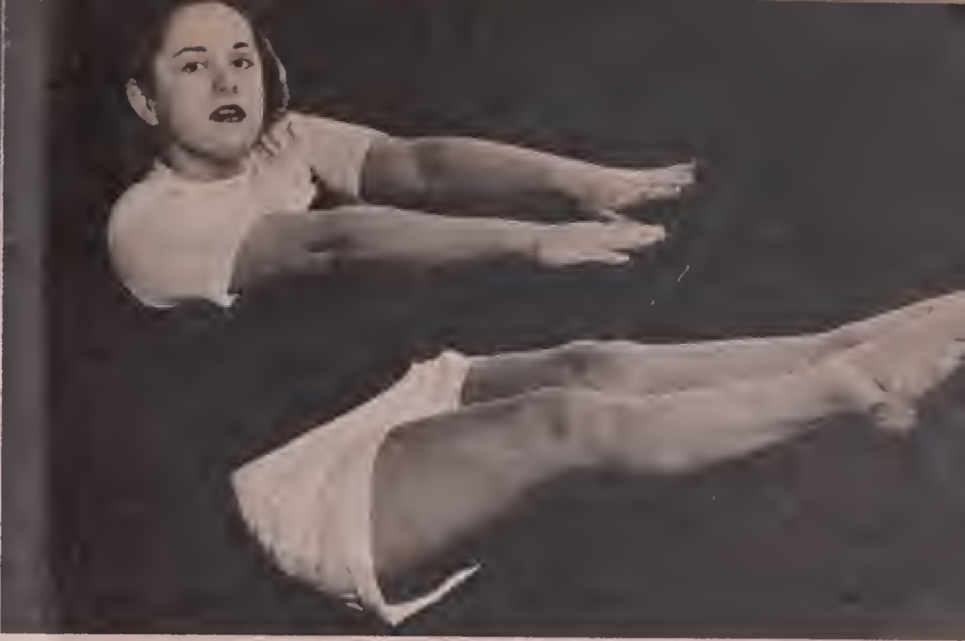
Barbara first appeared on the screen as the pudgy Fluffy in *Junior Miss.* Since those Awkward Age days, Barbara has solved the problem of overweight by following the advice of noted Beverly Hills beauty scientist, Ruth Parker. Result: In only two months twenty pounds of superfluous teen-age fat have disappeared.

So, get out your tape measure right now, check the above chart—then go to work!

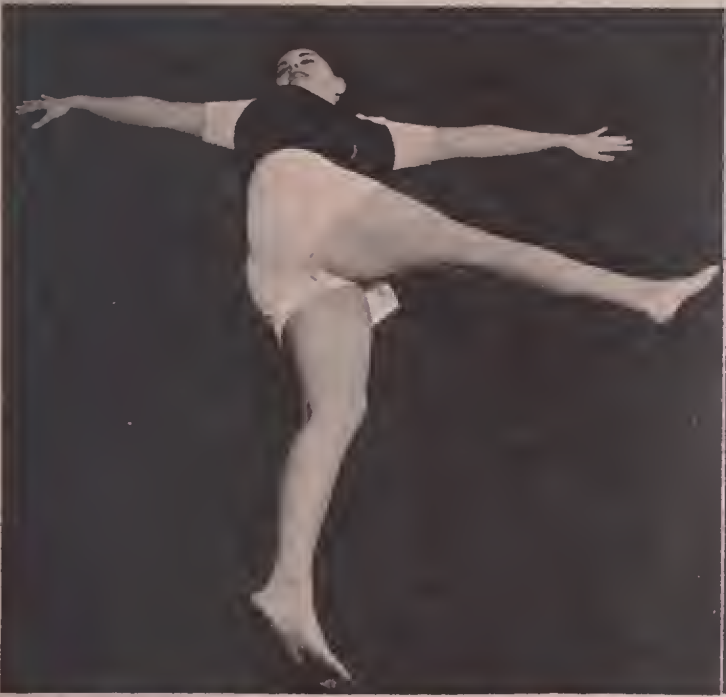
"Those early morning exercises have really paid off," Beauty Scientist Ruth Parker tells Barbara Whiting. In two months, Barbara has managed to drop twenty pounds. She now weighs 115 lbs. Bust measures 35 inches as compared to 38 inches before exercises.



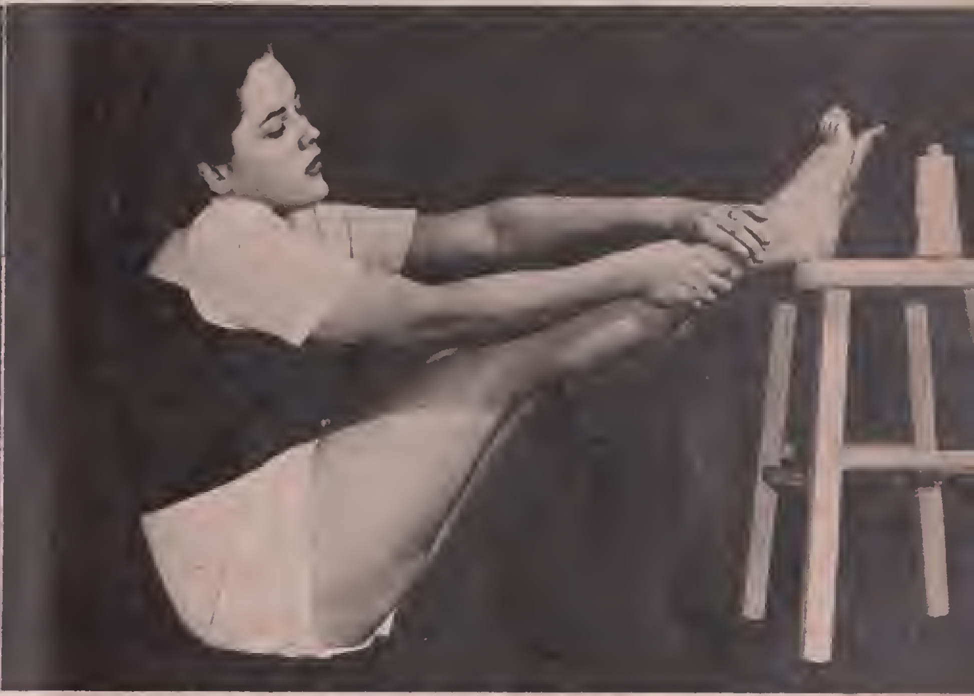
Abdominal region requires daily exercises to get rid of fatty tissue. Lie on back with arms at the sides. Pull both knees straight back to chest, then (right)



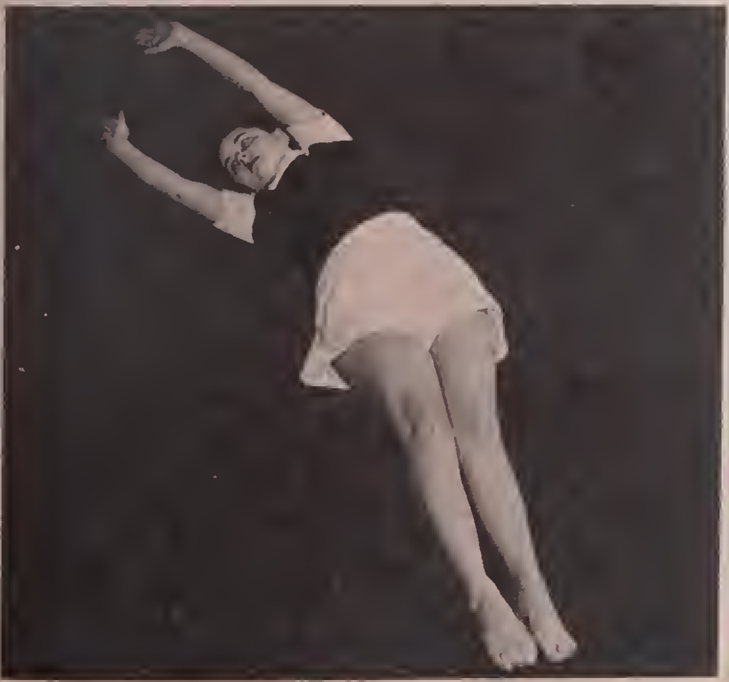
. . . kick legs out in front of body and raise hips from floor. At same time come to sitting-up position with legs extended and knees straight. Swing arms forward, see how far you can reach.



Hippy? Try this. Lie on back with arms out to side, legs stretched out. Swing right leg across body. Repeat with left leg. Alternate each time.



Thick ankles are no problem for Barbara but she shows you what to do for them. Use lotion or olive oil, grasp flesh on outside of calf, squeeze flesh against finger tips, roll away from body.



Stretch to make bulges disappear. Keep arms overhead, push feet downward. Roll shoulders, arms to left, then right. Keep hips flat on the floor.

Posture exercises are a must. Grow tall by pulling up from pelvis. Hold, count to 50. Relax, then do it again.

What's your favorite kind of girl?
(4 minutes of silence)

Do you prefer stage or screen?
(4 minutes of silence)

When you take a girl out, what do you like to do?
(7 minutes of silence on this one!)

THE USUALLY NON-COMMITTAL
STEWART BREAKS HIS
SILENCE WHEN MOVIELAND
GIVES HIM THE ASSIGNMENT
TO INTERVIEW HIMSELF

About the only sure-fire method of getting Jimmy talking is to ask about his Mexican mask collection.

That's Me (... or I!)

By JIMMY STEWART

★ If I were interviewing myself, however, I wouldn't be interested in such personal things as how I felt about girls, nor in such routine things as the stage vs. the screen. I'd be interested in the work I did—the incidents that made me a public figure in the first place—and how I felt about it.

I don't think it matters too much whether or not I like orange juice for breakfast or whom I took out last night. In any other industry, when you read about so-and-so flying to Washington, or that a deal was made, or a merger (*Please turn to page* 91)

Home, Sweet, Home

★ When Macdonald Carey and his pretty wife, Betty, decided to buy their 2½-acre property in Mandeville Canyon, the only building on the place was a run-down old shack. By using one section of the relic as a nucleus, they built their present home, pictured on this page.

Being one of Paramount's busiest stars didn't leave Mac much time for house-building, but somewhere between *Dream Girl* with Betty Hutton; and *Hazard* with Paulette Goddard, he managed to help with the construction of a new house.

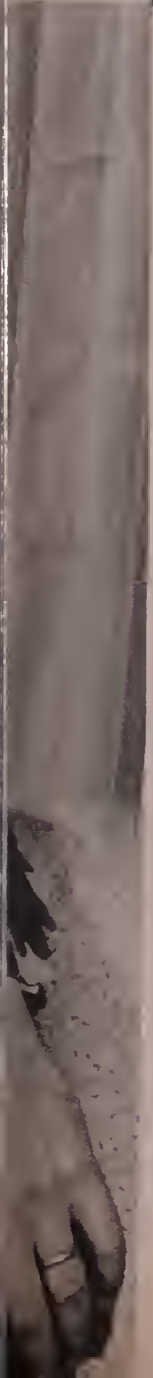
Then came "M" Day! Moving is a dreary experience at best, but Betty and Mac lived to tell this tale.

The new house was built from a run-down shack!

Two years of cramped apartment living seem far away as Mac and Betty reminisce about their hectic moving day!

The old apartment looks pretty grim with everything packed away. It was always crowded, but we had lots of fun here!

The Macdonald Careys find the answer to their own housing problem—turn an old shack into a brand new home



Mac doesn't look like a movie star as he lugs boxes to the van, but he's enjoying himself!

The movers haven't arrived at the new house yet. This gives Betty a chance to rest up.

"One at a time, PLEASE!" When moving men converge on Betty to find out where things are to be placed, she can only plead for a moment to think!

Please turn to next page

Baby Lynn loves the excitement of moving, but finally has to be put in the den. Blockade successfully curbed her following the movers.

Patio gets a final layer of cement; also a set of handprints: Betty's and Mac's.

This bedroom effect wasn't accomplished in a day; however it didn't take long to complete. Betty had ordered furnishings months before the house was finished.

Home, Sweet, Home

(continued)

The den is a perfect place for Mac to study lines for his next film, "Hazard." Betty listens in just to make sure that he's letter-perfect.

We made sure the new house had lots of closet space. Now I wonder how we ever managed in that apartment!

Betty loves to show her huge, cedar-lined closet. Built-in drawer space was made according to her own specifications.

Home at last! "New Look" furnishings will come later. Meanwhile—this is just wonderful, agree Betty and Mac.

The first pencil drawing Dick did—just for fun—turned out so well, sketching has become a full-fledged hobby.

Instead of the proverbial "quiet evening at home" the Contes prefer close harmony on piano and guitar.

Jimmy Stewart, Director Henry Hathaway, Dick Conte check "Northside" scenes with prison Capt. Carlton.

By Adelaide Curran

Dick wooed and won Ruth five years ago; but one look at them and you're sure they're still honeymooning.

Close Shave

SLITTING A CUSTOMER'S THROAT DOESN'T SOUND

★ Richard Conte's story began on a frosty Christmas Eve some fifteen years ago. Then a twelve-year-old boy, he was standing impatiently beside his father's barber chair, barely able to contain his excited anticipation of getting home to the festivities.

He glanced at the clock. Five minutes of nine—five minutes until closing time. He had lathered the last customer, and his father's deft razor was skimming over the man's cheek.

And then a dark, heavy-set man with a blue beard, the kind to turn even Swedish steel, barged in. "Come on, make it snappy," he said. "I haven't

In five years, Dick's acting has gone from good to excellent. His performance in "Call Northside 777" is sensational.

LIKE GOOD BUSINESS FOR A BARBER—BUT IN RICHARD CONTE'S CASE, IT WAS A STROKE OF GENIUS

all night." Dick—or Nickie as he's known to friends—lathered the customer, then massaged his face. He glanced imploringly at his father, who was busy with his customer. Nickie's father gave him a nod, meaning, "Go ahead. Shave the customer yourself. Save time for him and for ourselves."

So Nickie set to work, nimble as a man juggling eggs. He drew the razor along the wheat-stubble cheek with caution. But, in his nervousness, he had forgotten that, at the chin, a competent barber changes the angle at which the razor is applied.

He cleaned the cheek repeatedly, stopping each time the razor encountered the stubborn growth at the chin. Finally, gritting his teeth, Nickie moved the razor forward. There was a spurt of blood and a yell of rage from the customer. Nickie ceased being a barber and became a trembling first aider.

He and his father staunched the wound and the senior barber finished the shave for free—a worrisome thing to a shop in which every penny counted.

Eventually the customer departed, the lights were extinguished, and the Contes climbed the back stairway to their apartment.

Much of the evening's glow was gone for Nickie. He thought to himself. (*Please turn to page* 85)

Shapely Cyd Charisse moves through the cafe flirting with customers; looks for a partner for her adagio.

When she spots Montalban across the room, she turns a cartwheel across his back—an invitation to the dance.

The customers desert the bar when Montalban leaps upon it. He pulls Cyd up too, the dance gains momentum.

Cyd seems unaware of the limited space atop the bar. Montalban steadies her as she poses in an arabesque.

Not recommended for beginners. Montalban catches Cyd as she takes a breathtaking plunge toward the floor.

Montalban pulls Cyd to her feet and they begin a rhythmic dance. Customers take notice as the dark duet goes into a tense routine.

Invitation to Dance

Ricardo Montalban and Cyd Charisse are a team again—do some sensational dancing to tempting Latin rhythms in "On an Island with You"

The tempo slides into sultry rhythm as Cyd and Ricardo leap to the floor for the final steps of the dance.

Friends have discovered Celeste's weakness for telephoning. Gay conversation is part of her stock in trade and she keeps wires humming

Celeste's daily routine includes preparing her son's meals. She's a whiz at the Mixmaster and all the other mechanical gadgets around her house.

Celeste is like this

By KATHERINE HILL

She's something new in the way of glamor—sparkling, scintillating, fascinating and all the other adjectives that describe a live-wire personality

Her roles in "Gentleman's Agreement" and "The Snake Pit" are dramatic plums but they don't give her a chance to use her famous singing voice.

★ I don't quite know how to write this story. For Celeste Holm and I first knew each other under such different circumstances that it might have been in another world.

She has just made a big and deserved splash as the fashion editor in *Gentleman's Agreement*. I'm a Hollywood reporter. As such I was assigned to interview her the other day, as befits one of the industry's newest important personalities. She met me with the assurance derived from stardom on the Broadway stage and rave notices in pictures.

Then we stepped through The Looking Glass together.

I first met Celeste when we were both fourteen, freshmen at The Francis W. Parker School in Chicago, a private, progressive institution. I had gone there all my scholastic life. Celeste transferred in time for high school. I can remember quite clearly the day I met her.

Even at fourteen, she was the type of girl one paid attention to. She had pride in her tall figure. She had enormous poise. She was radiant. When she entered a room, excitement came with her. When she swung wide a door, it was an "entrance," stemming not from a conscious striving for notice, but from both her beauty and the fantastic magnetism she had even in childhood.

She *was* beautiful. She is today. Then, I can recall her as the loveliest young girl *(Please turn to page 76)*

Celeste has found her severest critic to be her year-old son, Daniel. When she goes through a face-making routine Danny's often a "cold" audience.

ALL'S FAIR IN LOVE—AND FOOTBALL—SAY BILL WILLIAMS AND THE LITTLE WOMAN, BARBARA HALE.

Bill Williams gets his team's pennant. He's baffled as Barbara selects one just because it matches her coat.

Anxious to keep their wager fair, Bill stops to get Barbara a program—so she can tell one team from the other.

WILLIAMS vs. HALE

"Eat a hearty breakfast, Bill. You'll need strength for this game," warns Barbara Hale.

BUT HOW WAS BARBY TO KNOW THAT BILL WAS GOING TO PICK THE WINNING TEAM?

Star player on Bill's team assures him the game is in the bag. Barbara isn't so sure!

Barbara spots what she thinks is a member of her team. "He may not run as fast, but he sure beats a mean drum!"

"What a kick-off," moans Bill. Barbara soon forgets the wager and cheers for Bill's team.

Bill's smug because his team won. Barbara warns, "Wait until baseball season—that's *my* game!"

He's the berries to his pet pooch who bears strong resemblance to cartoon dog. "Rivets."

Young Man with

"Please, Mom—not that!" but Mrs. Granger's adamant. Fans can have son Farley's newer portraits, she still likes this one best of all.

"The louder, the better!" is Farley's motto after years of wearing drab Navy uniform.

Most of Farley's telephone calls are to beautiful star Ann Blyth.

MOVIELAND FANS PICK A NEW WINNER! MEET FARLEY GRANGER—WHO HAS BECOME HOLLYWOOD'S NEWEST SCREEN RAVE

a Future

By Jack Cooper

★ It's been a long time since you saw Farley Granger on the screen, but when you see *Your Red Wagon* you're going to be really thrilled. In fact, we predict it will triple his fan following which has remained exceptionally loyal to him during all the time he was off the screen.

After more than two years in the Navy, Farley came back to Hollywood, getting reacquainted with old friends, reading scripts for a possible new picture, and picking up old ties.

But it is a somewhat different Farley Granger whom you will see on the screen.

A boy had gone off to war, but it is a man who has returned.

Farley was only 17 years old when he answered the newspaper ad which brought him his first screen role in *North Star*. He was 18 when he appeared in *The Purple Heart*. That was his age when he entered the Navy.

On July 1 of this year, Farley will be 23 years old. He is young chronologically, but in maturity, understanding and in his point of view Farley Granger is an adult and you feel this power in his screen portrayal.

In appearance, however, he is still the boy of *North Star*, but he is no longer the wonder-eyed youngster just beginning to get a break in Hollywood.

When he entered the Navy on February 24, 1944, just 20 days after graduating from high school, Farley had never been outside of his home state of California. Life as he knew it centered around his home in the San Fernando Valley, his companions at North Hollywood High School and the 'teen age set in the movie colony.

The first thing the Navy did for him was to ship him to boot camp at Farragut, Idaho, in the middle of winter.

"It was the first time I had ever seen snow," Farley said, "and I saw plenty of it. We drilled in the stuff up to our knees. It was bitter cold. It helped to make me a confirmed Californian.

From Farragut, he was transferred to a camp near San Francisco, and within a few months was shipped to Hawaii where he spent more than a year and a half. He returned from the Islands just a few days before his actual discharge from the Navy.

However, in that Pacific outpost, Farley didn't entirely lose touch with the world of stage and screen.

(*Please turn to page 86*)

Hawaiian Holiday

Before starting her latest M-G-M role in "The Big City," Margaret relaxes in hula garb.

Margaret O'Brien vacationing in Hawaii has become enamored of the Islands (like it says in the ads). Now she wants to get away from it all and go native

★ When Margaret learned to ride a horse, she felt her life's work was cut out for her . . . She would be a woman jockey. Until, of course, she met Lassie. Then she knew. Fate had beckoned. She would be a dog trainer.

Oh, well, a girl can always change her mind; that's a woman's prerogative, isn't it?

Then Margaret went to Hawaii, land of Eternal Pleasure. Now she is sure. Nothing but a hula dancer and a champion surf boarder will fulfill her destiny. Of course the new career will have to be held in abeyance for a while while Margaret does a couple of jobs of acting, for M-G-M. And of course there's the business of school and piano lessons. . . .

But this time Margaret won't be sidetracked. Once you've skimmed across

Hawaiian fans are warmly demonstrative. Leis are from fans who always say it with flowers.

Surfboard riding for a thrill. "That's the life for me," sighs Margaret. She's good!

Don't look now but isn't that the little O'Brien girl in a mighty attractive grown-up pose? That's her surf-board instructor, Sergeant Kahanamoku, brother of the famous Duke, with her.

the rolling waves on a surf board—what other thrills can life hold? Except of course to perfect the art of surf-boarding until she is as expert at it as she is at everything she has undertaken in her amazing span of 11 years.

Margaret's new picture, "The Big City," takes place in the lower East Side of New York City. Margaret is fathered by three kindly men—a Catholic priest, a Rabbi, and a cop, none of whom is an expert on child care.

Complications arise—as you can well imagine—involving Karin Booth, who plays a New York City school teacher, and who objects to this multiple guardianship.

It all ends happily, however, with Karin marrying the policeman and Margaret adding a mother to her well-parented menage.

"I'm a newspaper man myself," says Margaret so while the reporter interviews her, she interviews him, scooping him, too, by phone in the best city desk tradition. Smart girl!

While visiting Honolulu schools, Margaret obliges by playing several classical selections on the piano for admiring youngsters.

The girls get together for a bit of chit chat on careers at Island dramatic school and, incidentally, to tear into a juicy lobster.

Inside Hollywood

continued

The confetti in Jeanne Crain's hair doesn't detract from her beauty at all! Husband Paul Brinkman smiles proudly at his wife as they arrive at a benefit premiere.

Sue Carol smiles her prettiest and looks discreetly to one side when a friend shares a tall tale with husband, Alan Ladd.

The Ben Gages are a wonderful audience for any gagster. Ben laughs at just the right places—he'll explain to Esther later!

Movieland's Beatrice Lubitz cites Horace Heidt for opportunities he gives youngsters on his NBC Philip Morris program.

June Allyson's sparkle is almost blinding—at least so says Tony Owen as Donna Reed introduces him to the pert, vivacious star.

MAN OF THE HOUR

(Continued from page 39)

you'll remember as long as that "week-end."

Ray was fascinated by those clocks and spent hours in their "works."

There is a good example of his attitude towards life in a trip he contemplated to New York and London some years ago.

Ray, with a little extra time at hand, didn't board the Super Chief. He knew that route too well. Instead he boarded the Sunset Limited, a train few of his colleagues ever heard of, and proceeded in a leisurely manner to Houston, Texas, from where he took a street car to Galveston.

"This was a wonderful street car," he recalls delightedly. "It went 66 miles per hour. Ever hear of a street car making that kind of time?"

Because of floods he and his fellow passengers were temporarily stranded in a Texas town called Sanderson. Ray proceeded to prowl around the town. It wasn't a very big town but he thoroughly enjoyed himself.

He found the communal hangout, the corner barber shop, and spent the rest of his time there swapping tales with the resident Sandersonians. The proprietor of the shop professed an ardent love of fine razors. He pressed twenty dollars on Ray and commissioned him to send him a pair of Sheffield razors from England.

Finally reaching Galveston, Milland made connections with an oil tanker and made his way to New York by boat. A spectacular blaze aboard ship enlivened that trip. A year or so ago Ray learned the boat had caught fire a second time. But this time she went to her rest on the bottom of the Gulf of Mexico.

Ray revisited Sanderson rather recently and was surprised to learn that the barber had never used the magnificent Sheffield razors Ray had sent him. He had displayed them instead in a specially-made case in the front of his shop!

Milland dotes on these unusual incidents, contacts, and conversations. They have made him an outstanding and entertaining conversationalist. Because he is interested in such a variety of subjects, he is also that rarest of social forms—a good listener!

He is one of the most widely-journeyed actors in the world, with over a million travel miles to his credit. He made his initial trip as a boy of sixteen on a round-the-world cruise with his mother, and since then has made thirty Atlantic crossings.

In describing his youthful globe-circling, Ray will drop such fascinating bits of information as: "It was a P & O boat—Peninsular and Oriental—you know, so-called because the line originally carried mails between England and the Iberian Peninsula, made up of Spain and Portugal. The 'Peninsular' part was also so-named because of the Peninsular War in which Wellington defeated Napoleon"—and later— "We caught a nitrate boat out of Australia bound for Iquique, Chile, where most of the world's nitrate comes from. Then home around the Horn. Do you know there's an island just east of the Horn called Staten Island?"

He made one of his journeys because his curiosity was aroused by a story about a South Atlantic crossing from the west coast of South America to Europe. The book involved the children of an aristocratic Latin-American family en route to finishing school in England, and it described their adventures aboard a certain luxury liner. Ray investigated every travel bureau in Los Angeles until he discovered the liner actually existed. He booked passage on her for his next trip. She was called *La Reina del Pacifico*, and according to Milland she more than lived up to her name. "The most luxurious, the most beautiful ship I've ever sailed on," he recalls.

People especially fascinate Milland, and he has no inhibitions at all in engaging perfect strangers in conversation if they strike him as being even slightly interesting or out-of-the-ordinary.

His curiosity frequently gets him into strange places, strange situations. Last year, while making "So Evil My Love" for Hal B. Wallis and Paramount, he took a week-end off and went down to Polzeath, on the Cornish coast, for some fishing. He was lazing around the wharf one morning when he noticed that several of the old characters who were occupied with lobster traps were wearing expensive yachting jerseys embroidered with various names.

Naturally he asked why, and discovered that most of the local salts were employed on various racing yachts and only returned to fishing during the off-season.

Ray was invited to accompany the fishermen on their daily run to empty their lobster traps. In the pursuit of more first-hand information, he joined the group.

"I learned all about lobster fishing from them. And by the way, English lobsters are the best in the world," he adds.

His curiosity extends itself to food, and he is able to point out the best restaurants in every city he has ever visited. He is just as likely to send you to the tiny pub known as The Three Horseshoes in Laleham, England, for treacle tart, as he is to recommend the cuisine at the exclusive Paris-Atheneé Hotel in Paris. There is an oyster bar just off Piccadilly, London, that, he swears, serves the best lobsters and Colchester oysters in the world.

When he arrived in London in May of last year and made off quickly for his favorite fish 'n' chips parlor in Eversholt Street, driven by his favorite cabby, he was recognized and nearly mobbed. He was finally forced to retreat to the cab, where he devoured his fish 'n' chips en route to his hotel. The next day when he ventured back to the shop he spotted a sign in the window which read: "If it's good enough for Ray Milland it's good enough for you!"

Milland is always bumping into people he knows, mainly because he knows people all over the world. Mrs. Milland has learned to accept the situation with amazing self-control. However, she confesses that she regards her husband's conversational gifts with awe, sometimes.

"Do you know," she says, "while asking directions of a Belgian police officer once he ended by discussing two different recipes for hasenpfeffer?"

Mrs. Milland was distinctly shocked last year to discover that her young son, Danny, is already stepping into his father's inquiring footsteps. The incident occurred in the south of France, at a time when Danny was supposed to be swimming in the hotel pool.

Instead he was found to be sitting in a small fishing boat two miles at sea with three disreputable-looking Niçoise fishermen.

Master Milland disclosed that his "friends" (he'd met them just two days before) had been fishing near the hotel and having found Danny sympatico had invited him to row out to sea with them to look for octopus. Danny had twelve of the monsters, which he had speared himself.

"It's easy." he told his incredulous mother; "you just put your hand into the octopus' mouth, grab the skin in the back of his head, and turn him inside out. Now you must cut off his tentacles and make soup out of him." And he proceeded to give his shaken parent an excellent recipe for bouillabaisse.

Recently wondering how it felt to own an island, Ray bought a good-sized share of one; Rose Island, just five miles off the Jamaica Coast.

When a friend suggested Ray might build a home there and retire. he was horrified. "I'll go out of my mind without something to do! I have to keep busy," he said. So he will probably keep on working until he begins to wonder how a man feels when he retires. . . . Then, and only then, will he bow out of the cinematic spotlight and retire with a tremendous job of research still ahead.

THE END

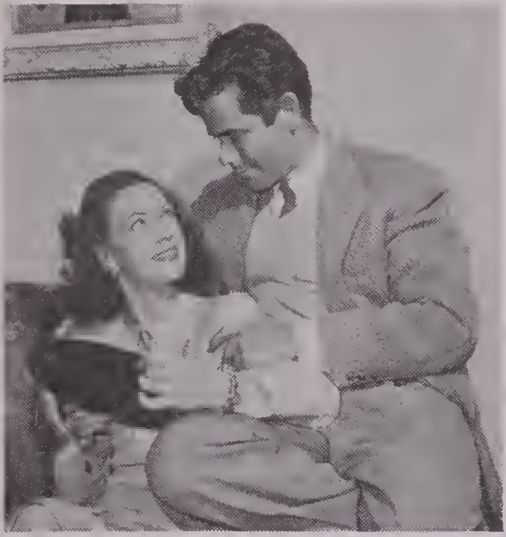
Birthdays aren't usually a laughing matter but Ann Sothern and Ray Milland find this one a scream. Ann will have to regain her composure before cutting her cake.

HERE'S NEWS! PREXIES BECOME GUEST EDITORS OF YOUR FAN CLUB

Your fan Club

Being prexy of Glenn Ford's fan club is the most wonderful thing Rosemarie can imagine—and she tells you why

I really got to know and love the Fords—Glenn, Eleanor and baby Pete—when I was their houseguest for several weeks.



Both Glenn and Eleanor like music—jazz and classical. They have hundreds of records.

I know Glenn's new film will be a big hit. It's "The Mating of Millie" with Evelyn Keyes.

BY ROSEMARIE C. MARINO

★ It is certainly a privilege and an honor for me to be your guest columnist this month, and thus have an opportunity to talk about one of my favorite subjects—Glenn Ford and his fan club. I've always considered my club more than just a club; for, to me, it is something that brings together people in all walks of life and knits the bond of "good will" more firmly for people of all races, creeds and religions—and that is what we are striving for.

Of course, I must begin by telling you that it wasn't always Glenn's club—you see, back in 1936 or thereabouts, when Eleanor Powell was the screen's premiere danseuse, I formed the club in her honor. There were close to 450 members and, a more interested and cooperative person than Ellie just never existed. During the time the club honored her, we became fast friends, and saw each other on various occasions. Whenever she came to Chicago we met, and when I visited California, I was her guest at luncheons, studio visits, etc.

Then, she married Glenn and retired to have her baby, Peter, as you all know. In 1945 I again visited Los Angeles, and this time I was their house guest for several weeks. It was during this visit that I became really acquainted with Glenn, and decided to have the club in his honor because Ellie did not plan to return to the screen, and yet was reluctant to see the club disband. Glenn was very enthusiastic about it, and chose the name for the journal, GLENN'S ALMANAC. The original members were loyal and stayed with us, and, of course, dozens of his loyal friends have since joined us in an effort to help his career zoom upwards.

When I returned to Chicago late in 1945, I informed the Movie and Radio Club Guild, of which my club has always been a member, of the change in honorary presidents, and immediately began an active campaign to reorganize and establish the club as one of the finest. Club activities, always interesting and continuous in Chicago, were intensified through theatre parties attended by our members whenever Glenn's films came to town. These are always fun, and much of the good time is due to the "round robin" letter written by the girls after the show, over a cup of coffee, to Glenn.

Since moving to Los Angeles, I have attempted to carry out some of the activities here that made our Chicago clubs so successful. We want to carry out the plan once formed but not put into practice due to the fact that I moved from Chicago, to Denver, and Los Angeles, which is this, to ask members for donations for gifts to the star, but instead of giving the star the gift, we want to collect the donations, and ask the star to name his pet charity or organization, and present it to that body in the name of the star and his club. We hope to gain many more friends and increase each donation. It has always been my belief that the spirit of comradeship helps to build a strong club, and fair play, too, has a big part—our aim has always been to conduct Glenn's club in an honest and sincere manner, so as to do credit to him and ourselves. Our club journal is issued every four months, wherein each member is asked to take an active part such as writing on any subject which may meet the requirements of the highest standards. They may write on any subject of their choice which may pertain to themselves or other stars.

There is nothing more satisfying than a club that is conducted on the above basis, with the cooperation of both star, members and president.

The End

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CELESTE IS LIKE THIS . . .

(Continued from page 65)

I have ever seen. The radiance was part of it, of course. And with that quality went brilliant blue eyes, a classically modelled face, white teeth in a laughing mouth, and hair of the palest, most delicate blonde, which reached below her waist and covered her shoulders when she let it down. It was Scandinavian hair. Celeste is of Norwegian ancestry. It was worn in a huge knot at the nape of her neck, framing her face with golden light.

When this vision entered my class at school, we were stunned. The girls, I remember, were at first on the jealous side. The boys, of course, were captivated. Then we recovered enough to learn that "Bobbie," as she was called in those days, was a magnificent girl, and would have been magnificent if she'd looked like a witch.

She was more worldly than most of us. To begin with, she had gone to school in several other cities, including Paris. Second, she had lived in an artistic atmosphere all her life. Her mother was a well-known painter, using her maiden name, "Jean Parke," for her exhibitions.

Her father was an important insurance man, the New York head of Lloyd's of London; a man who had submerged his own singing and dramatic talent to make a more certain living for his family. Her grandfather was a professor of Physics and Chemistry, who looked like one of the old Biblical prophets because of his white beard. Her grandmother was a woman of enormous energy whose greatest delight was reading plays aloud. Her aunt, Hinda Hand, was on the stage.

Celeste had been born into this group and, as early as three, had thrown herself whole-heartedly into its activities. In Chicago, she had begun to draw under her mother's tutelage and sing with her father. Each summer she journeyed to a family farm high in the New Jersey hills for three months of sheer enchantment. There she helped harvest and care for farm animals. There she studied ballet with her aunt, learned verse and heard great drama from her grandmother and grandfather, and first set foot upon a stage.

Her father had built a tiny Greek theatre at the farm. The entire family considered tossing off a few acts of Shakespeare as calmly as they ate bread for dinner. They wrote plays; condensed and took portions of works already written and used them as before-supper work-outs; rehearsed behind trees and in barns so that they could "surprise" each other.

Thus Celeste played the balcony scene in Juliet when she was six—minus two front teeth and lisping.

She was Portia at thirteen, with the authority which went with it. And thus, too, she became so accustomed to a stage beneath her feet that she never felt the awful terror most newcomers go through when they first attempt the professional theatre.

This background made her different from most of us at that school. And it brought about another difference as well: Bobbie, as against the rest of us, knew definitely even at fourteen what she wanted to do with her life. There were no thoughts of going to college, of maybe getting a job—later. She wanted the stage. She had never considered anything else.

Yet she was not the "dedicated" type. More intelligent than most girls, yes: She went through high school in three years so she could start acting sooner. More beautiful, as I've said. More talented: She could paint and sing better than anyone else in the school. (She usually tossed off tender, little French songs, in a voice so small we could hardly hear its quality. She was scared, she says now. That seems pretty ridiculous, when you remember "Oklahoma." In every way she was exceptional.

She had trouble with math, even as you and I. Though she enjoyed history, she went mad trying to recall all the dates for an exam. And, being Bobbie,

That moon-struck expression can mean only one thing—that the usually sparkling Celeste Holm is under the spell of her husband, Schuyler Dunning. Schuyler looks dreamy too!

she wanted excitement. Even when things were going swimmingly, she wanted drama, not just to dramatize herself, but just for "something to happen."

If nothing did of its own accord, she set about to see what could be done. She knew how to stir things up.

We had a gym teacher at that school who, while nice on her home ground, was an unholy terror in front of a class. She stood, in the manner of gym teachers, straight as a ram-rod; chest out, stomach in, feet solid. Her voice was that of a top sergeant. When she issued a command, you followed it.

This unfortunate woman was Celeste's nemesis. Though Celeste was good at basketball and baseball and knew her way around a hockey field, she and the instructress never reached—shall we say?—complete *rapport.*

We were shedding the navy blue serge gym suits and black stockings we wore for gym late one afternoon. We were in the girls' locker room in the cellar of the school, Bobbie, two or three other late-leavers, and I.

Celeste leaned back on one of the benches, eyes glowing.

"Know what I'm going to do?" she whispered.

We stopped undressing. "What?"

"I'm going to smoke a cigarette—down here!"

It was like letting fly with an atomic bomb. We knew she smoked at home, of course, as we did. But none of us had ever even dreamed of daring to have a cigarette in the school itself!

With fear—and, it must be admitted, envy—we watched her light up and blow clouds in the forbidden spot. We watched her put the cigarette out a few minutes later and, the most daring part of all, deliberately leave it where it would be found.

The next day, we lined up for gym, and waited for the instructress to speak. The five or six who knew what was coming were having cold chills.

The teacher stood even straighter than usual.

"Girls!" she said. "The most appalling thing in the history of Parker School has happened." An icy pause. "Someone—and we think we know who it is!—has smoked a cigarette in the girls' locker room! I want that girl to confess—to me. *I* shall decide what her punishment will be. That is all!"

There was a buzzing the like of which you've never heard. We played basketball, not too well. Afterwards, Celeste made a bee-line for the office of Flora J. Cooke, the school's understanding principal. She would confess, yes, but not to the woman in the gym.

What happened in Miss Cooke's office remains secret to this day. But the result of it all was something so wonderful for Bobbie that it couldn't have made her happier: She was told that as "punishment" she could no longer take gym. And *that* she had been trying to accomplish for six solid months!

As far as the now-famous Celeste Holm, star of "Oklahoma" and "Bloomer Girl" and "The Time Of Your Life" and seven other Broadway plays, star of motion pictures—is concerned, it was the best break she ever had. For the school had a man of unusual talent who ran its drama department, John Merrill. When he learned of her banishment from the gymnasium, he asked if she would like to study acting with him privately during the gym period.

It was the greatest boon Heaven could offer. From John Merrill, Celeste learned to read a line in a professional manner and she learned the true philosophy of the theatre.

Celeste hasn't had a chance in recent pictures to do any of the wonderful singing that made her famous in "Oklahoma." She compensates for it by singing at home in her spare moments.

Grocery shopping with a young child is no problem for Celeste. She has rigged up a new contraption so Danny can go right along with no trouble.

When Celeste isn't working on a picture, she and Schuyler are among first-nighters. In a short time, they've learned to like Hollywood's gaiety.

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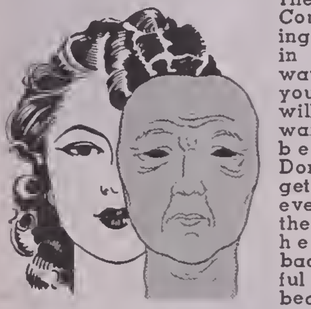

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With what John Merrill taught her, Celeste was able to go East the summer after she graduated from high school and play in stock. She was able, at nineteen, to take over the difficult role of Crystal in the road company of "The Women," to go to New York when the run was finished and impress Lynn Fontanne so enormously with her ability that she personally recommended her for work in Theatre Guild productions.

Her first part with the Guild was the tragic and alcoholic society girl in "The Time of Your Life." George M. Cohan once asked Celeste if she'd like to work with him, without ever having heard her read a line. It was John Merrill's training and her New Jersey experience, which made her a Pennsylvania Dutch girl in "Papa Is All," and which got her the coveted younger role in "The Damask Cheek," which starred Flora Robson.

When "The Damask Cheek" closed because of Miss Robson's illness, the war had started. Celeste wanted to do something to help. She had always sung as a child and in New York had studied for four years. But no one knew she could do anything except act.

She heard that they were casting the musical version of "Green Grow The Lilacs." To The Theatre Guild's great surprise, she asked for an audition, while her own agent stood by telling her she was crazy.

"But can you sing, Celeste?" asked the casting manager of The Guild.

"Yes, I think so. "Let me try out for Dick Rodgers anyway," Celeste suggested.

She auditioned, like any girl who had never seen Broadway. She sang "Who Is Sylvia?" It was one of those days when a voice sounds unusually wonderful—even to the singer. With shock on their faces, they let her go completely through three songs. And then Richard Rodgers, whose "Oklahoma" music Celeste was to make so famous, spoke!

"All I can say is, 'My God!'" he declared. "Why didn't you ever say you could sing?"

"Nobody ever asked me," Celeste replied, demurely.

She was "Ado Annie," the unlettered, love-sick farm girl. She sang, on Rodgers' orders, "as if she'd never had a lesson in her life." She uproariously killed the audience.

And the thing that killed me, when I saw "Oklahoma," was that instead of the delicate, chanson-ish voice I'd once known, she practically blasted you out of your seat!

Hollywood had been making offers to her ever since "The Time of Your Life," her first Broadway play. Bobbie had been turning them down, wanting to establish herself on the stage. But, after "Oklahoma," she could turn them down no longer. She knew nothing of the picture business; she didn't particularly want to come to California but Hollywood made such fabulous appeals that she had to listen.

Her test at 20th Century-Fox will go down in screen history. Not only was it in Technicolor—not only did it run forty minutes—not only did they shoot it for three days—but she was assisted in it by such small-fry as Dick Haymes, Mischa Auer, Sir Cedric Hardwicke, and Vincent Price!

Celeste knew so little of the movies that she thought everyone got such treatment!

Well, after "Gentleman's Agreement" and another dramatic role in "The Snake Pit," she knows differently. Now, too, she feels as if she belongs in Hollywood. She's rented a house on a hill in West Los Angeles. She's started horseback riding and swimming and skiing. (She'd rather not mention the skiing, though: She just broke her ankle at Sun Valley.)

She's one of the happiest people I know, particularly so because she has a beaming, charming husband named Schuyler Dunning, who's an executive with American Airlines, and an equally beaming year-old son named Daniel who is one of the silliest and most enchanting characters I ever saw. The radiance I first noticed in her is still there; it's in her eyes and her voice and her unflagging energy. She's the same girl I knew in the days behind The Looking Glass.

She's a success. Somehow I always knew she would be.

THE END

MY FAVORITE HAIRSTYLIST

(Continued from page 17)

of Max Factor's hairdressing department.

There, Gladys was hired as an apprentice wig-dresser. That's quite a craft. Gladys worked with ardent enthusiasm, learning about wigs. But she never lost sight of her goal. Everyone knew her ambition and everyone pulled for her.

Finally, M-G-M put her on their auxiliary list of hairdressers. That meant the precarious existence of depending upon "extra" calls to work. Fortunately, Factor's kept her on, letting her take time off when she received the occasional studio calls. Then came the day 20th Century-Fox gave her a call to work on Jane Ball's hair during "Winged Victory." A whole picture! After that she was assigned to another picture and became a full-fledged member of the Motion Picture Hairstylists Guild.

She had worked on several other pictures at 20th Century-Fox when she was assigned to see my coiffures through "Fallen Angel." It was during that picture I discovered how stimulating it is to have someone with Gladys' enthusiasm around. It all was still new and exciting to her. Her obvious enjoyment made the working hours easier. It was like rediscovering pride in the beauties of your town when you show them to visitors.

Along with that, Gladys always exhibited so much homey companionship. I have a bad habit of biting my finger-nails. Gladys would just say, "You're biting your finger-nails." I'd stop. She'd tell me about her boy-friends. She's very popular. I'd try to give her advice. There's nothing like trying to give advice to another to make you take stock of yourself. Both of us being childless, we would talk about how we thought our sisters ought to rear their children and we'd discuss the kind of gifts to buy them. In other words, she proved a good companion for those waiting periods between scenes as well as a fine hairdresser. In those days, I thought after working 12 or 13 hours a day she probably went to the home she shares with her mother, her sister and her two little nephews and just fell into bed exhausted.

But I learned differently. When I went to Dallas, my home-town, for the premiere of "Fallen Angel," Gladys accompanied me. She was in my party at the premiere. She enjoyed it as much as though it had been her own homecoming. After the premiere, I was exhausted. But not Gladys. She did the town—my home-town. Everyone sang her praises the next day. It was then I discovered that the long hours of studio work never kept her from having a good time in the evenings.

That inexhaustible energy, enthusiasm and good humor lasted through "My Darling Clementine," "Anna and the King of Siam" and "Centennial Summer."

Then came "Forever Amber." After Irene Brooks, head of 20th Century-Fox's hairdressing department, and Gladys had worked out my varied and elaborate hairstyles and the tests were okayed, Gladys was facing months of exacting work. Mr. Zanuck demanded and obtained great authenticity in every detail. The King Charles II period was colorful and beautiful, but projecting today back into that era requires infinite pains. Technical advisors were ever-present. Few such tests of ability are encountered by a hairstylist. Gladys passed with flying colors. When at long last the picture was finished, even Gladys' smile was a bit wan. I was completely exhausted and planned a trip to Europe, a life-long dream, as a reward to myself.

Gladys' eyes would brighten and she would enter so enthusiastically into my plans that I thought of taking her with me. I know how exciting such a prospect can be. It hasn't been long since I was a school-girl in Dallas merely dreaming of Hollywood and travelling. But then I realized that if I took Gladys with me, she'd get no rest. Yet, I wanted to give her something to indicate my appreciation for her loyalty and unceasing efforts on my behalf during "Forever Amber." I had an inspiration. I offered her a four weeks' trip to Hawaii. She'd relax there!

After I finally convinced her that she should accept the offer, her enthusiasm reached new heights. What new heights, I didn't realize until I came back from Europe.

When I returned to the studio, I gave interview after interview on my experiences in and my impressions of Europe. I talked of the beauties and of the heartbreak I'd seen. But when I'd start to tell Gladys, somehow I'd find myself listening to glowing descriptions of Honolulu, the Royal Hawaiian Hotel, Waikiki Beach and other wonders of our prospective 49th State. Out of desperation, I invited her to my home to see the movies I'd shot in Europe. Know what happened? You're right. We looked at the movies she shot in Hawaii. She just "happened to have them in the car."

She hasn't quite stopped talking about Hawaii, but as we work on "The Walls of Jericho," 20th Century-Fox's film version of Paul Wellman's story of Kansas in the nineteenth century, the familiar words are back into our conversation.

"Don't bite your finger-nails," she'll admonish in the middle of an account of her date the evening before. When I have problems, I discuss them with her. She just lets me talk my problems out loud. I can't recall her ever giving me advice. But I'm sure she must. I let my hair down and she sees that it goes into a beautiful coiffure for the public eye. Someway she must do the same when I let my hair down about my personal problems.

This is but a brief summary of the studio life of a hairdresser. Irene Brooks, head of our studio's hairdressers and Gladys' boss, has outlined the requirements of a studio hairdresser for me a little more broadly. She says, "If through some strange twist, a studio hairdresser were thrust back to the days of Cleopatra or of Marie Antoinette or of Priscilla Alden, she would be able to take care of their hair perfectly. That historical knowledge is essential. Since historical hairdresses frequently require making wigs, she must know that art. The hairstylist must be able to give hair conditioning treatments which will combat the ravages of long hours under strong lights, of make-up, dyes, bleaches and the other occupational hazards which affect the hair of an actress. Not only must she be able to match a hairdress from day to day, but often to recreate it exactly weeks or months later for retakes. She must be fast and accurate. Coiffures must be perfectly groomed to withstand the way the screen magnifies every detail.

"Then just as important, the hairdresser must be immaculate at all times. She's with the star from early morning until night and must not offend through careless grooming. She must be healthy so she will not infect the star with even a minor case of sniffles. She must be a good, loyal companion. She must know what to repeat and what not to repeat of the star's remarks. She must have a strong spirit of team-work. And she must have imagination."

Well, Irene states it quite well. There are more requirements but these are enough to indicate the exacting standards. These aren't things the average movie-goer is likely to think of. But the next time you see a lovely hair-do on your favorite star, remember the thought, care and study it took to create it.

Yes, star-hairstylists are more than hairstylists. Gladys takes care of my head in more ways than one.

THE END

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BARBARA WHITING'S 7-DAY-DIET

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MONDAY

Breakfast:
One sliced orange; steamed hot wheat cereal with one teaspoon of honey or brown sugar; one small glass of whole milk or one large glass of skimmed milk.

Lunch:
School cafeteria or lunch box—One boiled or baked Ham (all fat trimmed away) sandwich with thinly sliced rye bread and an extra amount of lettuce. An apple completes the lunch.

Dinner:
Two slices of rare roast beef; steamed string beans; one-half cup of stewed tomatoes; two stalks of celery and apple sauce.

TUESDAY

Breakfast:
Small glass of grapefruit juice (fresh): two coddled eggs; one large glass of skimmed milk or one small glass of whole milk, and one slice of thin wheat toast.

Lunch:
School cafeteria or lunch box—One half pint of farmers cottage cheese; four carrot sticks, large glass of buttermilk.

Dinner:
A good helping of lamb stew made without potatoes; steamed beets; six brussel sprouts; small mixed green salad with lemon juice and one glass of milk.

WEDNESDAY

Breakfast:
Six prunes (stewed) and small glass of natural prune juice; three slices of thin, crisp bacon and one large glass of skimmed milk or one small glass of whole milk.

Lunch:
Two hard-boiled eggs; one medium-sized tomato; one small glass of tomato juice.

Dinner:
Two good-sized hamburgers broiled or ground round steak patties; six asparagus stalks; stewed tomatoes; shredded cabbage. Dessert, grapefruit.

THURSDAY

Breakfast:
A quarter of a cantaloupe or melon in

season; two soft-boiled eggs; one slice of thin rye toast; one small glass of whole milk or one large glass of skimmed milk.

Lunch:
Two slices of cold chicken; two stalks of celery, small glass of tomato juice.

Dinner:
Broiled liver, about one quarter pound; steamed spinach, about one half a cup; half of a crisply baked potato (no butter); a quarter head of lettuce; lemon juice dressing on lettuce.

FRIDAY

Breakfast:
Small dish of berries in season with ¼ teaspoon of honey; small dish of bran with one-half glass of milk.

Lunch:
Thinly sliced roast beef (all fat trimmed away) in thinly sliced rye bread sandwich with lettuce; one raw apple, small glass of tomato juice.

Dinner:
Two large slices of white chicken or a small leg of boiled chicken; .a large helping of broccoli; one half cup of stewed celery; chopped romaine lettuce and a small helping of lemon sherbet.

SATURDAY

Breakfast:
One small glass of orange juice; steamed hot wheat cereal with one teaspoon of honey or brown sugar topped with whole milk.

Lunch:
One half cup of cottage cheese, two canned pear halves, one slice of wheat toast and a large glass of buttermilk.

Dinner:
A small bowl of clear soup, preferably meat soup; broiled white fish, as much as a one-half pound slice, with lemon juice; steamed peas and carrots; sliced tomatoes. Dessert: grapefruit.

SUNDAY

Breakfast:
Four sliced figs, fresh or canned, with one teaspoon of honey or brown sugar; two lightly scrambled eggs (scrambled in doubled boiler), one slice of rye toast and a large glass of skimmed milk.

Lunch:
Fruit salad (no dressing) or green vegetable salad with lemon juice; two wheat crackers, a large glass of buttermilk or a small glass of tomato juice.

Dinner:
Two broiled lamb chops (all fat trimmed away); one half cup of steamed cauliflower; one half cup of steamed or boiled okra; shredded carrots with shredded apple and lemon juice; a small helping of fruit sherbet.

UPON ARISING DAILY:
One glass of water with juice of half a lemon.

BEFORE RETIRING NIGHTLY:
An eight ounce glass of unsweetened prune juice or fresh grapefruit juice.

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Check off a big new hit for Bing Crosby and the Andrews Sisters! It's "You Don't Have to Know the Language" and "Apalachicola, Fla." Both from the film, "Road to Rio."

Strictly for Listening

Three knockout tunes land on the Movieland Hit Parade. Just listen to them and they'll be on yours!

BY VELMA SCOTT

CAPITOL

Soothe Me
Lover

Stan Kenton's new style of "Progressive Jazz" is causing a lot of discussion, but if you haven't quite decided whether or not you like it, just give a listen to these terrific sides and you'll be sold!

June Christy wails and the Kenton aggregation goes along with her to produce a fine slow blues number on "Soothe Me." And "Lover" features the Kenton brass at its best. What may sound like discords at first, turns out to be carefully studied harmony. On this side, Stan gives a send-off to modern jazz the way he likes to play it.

DECCA

You Don't Have to Know the Language
Apalachicola, Fla.

Bing and the Andrews Sisters have two more hits on their very capable hands—these from the latest Crosby-Hope picture "Road to Rio." They lilt and yell and rhythm hits a high note when the kids go to work in their casual way.

Both sides are all-fire. Did we detect the Jolson influence in Bing's ad-libbing on "Apalachicola"?

M-G-M

Three O'Clock in the Morning
If I Only Had a Match

Smooth and one of the most danceable arrangements to come out this month is "Three O'Clock in the Morning." Jimmy Dorsey really does a job on this old-timer. In the middle of the disc the boys break rhythm and go into a solid swing tempo with the Skylarks on a novelty vocal.

The reverse side has a dreamy hit tune done to a dreamy turn by vocalist Bill Lawrence.

DECCA

Some things never change; take, for example, Ink Spots arrangements. But their first platter since their return from England will put them on top in the juke boxes again. "I'll Make Up for Everything" is an English hit and the Ink Spots do it up in their usual smooth and sentimental way.

On the reverse, they rock and roll on the last eight bars of a slow tune, "It's All Over But the Shouting."

CAPITOL

"Robbins Nest" is an instrumental played to studied perfection by Sam Donahue and his orchestra. Donahue's saxophone is featured on this side.

On the flipover, Shirley Lloyd gives out with trick lyrics in "Tacos, Enchiladas and Beans," a new tune co-authored by Mel Torme. Shirley has a fine swing delivery and makes the tune jump. This is a terrific dance record.

Wonderful for dreaming is the Pied Pipers' latest recording "I'll See You In My Dreams." These kids have smooth harmony well under control. You'll sway right along with them and Paul Weston's orchestra.

"Ok'l Baby Dok'l" is a novelty tune from M-G-M's picture "The Big City," with tongue-twisting lyrics and a lively melody.

M-G-M

The Crew Chiefs give nice backing to Johnnie Johnston as he sings "Treasure of the Sierra Madre." This is a melodious, smooth song and the lyrics have an "old western" flavor. On the reverse, Sonny Burke's orchestra provides a mellow setting for Johnnie's vocal of a new love song, "The First Time I Kissed You."

Art Lund's sweet-swing styling of "What'll I Do" and "I'll Always Be With You" makes these old-timers fine for dancing and listening.

COLUMBIA

"I've Only Myself to Blame" is a sentimental ballad made even more sentimental by Doris Day's delivery—and is that bad? "Thoughtless" is the flip. The Modernaires ride along with Doris.

Elliot Lawrence's orchestra takes a new tune, "Sugar Beat," and turns it into an instrumental gem for dancers.

The mate is "Shauny O'Shay," one of the hit tunes from the new Broadway show, "Look Ma, I'm Dancin'." Rosalind Patton does a nice and slow vocal and adds just the right atmosphere to this touch of old Erin.

NATIONAL

Billy Eckstine's orchestra gives him a terrific instrumental lead for his typically blue vocal on "She's Got the Blues for Sale." Billy's perfected blues singing has a warmth few others have developed. For "All Of Me," on the flip, Billy goes straight and his timing and phrasing get good play with a quiet backing from the orchestra.

APOLLO

Out of usual "jump" character comes Charlie Barnet with a smooth and slick orchestration on the ballad "Deep Purple." Here's a fine instrumental.

On the reverse, Charlie's off again beating out sensational rhythm on an arrangement of "Jubilee Jump."

THE END

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HARD WORK'S THE CHARM

(Continued from page 26)

so that it vibrated. Native intelligence. Great humbleness. The capacity for hard work.

Perhaps it was this latter quality which made her a success. Perhaps it was this quality that attracted Frank Martinelli, and perhaps it is humbleness, which makes stardom so exciting for her.

Janis worked her way to the top. She has had one day of lay-off in the three years she's been at Warner Brothers. She has done important time-consuming roles, in *eleven* pictures in those three years. The day after she was signed by the studio she was given the second lead in "Hollywood Canteen," and she's learned everything she knows about acting from experience in pictures like "Cheyenne," "Love and Learn," "Wallflower," and "Romance on the High Seas."

She thinks such unending labor is wonderful, too. For there was a time when she just sat for a whole year.

She originally came to Hollywood for a vacation. As Donna Mae Jaden, she was invited by a friend to help pour coffee at The Hollywood Canteen. In the great tradition, when the big-name singing star scheduled for that evening could not come, Janis' friend told the management that Janis was hot stuff in Tacoma. With her knees shaking, Janis went to the stage and sang.

She had been good in Tacoma. Hollywood was more frightening. It was a challenge to get through the song at all. It was a triumph that the boys thought she was swell and applauded the walls down.

And then—still the way it's done in the story books—a man came up, asked her name and experience. The next thing she knew she was under contract to MGM.

Janis expected to work hard. She hadn't asked for a movie career; had intended, instead, to study singing at Juilliard in New York. She would have worked for five or six back-breaking years there, aiming for the Metropolitan. Now she resolved to work just as hard at being an actress.

But, such being the strange ways of Hollywood, she sat for a full year. She was never in an MGM picture. She was never even given a test. Once the ink was dry on the contract, they forgot all about her.

After that twelve months, she still didn't know anything about appearing in front of a camera. But she did know that she wanted no further part of the Hollywood she'd seen. When MGM mercifully dropped her, she planned to go back to Tacoma

Then came the miracle. Warner Brothers was about to make a picture called "Hollywood Canteen." Because Janis had continued to sing at the Canteen, they asked if she'd like to be in the film version.

She sang for the bosses at Warners and she signed another contract, wondering why she was doing it. The next day things began to happen: She got her first part, a real part!

Warner Brothers told her if she did right by them they'd do right by her, say, in three years or so. Both sides lived up to the bargain. Janis, to whom idleness is as attractive as a case of galloping malaria, began knocking herself out, learning everything she could. And the bosses, seeing her industry, kept handing her better parts. Finally, because she had earned it, they made her a star.

Most people at the studio find her hard to believe. For Janis is simple yet talented; outwardly sophisticated yet inwardly young; competent yet fully aware of how much she still has to master.

She can't forget how she started. That's why, to her, it's such an achievement to have reached the top.

She remembers that the family was poor when she was a kid. Her mother worked in a bank for years to support her and her sister. She recalls that they bought the cheapest clothes and that the one true extravagance they had was singing lessons.

These things stay with her. Now when she celebrates something, she buys a beautiful gown. Or a white coat. The fact that she doesn't have to worry about paying cleaning bills is to her really fabulous. She saved for two years for a green Buick, and astounded the dealer by paying spot cash for it when it arrived.

The past is what makes the present good in other ways, too. When she went to New York for personal appearances some time ago, she got the biggest kick out of ordering the biggest dinner she could imagine and having it served in her suite. After the waiter left she phoned her mother in Tacoma that she had a waiter all to herself.

As she tells you that, she laughs.

"It sounds silly," she admits. "But I really felt like somebody the night it happened."

Most stars wouldn't concede they'd ever done a thing like that or that it had brought them pleasure. That's why you like Janis. You like, too, her statement that her appearance on the stage of New York's Strand was a challenge to see whether she could hold an audience. And you like the fact that she wants to do a legitimate show so desperately that, even while making pictures, she's been playing small roles at the Laguna Playhouse.

Above all, you like her directness about her marriage.

"My marriage is now the most important factor in my life. Fortunately Frank has business interests in Los Angeles as well as in San Francisco so that we'll be able to have our home here. Frank is interested in my career; I'm interested in his which is the restaurant business and we're both determined to make our marriage the most successful career of both our lives."

Janis adds humbly. "I worked hard building my career—I'll give twice as much to our marriage."

And she means it! That's why you like that girl.

The End

Movieland's June Cover Girl is . . .
AVA GARDNER
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CLOSE SHAVE

(Continued from page 61)

"I'm going to get a regular job after school. No more shaving guys. I might have killed him."

A decade and a half elapses and today imagine yourself walking into the Beverly Hills living room of Richard and Ruth Conte. What do you notice at once? One of the finest collections of old shaving mugs in America! They stretch across the fireplace mantel and bear the names of men long since departed this earth. These mugs are all museum pieces and are lithographed with pictures suggesting the former owner's profession: a cooper, blacksmith, turfman, mason, harness-maker, miller, doctor, a farmer, etc.

Dick was born in Jersey City, and graduated from High School there. "Since I don't want to be a barber," he told his father, who was a kindly, understanding man, "I'd like to look around a bit until I find what I really want to do."

Dick's father agreed, never chided him for changing jobs every two or three weeks. He was allowed to work out his own destiny in his own good time.

That first year was rough. Dick went to work for Gimbel's, in the stock department, and remained through two paydays. Then he joined the Russek organization and stayed until he was promoted to an assistant floorman job. He hated spending the day telling women where to go.

He drove a truck; he sold shoes; finally he was told by a friend that a good summertime job was to be had at a resort in Connecticut. All he had to know was how to set a table and how to carry a loaded dinner tray without casualty.

While he was working at this really back-breaking job he was invited to participate in the show given nightly.

"No, thank you," said Dick. "I'm tired evenings."

"You want to keep your job, don't you? Well, helping with the shows is part of it," he was told.

That placed the whole thing in a different light, of course. Dick reported backstage and was given a few pages of script.

Although Dick had never heard of the Guild Theatre, one of its road companies was playing at the resort. Amateurish as Dick's performance was (he was working for nothing but money) there was something in his bearing that attracted a member of the Guild company. He came backstage that night and asked Dick if he wouldn't like to become an actor.

"Starving is not for me," replied the realistic Mr. Conte. "And as I hear it, that's a common condition among actors."

The scout said he thought Dick could be supplied with a scholarship which gave him study privileges in New York, plus some sort of subsistence plan. Dick was still skeptical. Besides, he had never in his life seen a stage play.

"We're giving a show tonight," Dick's informant said. "Come see it."

The play was "Waiting For Lefty."

Richard Conte emerged from the theatre, shaken to the core, and blinking with a bad case of footlight dazzle. He knew at last what he wanted to do with his life. He was going to be an actor!

In his first formal appearance in a play (after many months of training) he was entrusted with three roles in Saroyan's "My Heart's in the Highlands." Dick enacted the parts of a young lover, a real estate agent, and—no fooling—a barking dog!

After several nights of this, only the utmost concentration kept Dick from get-

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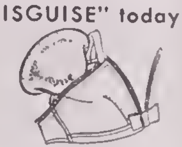

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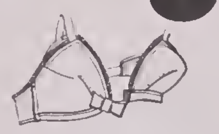

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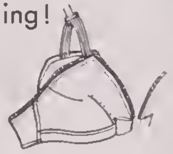

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ting his roles mixed. You can understand it!

Dick made his professional debut in the road company of "Golden Boy." His father sat entranced through Dick's performance, then turned to Mrs. Conte and delivered what Dick thinks is the finest critical acclaim he has ever heard: "From now on," stated the senior Mr. Conte, "we'll never again have to worry about how to pay the rent."

Hollywood agreed with Mr. Conte. Here was an actor who would pay the rent for a studio as well. When approached by dotted lines, however, Dick had to admit that he was about to get drafted into the army.

While he had been a student at the Neighborhood Theatre, Dick had met vivacious Ruth Strome, and had decided that here was Love. But marriage, like Hollywood, had to wait.

Dick was medically discharged in 1943, and after a small part in "The Family" he was signed for "Jason." Twentieth Century-Fox swiftly signed Mr. Conte and handed him a ticket to Hollywood. To Ruth Strome, Dick said, "I'll wire you if this looks okay, then you can join me in California and we'll be married."

Ruth arrived on May 21, 1943, and said "I do" to Dick before Judge Brand, the Superior Court's favorite marrying judge.

Dick's first picture was "Guadalcanal Diary," which was followed by "The Purple Heart" in which he played the Italian violinist whose hands were tortured into ruin by the Japs.

Then came "A Bell for Adano," "Captain Eddie," "The Spider," "A Walk in the Sun," all at 20th Century-Fox; "The Other Love" on loanout for Enterprise, and now "Call Northside 777" for Fox.

Dick's favorite role is that of the cigarette-cadging G.I. in "Walk in the Sun." Out of the picture emerged his friendship with the director, Lewis Milestone, and with Dana Andrews, star of that film.

Dick and Ruth were able, two years ago, to rent artist Rockwell Kent's Beverly Hills house. It is filled with Mr. Kent's favorite oils and pastel sketches from Greenland, and with the Contes' vast appreciation.

After dinner one evening, Lewis Milestone—a painter of extensive ability—fell into a discussion of techniques. The more Milly talked, the more entranced Dick became. At length he said, "You know, I've always liked to sketch and I've thought that some day I'd like to paint. I'm not sure how to get started though."

Mr. Milestone said it was like doing anything else—a man simply hauled off and did it.

Several weeks later Ruth was standing at the ironing board and Dick was perched on a nearby kitchen stool. Suddenly, something about the bright colors of Ruth's housecoat, and the flexibility of her graceful body as she moved the iron over the fabric, stung Dick's imagination.

Collecting paper and pencil, he made a fast sketch which later he translated into an impressionistic study in oils. It is so good that Dick's friends have spurred him on to further painting.

His second painting is of two opened pomegranates lying on a table covered by a chartreuse cloth. He's also done a portrait of Ruth that is so fine that several of their friends are asking Dick to paint them. He may do it too. Dick says it is interesting to discover how many people would like to be "embroiled in oil."

Artist-actor Dick Conte, remembering his boyhood struggles in a barber shop, recently told a friend in a tone of bemused wonder, "You might say that my life has gone from blade to charade; from soap to kaleidoscope; from brush to brush."

THE END

YOUNG MAN WITH A FUTURE

(Continued from page 69)

Farley, who had the rating of Seaman 1st Class, was in constant contact with Major Maurice Evans, the noted Shakespearean actor, who handled the Army's USO shows.

Farley met such USO troupers as Boris Karloff, Gertrude Lawrence, Jack Carson, Peggy Ryan and Eddie Bracken in the shows which he helped arrange for service men in Hawaii, Guam, Midway and other Pacific outposts.

Farley was only three days out of uniform when he came onto the Goldwyn lot for an interview, dressed in a yellow corduroy coat, brown slacks and a brown-checked sports shirt.

"After wearing Navy blue for so long," he apologized, "I simply had to have some color."

This is part of the small portion that remains of the schoolboy Farley Granger. It is one of the few brash enthusiasms that still cling to him. Otherwise, he views his future and his surroundings with more sober vision.

One of the changes in Farley is that he now smokes cigarettes, something that he used to swear that he would never do. It is a habit acquired in the Navy where, Farley insists, it becomes almost as necessary as eating or sleeping.

He had spent the evening before this interview at dinner in the home of his old friend, Roddy McDowall.

"I felt very much at home there," Farley said. "They are still the same gay, friendly family. Roddy has grown up a bit more, and Virginia is really a beautiful young lady now. I am very fond of their mother, and, of course, Mr. McDowall and I now have more in common as he had served with the British Merchant Marine during the war."

And as for romance, Farley admits that he hasn't been idle. But he doesn't want to play favorites—or so he says.

"There are too many wonderful girls in Hollywood that I like," Farley said, "and I can't say that I have any best girl."

June Haver still rates with him as tops, but then, so does Jane Withers. He described them both as "the loveliest girls I have ever known," and then went on to tell about Ann Blyth.

"Ann," said Farley, forgetting what he had just said, "is the loveliest girl I have met in ages. We have just started going out together.

"I hadn't known her before, but when I saw her in 'Mildred Pierce' in Hawaii, I determined then that I must get to know her."

Apparently they have hit it off together very well indeed, for Farley and Ann have become quite constant companions around Hollywood, and Ann finds his boyish charm and manly courtesy an intriguing combination.

And therein lies the new appeal which Farley Granger is bringing to the screen. Still the high school youngster in appearance, he acts with maturity and power—and it's a combination hard to beat.

THE END

CARY, THE MAGNIFICENT

(Continued from page 45)

picture, "Mr. Blandings Builds His Dream House," I wouldn't know.) The instant I was free of the camera for a moment he would comment morbidly upon my recent pictures.

"Why don't you want to make comedy any more? What's all this art? This profound drama? Do you *have* to be noble, like Sister Kenny? Must you get Academy nomination for things like *Lavinia* in 'Mourning Becomes Electra'? What's with you? Why can't you be simple and light-hearted . . . like me?"

This is known as the taunt-a-la-Grant, and it can go on for hours in a soft, disapproving voice full of mock rebuke.

But to go back to the time when we were chuckling our way through eight hours per day of "His Girl Friday," Cary kept bounding onto the set each morning to give me a resumé of his activities of the night before. ". . . so Freddie and I," he would chirp, ". . . you know Freddie Brisson? You don't? Too bad—great guy."

When he had inquired for the twentieth time if I knew this Brisson, I snipped, "What's with you and this Freddie person? You sound like the Terror Twins."

"Oh, he's great," quoth Cary. "I mean, really a great guy."

Well, everyone who knows Cary knows that the picture on which he is working at the moment is THE GREATEST PICTURE ever made. His director of the moment is THE GREATEST DIRECTOR with whom he has ever worked. The cast in each of Cary's pictures is THE BEST CAST ever assembled.

On one occasion, when Cary was giving me the business about the best, the finest, the greatest director, I recalled the fact that—a scant six months before—he had been lauding another director. This did not stop him. Patting my arm with the gesture proper for soothing an idiot child he said, mentioning his previous director by name, "He is really great. But this new guy, this new director, he's *super*-great. What ideas! He can think of more things to do to point up a scene, to make it live! A real genius."

So naturally, when I heard all this soap-boxing about one Fred Brisson, I concluded that Mr. Brisson was merely a pleasant person who had got himself on the list of Grant's Great. I then learned that he had been included on a dinner date that I had with Cary. (One must always be prepared to be joined by any number of The Greatest People when one is out with Cary. He is undoubtedly The World's Greatest when it comes to hospitality.)

I am forced to admit that the three of us had a wonderful time, although I certainly did not fall in love with The Great Brisson at first sight.

The next morning Cary asked how I liked Fred. I said that he appeared to be charming. Cary said solemnly—a rare mood for Cary—"I've known Fred for more years than either of us wants to count; I've been with him in cities throughout the world, especially in Paris. So when I say that he's a fine man, a really good man, I know what I'm saying."

When a perceptive, shrewd, honest human being like Cary Grant gives a man that kind of a recommendation, a girl will—if she's smart—study the object of praise with new eyes.

I'm smart, it says here. So, in due course, I chose October 25, 1941, as my

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wedding date, and Fred Brisson chose Cary Grant as his best man.

The night before the service, we held rehearsal in the Mission at Solvang, California. In the midst of the rehearsal ceremony I glanced at Cary; he was crying.

Now the bride is the member of the wedding party who is supposed to have pre-ceremony jitters.

As soon as I could maneuver Cary into a corner shielded by clumps of white chrysanthemums, I quipped, "Now look, not only is it the bride who is supposed to become dewy, but the groom is supposed to be in need of the best man's stalwart encouragement."

"Just let me cry now and I'll be all right tomorrow," he explained. "It's a beautiful service, and I can't help responding now. But tomorrow I'll be all right."

He was. As a matter of fact, if he hadn't been so much all right, I would never have become Mrs. Frederick Brisson.

My groom almost stood me up at the altar.

It happened this way: Cary and Fred were supposed to enter the church through a small side door which opened from the Mission garden. They entered the garden from the priest's study and took their places, waiting for the cue to be given by the wedding march. Cary, subconsciously doing the one thing an actor always does, rehearsed the business: He tried the door. It was locked.

Horror-stricken, he realized that I was slowly coming down the aisle on my brother's arm, and that I was about to be met—not by my bridegroom—but by the startled glances of the wedding guests.

With great presence of mind Cary stepped to a small open window, and pantomimed his plight and Freddie's to a wedding guest. With mere seconds to spare, the wedding guest unlocked the door, and a snow-faced groom and best man streaked to the altar.

I glanced at them and wondered whether either of them would be alive at the end of the ceremony.

Afterward, I learned that as soon as Cary returned to Hollywood, he wrote a sizable check—really a very large and generous sum—and sent it to the priest who performed our nuptial mass. To this day Cary has never mentioned this fact to Fred or me; I found out about it from the amazed and delighted Father.

If anyone asked me to name Cary Grant's outstanding characteristic—after his great heart and his sensitive spirit—I would say it is enthusiasm. He radiates vitality, interest, adventure. He is always hot on the trail of the biggest, best, most worthwhile thing he has ever done. Furthermore, he is utterly unselfish in his enthusiasms; he wants to share everything.

He is the great syndicate man. One day he will charge in, saying, "This is the day of helicopters. Every man his own pilot. Kids can fly them safely. The thing for us to do is to get in on the ground floor of this business. Start a helicopter flight service, a training school. We should learn to fly, ourselves. Master this new thing. Greatest advance in transportation since the tin lizzy."

Three weeks later, he will call to invite us to dinner. "Big thing I want to talk over," he'll say. "We'll form a syndicate and buy a resort. Hollywood people are always wanting a rest. We'll fix up a place in the desert (or in the mountains, or on an island) and we'll equip it with everything. Pool, stables, gym, billiard room, gin rummy room. We'll serve the best food on the Pacific Coast, and keep the prices reasonable. . . ."

One of my favorite Grant Gyrations was the camera spasm. Everybody, said Cary, should have a 16-millimeter movie camera, a stock of colored film, a projector, a screen, and a dizzying number of filters, light meters, tripods, and I don't know what all.

To be a friend of Cary's when he is scorching down the trail of a hobby is a stupefying experience. One is deluged with expensive gifts. During the camera spasm, Cary gave us everything recommended. We came to agree with Cary as to the delight of being lens hounds, but by that time he was off on another enthusiasm.

Sometimes Cary's enthusiasm is inspired by current events. When everyone in Hollywood was talking about the housing problem, Cary owned four houses. He was living in one, and he had populated the other three with friends caught in various crossups between New York and West Coast landlords. "See Grant" became the safety-first cry of refugees from the city's best hotels. As rapidly as the problems of homeless ones cleared up, Cary had another grateful horde set to move in. At present I think he owns only one house which remains

On "Mr. Blandings Builds His Dream House" set, the make-up man has tough going. He tries to make up Myrna Loy while Mr. Blandings (Cary Grant to you) supervises the job.

headquarters for displaced bachelors.

At another time Cary began to haunt toy shops, having heard someone discoursing upon the mechanical training for children by games. He came strolling into our house one afternoon with a gigantic aquarium under his arm. "Wonderful thing for Lance," he said, in reference to my son. "Teach him all about marine life."

Lance responded warmly to this gift by naming the largest gold fish, Cary Grant.

Lance thinks that Cary is a combination Santa Claus, Aladdin, and Bugs Bunny, and Lance loves him with an idolatrous affection.

Cary's most recent enthusiasm is travel. He has always hopped to England regularly to see his mother whom he adores, but now he is planning to venture into new territory. He has had an offer to make pictures in Persia, and is considering it seriously. "Everybody should get away from Hollywood for several months every year," he will tell you with large-eyed conviction. "Fresh scenes, fresh faces, fresh viewpoint. That's what Hollywood people must have in order to keep abreast of the times. See the world. Know what's going on. India, China, Persia, Patagonia . . . we've got to travel."

Sometimes, Cary's attempts to make other people happy, backfire. I have seen him pick up an antique silver mug in a friend's house, turn it around in appreciative hands, saying, "To think that William the Conqueror drank from this goblet. You really have a priceless heirloom here."

The next thing Cary knows, he has received a dozen antique silver goblets for Christmas. Grateful Cary conscientiously stores them, even knowing that he has no use for the items.

Cary wears well. His closest friends are people whom he has known for ten, fifteen, and twenty years. Frequently, successful newcomers are eager to forget the steps by which they have risen. They want to skip all reference to their humble beginnings and their threadbare early days. Not Cary.

He was being interviewed by a New York newspaperman one day when he suddenly told the reporter, "Say, I used to know you when you wrote a theatrical column. You used to collect material around the National Vaudeville Artists' Headquarters."

The reporter asked if Cary had played The Palace?

Cary explained that he had been with such and such an act.

"But those guys were . . . well, stilt-walkers," said the reporter in disbelief.

"Sure, sure. I was the guy on the end," beamed Cary.

That was Cary's job in those days, and he loved it. He still loves his job. Although he is constantly talking about taking a six-month vacation, he has never managed to stay in Palm Springs for more than three days at a time. He always has to "run up to the city on an errand," which usually takes two or three days during which Cary will read half a dozen scripts in search of something challenging.

He is that rarest of human beings, a completely honest person in all facets of his personality. He is brilliant, humorous, generous, sensitive, understanding, tactful, thoughtful, and tender. In brief, he is the friend that each of us hopes, at least once in a lifetime, to find. Fred and I congratulate ourselves regularly on belonging to the Grant Clan.

I want to add one more thing: One of these days Cary will marry again. She will be a lucky, lucky girl who gets him.

THE END

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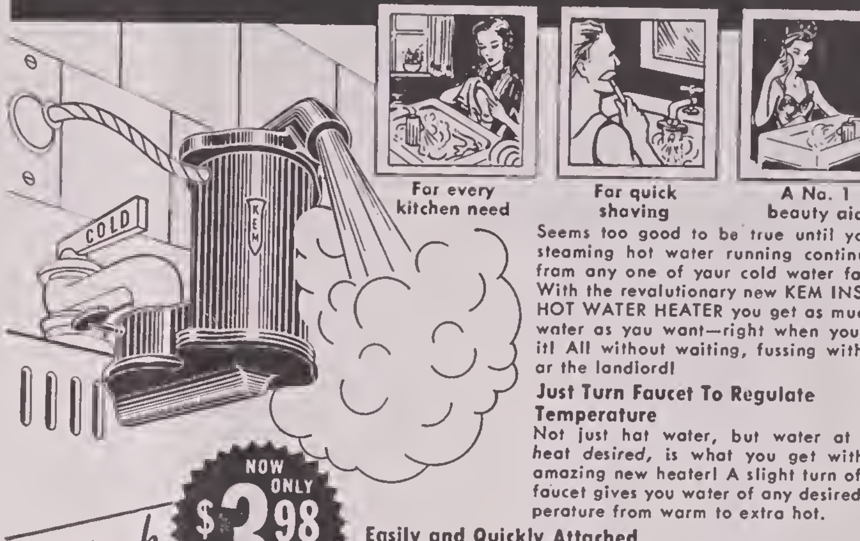

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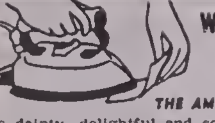

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CONFESSIONS OF A HOLLYWOOD STEPMOTHER

(Continued from page 25)

I had met them several times previously, but never like this in their own home, their own surroundings. They aroused the maternal in me. I'm a mother myself. I have a grown-up boy; and I studied them carefully.

Cheryl who was then seven, was sharp, quick, brilliant, and an extrovert. Linda Lou, four, was shy, quiet, soft as a doe. Linda Lou was exceedingly feminine. Cheryl was a natural-born tomboy.

The months winged by, and Roy and I got to know each other better. As our mutual fondness ripened into a love and need for each other, I saw more and more of the children. I was always "Dale" to them, never aunt Dale, or cousin Dale—just plain Dale—and they were always the "kids" to me.

Last winter when Roy and I, after playing in twenty-four pictures together, got around to discussing marriage, I decided I would talk to the two girls about it before I made my decision. In a way—and this is so difficult to explain—I wanted their okay, their blessing, their feeling that it would all work out; that together we could be a great family living in harmony and happiness under one roof.

I spoke to Cheryl. I told her that Roy and I were thinking of a wedding. She and Linda Lou were both thoughtful. "If you marry Daddy," she said, "you'll be our stepmother, won't you?"

"Yes," I said, "only I don't particularly like the word stepmother."

"We don't like it either," said Cheryl. "What shall we call you; 'mommy?'"

"What would you like to call me?"

Linda Lou smiled. "We'll call you Dale."

And that's exactly what they do. I'm Dale to Roy and I'm Dale to the children. We're not ultra-sophisticated or smart like café society. Many people who hear the girls call me by my first name, think we are. They just don't know the background, that's all. I've always been Dale to the kids from the very first time they met me; and I shall remain Dale to them forever.

I see no point in insisting upon the title, "mother." If it comes natural to them some day, they'll use it. If it doesn't they won't. I don't believe in forcing anything.

I believe in letting them grow naturally with ease and good direction. At this point, they remember their mother clearly. They speak of her with love and affection. They remember fondly some of the wonderful times they all had together. Many persons have advised me to change the topic of conversation when Cheryl discusses her mother. I think this is utterly ridiculous. I want the children to remember their mother as the fine sterling woman she was. They have her portrait on their dresser and there it will remain. Time, as it always does, will heal their tragic loss.

What I'm trying to do is help. I realize only too well that one woman can't walk in and take up exactly where another woman left off. The adjustment of the children—the adjustment of the entire family relationship—must be gradual and cohesive. Roy and I both understand this.

I am getting accustomed to the process of living with three young children; and they're getting accustomed to me.

We recently bought Noah Beery's old house in Hollywood, and I'm having my hands full doing it over. It has eleven rooms, and I don't have to tell you that it's quite a job.

We also have a ranch about sixty-five miles from town, and the girls, of course, love it. They're horse-crazy and own two ponies, one named Nip, the other named Tuck. Like their daddy, they're both well at home on a saddle.

Cheryl goes to public school, and Linda Lou will join her shortly. As you probably know, many of the movie stars' children go to private school. They get special tutoring and special attention. Only recently, I was asked if I were doing right by putting Cheryl in public school. "Aren't you neglecting her education?" I was asked. "Would her mother have put her in public school, too?"

I was educated in public schools in Texas. Roy was educated in public schools. I think our educational system is the finest in the world. It teaches democracy. Children of all creeds and races get together. They come from all sorts of economic and religious backgrounds. They learn how to live together.

Personally, I think that if you send a child to private schools exclusively, there's a very great danger that she will grow up a snob; inept, incapable of adapting, feeling always like a fish out of water unless she's with similarly reared people.

That's not for Roy Rogers' children; and it's not for me. I'm not against private schools, mind you. I think they're fine. I just don't believe in sending children to them exclusively. Finishing school for a year or two will harm no girl, but a whole youth of such instruction, I'm afraid, is not too democratic. I want the girls to grow up, being no stranger to our Hoover vacuum cleaner or the kitchen dishes.

Whether Arline Rogers felt that way, I don't know. I do know, however, that in raising the children, I in conjunction with Roy, must make the decisions. The children are now my responsibility.

I will be judged; society will point to me—not Arline—as the woman responsible for the rearing of the Rogers' children; I must do what I believe is best. Every stepmother is faced with the spectre of being compared to her predecessor. This can be nerve-wracking if you let it get you.

I never do. I've raised a boy to manhood. At the moment, he's majoring in music at the University of Southern California. I'm aware of all the pitfalls of youth, their trials and tribulations. I have full confidence in my ability to continue my career and also raise Cheryl, Linda Lou, and Dusty to become the kind of upright Americans their father and his friends are.

Best yet, the children and their father have confidence in me, too. And that's why I know the job will be so pleasurable. THE END

Don't miss the exciting pictures and story on

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THAT'S ME . . . (OR I)

(Continued from page 54)

consummated, you don't read about the wife and kiddies. When reporters interview a steel man, they aren't interested in the color of his wife's hair. They are interested in how he became a steel man.

Even stage actors don't get the same X-ray treatment motion picture actors do. Not long ago I took Frank Fay's place for a few weeks in the New York show, "Harvey." After a performance, a lot of people would wait by the stage door for me to come out. They weren't pushing and shoving and asking for autographs. When I came out, they would say hello, and I would say hello.

Then I'd get into a taxi and leave. I was very flattered and grateful. It gave me a nice feeling to know people were that interested in me. I realized it was nothing more than curiosity. They had been to the movies, and they wondered what I looked like in person.

When I was a kid, I had a crush on Lindbergh. I kept a complete scrapbook on him. Once I traveled all the way to Pittsburgh to see him. When I got there, I just looked at him, that's all. And my curiosity was satisfied.

I understand why people want to know more about an actor. You're a public character, and there's a lot of conjecture connected with it. But I don't understand why writers go beyond the bounds of good taste and ask a movie star things you wouldn't ask your best friend.

It might be because people have such a personal feeling toward actors. If they like you, you are someone they know. I don't think they mean to be impertinent. They only want to know what kind of man you are, and of course they hope you are the right kind.

My belief is that you can learn more about a man by asking him about his work than by asking him his favorite color. You can observe his reactions and learn whether or not he has a sense of humor a lot faster than if you ask, "Do you have a sense of humor?" That type of a question is difficult to answer. If you say, "Yes," you're conceited; if you say, "No," you're a jerk.

If I were interviewing me, I'd be interested in asking how movies are made. How does an actor go about preparing for a role? Do scripts just drop in his lap? What happens on the set? What do you think about when you get a certain part?

Well, an actor's life is one script after another. Your agent, studios, writers send them to you. You are constantly combing the field for a good story. On the other hand, sometimes you don't have to read the script at all.

When men such as Frank Capra or Alfred Hitchcock tell you they have the right role for you, that's enough. Frank Capra told me the story of "It's a Wonderful Life"; I didn't have to see the script. I knew it was one part in a million. When Alfred Hitchcock gave me the story of "Rope," that was it. These men are brilliant, discerning, intelligent. What's good enough for them is good enough for me.

I was interested in "Call Northside 777" because it *is* true. A woman, whose son was convicted of murder, saved $5000, working as a scrub woman for eleven years, to prove her son's innocence. A reporter answered the advertisement that made this offer. Then he started tracing the facts. Is that a story? I ask you!

I liked the honesty with which director Henry Hathaway filmed the picture. For instance, we were in Chicago three weeks to get the authentic locale.

It's an eerie feeling to realize that you are reenacting something that happened, not a hundred years ago, but two years ago. The convicted man spent eleven years in prison. It gave me a strange feeling to go out to that prison and talk to the inmates who said, "Yes, I knew him. He's innocent. He deserved to get out." I didn't feel I was play-acting. We all felt we were telling a gripping, true story. This impressed me, and I think this fact is more revealing than The Ten Women Who Have Influenced My Life.

In the picture we used the lie detector, invented by Leonarde Keeler. It's an intricate thing. They put a rubber hose around your chest to get your heart reaction and your breathing. They take your blood pressure, too. There's also a gadget that picks up little bits of perspiration on your palms. All these hoses and things are attached to a graph which records your reactions.

This is how it works. First, Keeler gives you a deck of cards from which you select one and then put it back in the deck. Next, he says, "I am going to put the cards face up, and I want you to say 'No' to every card, including the one you drew." We all did it. As soon as you say "No" to that card you recognize, the graph shows you're lying.

When they were casting the picture, they were stumped as to whom to cast in Keeler's role. The man had to know what he was talking about. Suddenly someone said, "Let's get the fellow who invented the thing." The brilliance of this thought floored everybody.

It reminded me of the time years ago when I first came to Hollywood. Metro called me in to test for the part of Chang in "The Good Earth." Chang was supposed to have survived the famine, and I guess I was the only person in Hollywood who looked the part.

Anyway, I was to have a scene with Paul Muni, who isn't very tall. The casting director looked at me and said, "Isn't he awfully tall for a Chinaman?" So they figured out how to dig a trench I could walk in beside Muni. Everyone could see it was going to be a lot of trouble, when someone said, "Why not get a Chinese to play the part?" Then, as now, this bit of brilliant common sense caused a complete hush of awe.

Of course, we all thought that Keeler —who had never done a bit of acting in his life—would probably foul up a couple of dozen takes. It was a long scene, and very technical. We were all sort of nervous. But Keeler was perfectly calm. He gave a wonderful performance. It was worse than working with a kid. You know? You blow your line and the six-year-old gives it to you?

If I were interviewing me, I'd like to know what I wanted to do in the future. People always assume that if you're an actor, you'll wind up your career being a director or a producer.

I don't think I'd want to do this. A director has the toughest job there is in Hollywood. It takes a long period of work and preparation. Right now I feel I have enough to learn about acting without taking on anything new.

Directing is the only really creative thing out here. The director has to possess terrific judgment. He has to be able to hear a line and know that it's right and know it's the way a person would say it. He has to see the scene as

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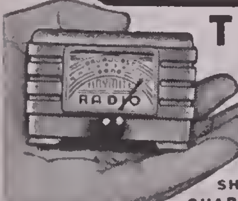

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a whole. Directors have to know about cutting. Bad cutting can ruin a good picture. I have too great a respect for what constitutes fine direction to assume I could just jump into it.

If I wanted to get the real lowdown on Stewart, I'd size the guy up for myself, the way you must size up everyone you meet. If Stewart tried to make me feel at home by showing off his Mexican mask collection, I'd remember that. If he doubled up with glee when he played a double-talk recording, I'd fit that into the jigsaw. I'd notice that he seemed eager to be through the interview, despite the fact that he was sitting on his tailbone with his feet on the table. I'd realize that this indicated inner restlessness, notwithstanding his lackadaisical manner.

In other words, I'd use my own powers of deduction to get the answers to a lot of things. You can learn more by observation than by a hundred questions. I'd try to be analytical and discerning; I'd do my own deducing; I wouldn't pry.

Somewhere along the line, I would have discovered that Jimmy Stewart likes people because he's one of them—just an average person trying to get along with people as best he knows how.

THE END

WHAT PRICE CAREER?

(Continued from page 51)

ever loved has left him, comes slowly, like some creeping, stealthy poisoning of the heart.

"Why did she do it?" he asks himself. "Why?" Over and over again, the question tears through the sanctuary of his mind. "Why? Why? Why?"

If only there were another man in the case, if Jane loved someone else, if Ronnie had found another girl—then, the answer would be crystal-clear. But no—none of this is true, and it's not as simple as all that. The answer is complex, intricate, and many-sided, because the answer is Jane Wyman, and she is the most complex, intricate, taut, tight, tense actress any man could love.

It was she who wanted and instituted the divorce proceedings. The motivation for the break lies locked in the safe of her soul, and while the divorce petition will probably accuse Ronnie of incompatibility and mental cruelty—this is only the legal facade necessary in the State of Nevada.

The truth goes back several years ago when Jane was chosen to star with Ray Milland in "The Lost Weekend." This was her first mature, substantial role. Prior to this, she had knocked about the Warners' lot, playing in "B" pictures, doing nothing of any great consequence. This picture was her chance, her opportunity to show that she was sparked with the fire of true acting ability.

If you recall the picture which won Milland the 1945 Academy Award, you will recall, too, that Jane performed superbly. Her acting showed great insight, great warmth, great understanding. But it took a toll on her. All during the picture, she was strung tighter than an "E" string on a violin.

She was under pressure, pressure in her own mind, to make good. She became nervous, irritable, high-strung. Ronnie who was then stationed with the Army in Culver City, was aware of Jane's growing nervousness, but like most husbands, he thought it would wear off. It didn't. It got worse.

Jane went into "The Yearling." For years, this picture had been a white elephant. Many executives insisted that it could never be made. Even more loudly, they insisted that Jane Wyman was horribly miscast in the role of "Ma" Baxter. "She did a good job in 'Lost Weekend,'" they agreed. "But this one is really too tough for her."

Jane said nothing, but inwardly there kindled in her soul this frenzied, furious desire to give the greatest performance ever given, to act this part with such power, such strength, such certitude that no one would ever again doubt her mastery as an actress. She was determined that no critic would ever look down his nose when the name, Jane Wyman, was mentioned.

She acted her heart out in "The Yearling." As Jody's mother, hers was one of the truly great performances of all time. She was nominated for an Academy Award, and there was no prouder man in all Hollywood at the time than her husband, Ronald Reagan. He was proud not only because his wife had been nominated for the Award, but because she was pregnant and would also gift him with another child.

Unfortunately, Jane Wyman did not win the Academy Award. It was won by Olivia de Havilland. Jane was disappointed, but she said nothing. She's the introvertive type. All the conflicts, all the doubts, all the neuroses build up and stay within her.

She signed for "Magic Town" opposite Jimmy Stewart, and this time, she felt that with an even greater effort, she could never be denied. William Wellman who directed "Magic Town," says that he has never seen any actress work harder than Jane Wyman. "She was letter-perfect," he says. "She was painstaking, she insisted upon perfection. It was an honor to work with her."

As it sometimes happens, a highly-touted picture falls flat on its face. That's what happened to "Magic Town." It was a good picture, a wholesome picture. It just didn't catch on. Jane felt that she had missed again. Success had been within her grasp, and then like some beautiful, elusive butterfly, it had slipped away. She blamed herself. She summoned all her courage. She would try again. Warner Brothers was about to start "Johnny Belinda." She would play the lead in that; she would play the part of a deaf mute who doesn't mutter a single word, she would play a role which calls for the talents of a truly great actress.

But first, she must take time out, and have her baby. In June the baby came—it came too soon, three months too soon—and it died. And this death of her third-born did something to Jane, it did something to her mental outlook, to her physical self, it drove, stamped, and goaded her on to escape, to escape from the memory of that infant, coinage of her flesh, blood of her blood, bone of her body brought into the world, dead and unbreathing.

She must get into a picture, she must get in front of those cameras, she must do it now, right now, quickly. Ronnie urged her to rest, to take it easy. The ordeal of child-birth, he realized, was terrific. But no. Jane had to act, to escape. She had become a bundle of neuroses.

She threw herself into the role of

"Johnny Belinda" with an energy which was terrifying. And yet all this energy, all this dammed-up power could give no tongue to thought, no voice to emotion. Because in this part, Jane was not allowed to speak, not one single word, not one little syllable.

She had to convey emotions with facial and bodily movements. No part makes a greater demand on any actress. For months, Jane ate alone on the set. She avoided people. Night and day, she maintained the mood of a deaf mute. She lost weight, first five pounds, then ten, then another five. She became gaunt and hollow-cheeked. She had a few weeping scenes in the picture. On several occasions, Jean Negulesco the director, couldn't get her to stop crying. Gradually, word leaked out that Wyman was becoming a nervous wreck.

Aware of what Jane was doing to herself, Ronnie tried to be helpful. All during the shooting of "Johnny Belinda," he hung around the set as much as he could. He even brought the kids along to visit their mother. But Jane was jumpy and jittery, on occasion even rude. Everyone agreed that she wasn't herself, something had happened to her. She was an actress possessed.

When the company went up to Ft. Bragg on the Pacific Coast, Ronnie left a sick bed to join Jane on location. He felt she would appreciate his company. She undoubtedly did, but by this time, she was a mass of complexes, an actress who felt that the path of happiness lay only in her career, and Ronnie became genuinely worried.

One night when the Reagans were leaving the Beverly Club where they'd taken dinner, Jane turned on her husband and said, "I got along pretty well without you before, and I can get along without you now."

Doormen in Hollywood are accustomed to hearing many a spat between husband and wife—but never a spat between the Reagans.

This was the hand-writing on the wall. Once "Johnny Belinda" was finished, Ronnie hoped that Jane would pull herself together. She had lost twenty pounds, she had worn herself to a frazzle, her nerves were raw. Certainly, a rest was in order.

Instead of a rest, Jane went to New York. It was there she told reporters that she might divorce her husband. Ronnie knew she was upset, but he couldn't believe the news. He wanted to hear it from her own lips. When Jane came back, she told him. It was as if someone had taken out Ronnie's heart and had begun to slice it into thin, cold slivers.

The Reagans separated until Jane could definitely make up her mind. Ronnie felt certain that his wife would come to her senses. After all, they had everything, wealth, position, children, security. Why should Jane want to divorce him? Maybe he did talk too much. Maybe he did put in too much time with the Screen Actors Guild. Maybe he did have an idiosyncrasy or two, but what man didn't?

Early in February, Jane Wyman made her decision. She was going to Nevada to divorce Ronald Reagan, this tall, easy-going, corn-fed boy she had met in "Brother Rat" at Warners eight years ago.

The price for a career was her marriage.

Perhaps years from now when she's an old lady, when she's no longer jumpy and high-strung, and the sun has set on her fame—Jane Wyman will say, as many who have made her choice between marriage and career have said—"A career is a very nice thing, only you can't run your hand through its hair."

THE END

Watch for the Movie Debut of Movieland's Wild Calendar Girl JOYCE HERZOG

We hoped to have the complete story of Joyce's visit to Hollywood in this issue, but the Enterprise picture in which she has a walk-on part has been delayed and won't go into production for a few weeks. This is all to the good since Joyce is still in school and doesn't want to miss any classes.

Enterprise Studios has advised us that they will send for Joyce in a few weeks.

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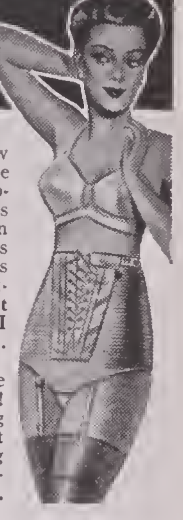

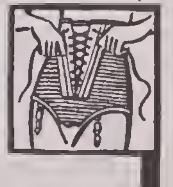

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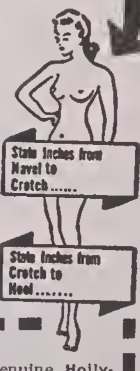
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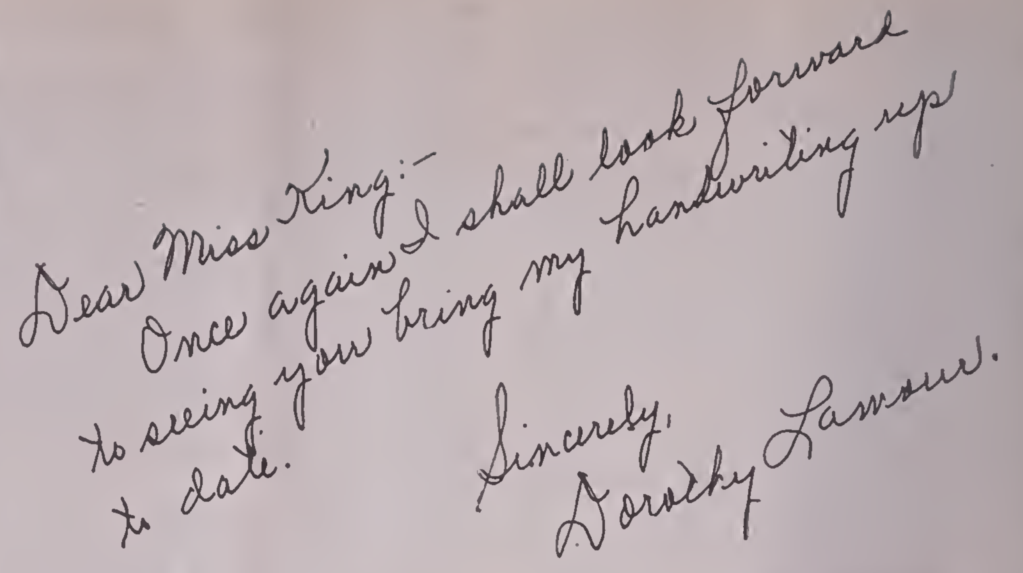

Dear Miss King:—
Once again I shall look forward
to seeing you bring my handwriting up
to date.
Sincerely,
Dorothy Lamour.

Dorothy Lamour's handwriting indicates a flair for comedy, says analyst Helen King. Hope and Colonna agree!

DO YOU WRITE LIKE DOROTHY LAMOUR?

By Helen King

★ There are thousands who will answer the title-question "yes," for Dorothy Lamour's writing *appears* to be similar to many others. It is what writing-instructors call "typically American," in its size, slant, pressure. I say "appears" to be similar for if you observe carefully you'll note many little quirks which don't show up in the average person's script. These point the way to individuality.

The size, slant and pressure tell us that Dorothy is sociable, friendly, good at mixing with others. She knows people, likes them, is stimulated by interesting individuals. These are the "typically American" traits as seen. She understands the average person's thoughts and aspirations.

Notice how carefully she writes. It is almost as though she had been warned to be careful of putting too much on paper. Thus there is a certain restraint in her script as though she pulls back on the pen occasionally.

Would you ever think our Sarong Girl might be a bit oldfashioned? Conservative in her personal beliefs? That she is! Her carefully made capital letters, the reserve throughout her script tell of this trait.

One of the most noticeable signs in her script is the oddly made t-crossing, a short sharp little line placed at a degree before the letter itself. This lets us know Lady Lamour procrastinates about doing unpleasant chores (which might involve treading on another's toes) but eventually she realizes she must act, and does. She probably puts off spanking her little son until the very last shred of nerves! She probably puts off severing contracts, employees, etc. But once her mind is fully made up, she takes action.

If you join all the letters in a word, you too are logical and capable of figuring things out for yourself. If you make a large sweeping "L" you also have a desire to do a job thoroughly, one of which you can be proud. If many of the small letters are pointed on top, you're much more sensitive than you, and your penman-counterpart Dorothy Lamour, care to admit.

THE END

DON'T CLIP THIS COUPON!

Unless you want Helen King to tell you what secrets are revealed by your handwriting. If so—if you want a personal handwriting analysis from one of the foremost American graphology experts—send this coupon, together with 25c and a sample of your penmanship, to Helen King, care of MOVIELAND MAGAZINE, 535 Fifth Ave., New York 17, N. Y. Enclose a stamped, self-addressed envelope. You will receive a **personal** analysis—no form letters!

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CITY ....
STATE ....

ADDRESS PLEASE?

Want to write a letter to your favorite star? Here's the first installment of Hollywood addresses

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DOS—David O. Selznick Prod., Inc.
9336 West Washington Blvd.
Culver City, Calif.
EL—Eagle-Lion
7324 Santa Monica Blvd.
Hollywood 46, Calif.
HH—Howard Hughes Prod. Inc.
7000 Romayne Street
Hollywood 38, Calif.
HS—Hunt Stromberg Prod.
1040 N. Las Palmas Ave.
Hollywood 38, Calif.
Int—International Pictures Inc.
Universal City,
California
MGM—Metro-Goldwyn-Mayer Studios
Culver City,
California
Mon—Monogram Pictures Corp.
4376 Sunset Drive
Hollywood 27, Calif.
Par—Paramount Pictures Corp.
5451 Marathon Street
Hollywood 38, Calif.
RKO—RKO Radio Pictures, Inc.
780 Gower Street
Hollywood 38, Calif.
Rep—Republic Studios
4024 Radford Ave.
North Hollywood, Calif.
SG—Samuel Goldwyn Studios
1041 N. Formosa Ave.
Hollywood 46, Calif.
SL—Sol Lesser Prod. Inc.
9336 W. Washington Blvd.
Culver City, Calif.
20—Twentieth Century-Fox Films
10201 West Pico Blvd.
West Los Angeles 24, Calif.
UA—United Artists Studio Corp.
1041 N. Formosa Ave.
Hollywood 46, Calif.
U—Universal Pictures Co., Inc.
Universal City,
California
WB—Warner Bros. Studios
Burbank,
California

A—Abbott and Costello—U-I; Abel, Walter—RKO; Agar, John—DOS; Aherne, Brian—RKO; Albert, Eddie—Mon; Allbritton, Louise—U-I; Alda, Robert—WB; Allgood, Sara—RKO; Allyson, June—MGM; Ameche, Don—U-I; Ames, Leon—MGM; Ames, Ramsey—WB; Anderson, Dusty—Col; Anderson, Judith—RKO; Andrews, Dana—20; Ankers, Evelyn—Col; Annabella—20; Archer, John—U-I; Arden, Eve—WB; Arnold, Edward—MGM; Astor, Mary—MGM; Aumont, Jean Pierre—RKO; Autry, Gene—Col; Ayres, Lew—U-I.

B—Bacall, Lauren—WB; Bainter, Fay—MGM; Ball, Lucille—MGM; Bannon, Jim—Col; Barrymore, Ethel—20; Barrymore, Lionel—MGM; Bari, Lynn—20; Bates, Barbara—WB; Baxter, Anne—20; Beckett, Scotty—Col; Beery, Wallace—MGM; Bel Geddes, Barbara—RKO; Bendix, William—Para; Bennett, Bruce—WB; Bennett, Constance—UA; Bennett, Joan—U-I; Benny, Jack—20; Bergman, Ingrid—UA; Bey, Turhan—U-I; Bickford, Charles—U-I; Bishop, Julie—WB; Blaine, Vivian—20; Blair, Janet—20; Blondell, Joan—20; Blyth, Ann—U-I; Bogart, Humphrey—WB; Bowman, Lee—Col; Boyer, Charles—U-I; Bracken, Eddie—Para; Bremer, Lucille—MGM; Brennan, Walter—RKO; Brent, George—RKO; Brodie, Steve—RKO; Brooks, Hillary—U-I; Brooks, Hazel—UA; Brown, Vanessa—20; Burnette, Smiley—Col.

C—Cagney, James—UA; Cagney, Jeanne—UA; Calhoun, Rory—DOS; Calvay, Corinne—Para; Cameron, Rod—U-I; Carey, Macdonald—Para; Carroll, John—Rep; Carson, Jack—WB; Carter, Janis—Col; Castle, Don—Mon; Caulfield, Joan—Para; Chapman, Marguerite—Col; Charisse, Cyd—MGM; Coburn, Charles—U-I; Cochran, Steve—WB; Colbert, Claudette—U-I; Collier, Lois—U-I; Como, Perry—20; Conte, Richard—20; Conway, Tom—RKO; Cooper, Gary—WB; Cooper, George—RKO; Corey, Wendell—Para; Cotten, Joseph—DOS; Craig, James—MGM; Crain, Jeanne—20; Cronyn, Hume—MGM; Crosby, Bing—Para; Croset, Paule—U-I; Cummings, Robert—Para-Hal Wallis.

D—Dailey, Dan—20; Darnell, Linda—20; Da Silva, Howard—Para; Davis, Bette—WB; Day, Laraine—RKO; De Camp, Rosemary—RKO; De Carlo, Yvonne—U-I; De Cordova, Arturo—RKO; De Fore, Don—Para-Hal Wallis; De Haven, Gloria MGM; De Havilland, Olivia—Para-Hal Wallis; Del Rio, Dolores—RKO; Demarest, William—Para; De Mille, Katherine—Mon; De Wolfe, Billy—Para-Hal Wallis; Dick, Douglas—Para-Hal Wallis; Dietrich, Marlene—Para; Donaldson, Ted—Col; Dorn, Philip—Rep; Dorsey, Tommy—MGM; Douglas, Kirk—Para-Hal Wallis; Douglas, Melvyn—Col; Drake, Tom—MGM; Drew, Ellen—Col; Dunne, Irene—RKO; Durante, Jimmy—MGM; Durbin, Deanna—U-I; Duryea, Dan—U-I.

E—Eddy, Nelson—Rep; Elliott, William—20; Errol, Leon—U-I; Evans, Dale—Rep; Eythe, William—20.

F—Fairbanks, Douglas Jr.—RKO; Faye, Alice—20; Faylen, Frank—Para; Field, Virginia—Para; Fitzgerald, Barry—Para; Fitzgerald, Geraldine—U-I; Fleming, Rhonda—DOS; Flynn, Errol—WB; Foch, Nina—Col; Fonda, Henry—20; Fontaine, Joan—RKO; Ford, Glenn—Col; Foster, Susanna—U-I; Freeman, Mona—Para.

Check June *Movieland* for more studio listings of your favorite stars.

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Of course I don't mind looking after your children. Glad to help out. The Jack Oakie system of keeping children amused can't be beat. Boy! This is a cinch!

Need a Baby Sitter?

Jack Oakie's all for helping out a friend; in fact, he believes in the Good Neighbor policy. But when a neighbor parks her kids with you—well, *that's* something else!

Keep the children amused. Wish I could show my new picture, "Northwest Stampede."

The radio's always nice to listen to, providing you can get the kids to cooperate.

In a case like this there's only one thing to do—get to the bottom of the situation.

My system is sensational at mealtime. The operation isn't elegant—but it's efficient.

Patience isn't a virtue—it's a necessity. How do you convince them they need naps?

The nap is a fine idea—for the baby sitter. By this time he really needs a good rest!

What happens now? The kids probably will play quietly, have a peaceful hour or two without interference. Why didn't I think of doing this in the first place?

"Sheer Delight"

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You'll look dainty—and *so* embraceable—in this SHEER PRINT RAYON, perfect for all occasions. It's delightfully chic—surprisingly inexpensive! The full peplum, edged with rose pattern black lace, gives your hips that new, rounded look. Exquisite figure-moulding design is accented by the delicately shirred bodice. Concealed 20" zipper, tie-back belt. And the price—a low $6.99. Sizes 9, 11, 13, 15, 17. Flower pattern in Black, Chocolate Brown, or Mediterranean Green — on White background. Order now on approval!

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THE REVIEWER'S BOX

♦♦♦ DON'T MISS ♦♦ RECOMMENDED ♦ AT YOUR OWN RISK

ALL MY SONS
(Universal-International) . . . ♦♦♦♦

Robinson and Lancaster—father and son.

This is a picture that makes me proud to be connected with the motion picture industry—a picture that proves once again that the movies are the highest form of entertainment in this, or any country.

"All My Sons" was a Broadway hit that won the Critics' Award last season. It was a moving and dramatic play and it is even better as a picture, for the camera has a wider, more fluid canvas on which to tell this gripping story.

Edward G. Robinson plays the father who during the war, converted his business to manufacturing airplane parts. One day a whole batch turns out defective. Afraid the government will cancel his war contract if he doesn't deliver, Robinson urges his partner to ship the defective parts—he will bear full responsibility. But when the time comes to face the responsibility, Robinson reneges and his partner goes to jail. Robinson's son, played magnificently by Burt Lancaster, is in love with Louisa Horton—the daughter of the jailed partner, and the young lovers bear the brunt of the tragedy.

You've got to see this picture. It has everything—a wonderful and moving love story; it is taut with suspense and all of the players give inspired performances. It should bring cheers from everyone—including the box office.

SITTING PRETTY
(20th Century-Fox) . . . . ♦♦♦

Young hires Clifton Webb to sit with baby.

Chalk up another "sleeper" for 20th. A "sleeper"—in case you don't know—is the trade name for a picture that is quietly made, without fanfare, without expensive sets; and without a couple of million dollars' expenditure—and which turns out to be a couple of million dollars' worth of entertainment and laughs.

"Miracle on 34th Street" was a "sleeper" and "Sitting Pretty" is another. By a curious coincidence, both pictures star Maureen O'Hara and she gives a performance that is enchanting and establishes her as a fine comedienne.

Clifton Webb steals the show as Mr. Belvedere—the man who comes to the suburban home of Maureen and her husband (ingratiatingly played by Robert Young) in answer to an ad for a baby sitter.

Can you imagine the dignified Clifton Webb as a baby sitter? Well, we wondered at first, but seeing him made us realize that it was sheer genius on the part of the producer to have cast Clifton in the role.

I won't tell you anything more of the plot because I don't want you to miss a second's fun and suspense, but "Sitting Pretty" is the picture to see if you really want a night's hilarious entertainment

BILL AND COO (Republic) . . . ♦♦♦

Right for spring—a love bird story.

This is an enchanting picture. If anyone had told me that you could make a picture without a single human being in it, I'd have said it would be "strictly for the birds." Well, this is strictly for all who love good movies.

Developed from a skit presented in Ken Murray's perennial Blackouts in Los Angeles, California, the picture "Bill and Coo" is now a feature-length film in Trucolor, and is expertly acted by 273 love birds, one crow, one guinea pig, two toads and assorted monkeys, kittens, chipmunks, and a baby alligator.

But nuts to statistics! The picture is sheer delight. It has a thrilling and exciting plot; a villain; a valiant hero, Bill, and a lovely heroine, Coo.

The story unfolds in the lovely village of Chirpendale. We see the placid life of the villagers who drive taxis, man street cars, sell ice cream, or row in the park; and we get to know and love the kindly inhabitants—the hero's mother, a wash-woman (she uses a washing machine); the town's firemen, policemen and civic leaders. They become as familiar to you as your own family.

Then into this idyllic community stalks death—a predatory killer—the black crow.

You will be gripped by excitement, torn with emotion, wrung dry in a wringer of suspense. Believe me, "Bill and Coo" is a great contribution to the screen.

IF YOU KNEW SUSIE (RKO) . . ♦♦♦

Like fun? Try Cantor and Davis.

If you like Eddie Cantor (and let's start out understanding each other; we adore him!), this picture is your dish. Eddie is 100% Cantor—he sings in blackface; he dances; he gags with Joan Davis; he is wistful and foolish and witty and wise and he is an entertainer and showman of immortal stature. He's been away from the screen too long. It's nice to have him back.

Even the plot is better than average. Eddie and Joan retire from vaudeville to open a roadhouse in their ancestral home in Connecticut which Eddie inherited from Revolutionary-War-citizen Jonathan Perker. In the old house they find a document which states the government owes old Jonathan or his heirs the equivalent of a dozen billion dollars. So Eddie and Joan go to Washington where they are feted as multi-millionaires. They are kidnapped by gangsters; they are exposed as frauds and then reinstalled as their heirs and the antics and adventures will lay you in the aisles. We laughed until we were hoarse, and laughter these days is a precious gift of the gods to be sought after and cherished.

So—if it's good, clean fun you like with plenty of songs and dancing, see "If You Knew Susie"—a picture for the whole family—one whose appeal is as wide as a laughing baby's.

THE INSIDE STORY (Republic) . . . . ♦♦♦

Lockhart, Marsh, life in Vermont.

Word of mouth advertising can make a picture a big hit. That's why I urge you to see "The Inside Story" and then talk about it. It is a great "little" picture cast with some of the finest character actors in Hollywood—Marsha Hunt, Charles Winninger, Florence Bates, Gene Lockhart, Allen Jenkins, William Lundigan and others as solid in their interpretation of small-town life as the Vermont Hills in which the story is set.

It is a depression story but a hopeful one paralleling the present so closely that one can only be warned, guided and cheered by it—a defender of our way of life.

The plot revolves around $1000 left in the safe of a little inn in Vermont. So many people are in desperate need of this money! Through a misunderstanding, the owner of the inn believes it was left by his son-in-law to pay up his back board. From here on, the money passes from hand to hand, helping everyone. Eventually, after some hair-raising, suspenseful episodes, it is replaced. No one is the loser.

No synopsis can do justice to the small-town flavor and the rich homespun quality of this film. I only urge you again to see it and tell your friends about it.

THE BIG CLOCK (Paramount) . ♦♦♦

Lanchester gives Milland a scare.

Here's suspense with a capital "S." You may have read Kenneth Fearing's best-selling novel, "The Big Clock," but don't let that stop you from seeing the movie. You'll enjoy the movie version of the unique story. If you haven't read the book, prepare yourself to enjoy the complete reversal of the usual murder story.

Ray Milland plays the role of George Stroud, editor of "Crimeways" magazine, whose genius for tracking down criminals puts him in the strange position of being both the hunter and the hunted. Ordered to find the man who was with blonde fashion model Pauline York (Rita Johnson), Milland takes charge of a manhunt—for himself!

Sharing honors with Ray Milland is Charles Laughton, whose role of the tyrannical publisher, Earl Janoth, should delight Laughton fans everywhere. Each characterization is beautifully done—but Elsa Lanchester's mimicking of the wacky artist really deserves an award of some sort. Maureen O'Sullivan is pleasant in her role of the editor's wife. Incidentally, Ray Milland's famous bottle is in this picture, too! You know, the one which figured so prominently in Milland's celebrated "Lost Weekend." The prize bit of glass turns up rather unobtrusively in one of the Third Avenue saloon scenes!

This is strictly suspense melodrama with chills, thrills, excitement.

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THE REVIEWER'S BOX *continued*

B.F.'S DAUGHTER (M-G-M) . . . . . ◆◆

Fans of Barbara Stanwyck and Van Heflin are going to cherish "B.F.'s Daughter." Barbara looks wonderful, she wears beautiful clothes, the settings are luxurious and the people are smart and sophisticated.

We adore Van Heflin who does a sharp job as Thomas Brett, the penniless college professor with whom tycoon B.F.'s daughter falls in love and marries. She's a bright girl but not bright enough to know that even money can't buy happiness, particularly the lavish way in which she throws it around.

Somehow, for all its fine acting and wise talk, "B.F.'s Daughter" is a curiously empty picture. It is talky, "windy" and somehow unconvincing—perhaps because Barbara doesn't use good taste—or sense—when it comes to trying to "buy" her husband's love and admiration.

THE SEARCH (M-G-M) . . . . ◆◆◆

Here is an outstanding film—one that is great for many reasons—for its accurate backgrounds (which were filmed in Europe), for its superb acting and excellent direction. Only a few of the actors in the film are professionals—Montgomery Clift, Aline MacMahon, Jarmila Novotna and Wendell Corey. The others were chosen from people living where the production units were based. Outstanding is the performance of Ivan Jandl who plays the lost, homeless child found wandering and afraid. The story tells of the children whose parents have been lost during the war—most of whom have been sent to concentration camps—and the work of UNRRA as the children are rounded up and allocated.

See "The Search." You owe it to yourself. The emptiness in the eyes of these youngsters will tear at your heart and you'll be laughing through tears when the children are reunited with their parents—given back their freedom of body and soul.

A MIRACLE CAN HAPPEN (United Artists) . . . . ◆◆

Another "miracle" has come our way—this time without the super-natural twist.

From Arch Oboler's original story, "A Miracle Can Happen" turns out to be, for the most part, fine entertainment. The story tells of an unaggressive newspaperman, Burgess Meredith who turns Roving Reporter for the day, thanks to his wife, Paulette Goddard. His question is: What Great Influence Has a Baby Had on Your Life? From this point, the film is a series of episodes.

John O'Hara's sequence, written for Henry Fonda and James Stewart, is extremely amusing and Dorothy Lamour's burlesque which is climaxed by her rendition of "I'm the Queen of the Hollywood Isles" is a scream.

Fred MacMurray's scenes tend to drag but the overall effect of the picture is delightful and the good sequences are so good you'll be willing to overlook the scenes that don't quite hit the mark.

THE SIGN OF THE RAM (Columbia) . . . . ◆◆

This is a woman's picture. It is noteworthy because it brings Susan Peters back to the screen. Seated in a wheel chair to which she may be confined for the rest of her life, Susan does a wonderful job as Leah, a woman who is paralyzed from a swimming accident when she saved the life of her stepchildren.

Leah uses her helplessness and their gratitude to enslave her husband and the children forever to her. The family is devoted to Leah for years but eventually she reveals herself as a predatory woman who would stop at nothing to keep her husband and stepchildren latched to her side.

The main fault of the picture lies in her viciousness being blamed on the fact that she was born under the Sign of the Ram. This is no real characterization and is going to antagonize a lot of people born in April—including this reviewer.

FORT APACHE (RKO) . . . . ◆◆

Under John Ford's direction and with as many good stars as "Fort Apache" boasts, this should be a better picture. The story revolves around U. S. Army Col. Henry Fonda whose job it is to take command of Fort Apache and stop Indian uprisings. Capt. York (John Wayne) has been a friend to the Indians and advises the Colonel not to antagonize them, but the Colonel's a hard man and must have his own way—the result is an uprising. The love interest in the picture is supplied by Shirley Temple, as the Colonel's daughter and her real-life husband John Agar as a Lieutenant stationed at the Fort. The love scenes are almost life-like.

This is a good shoot-em-up western and is quite exciting in spots. Unfortunately the story isn't strong enough to carry all the action.

JENNY LAMOUR (St. Maurice Studios) . . . . ◆½

There is an intimate quality in this study of the marriage between Jenny, a vaudeville entertainer, and Maurice, her accompanist husband, but when the story develops into a murder, the rap for which Maurice is willing to take in order to shield Jenny, the holes in the plot are as obvious as in Swiss cheese.

Louis Jouvet scores a solid hit as the Police Inspector. Suzy Delair sings fetchingly and there are some fine realistic touches, but the parts are better than the whole.

PASSIONELLE (Corona Films, Nice) . . . . ◆½

"Passionelle" is undoubtedly the best thing that has happened to New York since burlesque. Four undressing scenes, five peek-a-boo shots via a fall-away peasant blouse, one almost seduction and one total seduction complete with hayloft and hay.

There is some excellent photography and all-around good acting performances, especially Odette Joyeaux and Roger Blin. The plot wanders—like most of Zola—and does not lend itself to a very forceful climax.

The sub-titles are excellently done and very unobtrusive. However, "Passionelle" is not up to usual French subtlety and technique.

Angela Lansbury, said to have filmdom's loveliest complexion, finds that little easy-to-carry pads containing cleansing cream quickly whisk away the day's grime.

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BY ANNE ANSLEY

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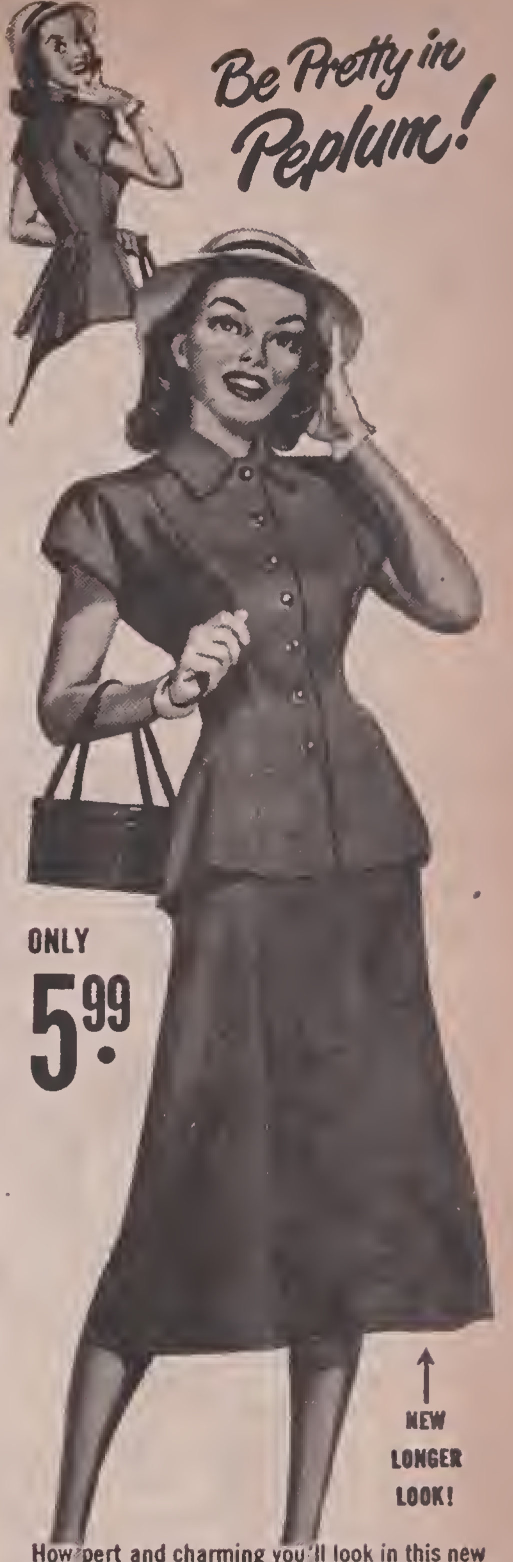
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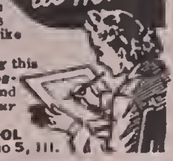
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LOVE STORY OF AN ACTRESS

(Continued from page 37)

to master the operation of an automobile) as blue-eyed and brown-haired.

These cold facts fail to tell anything about the real Coleen Gray.

She looks much smaller than her height; also slimmer. Her teeth are small and white and it almost looks as if she kept her baby set. Her nose is impudent; her multitudes of freckles are insouciant, and her eyes glisten with liquid moonlight. She looks as if she had just discovered a delicious secret which she would confide if you, too, have the gift of laughter.

To Coleen the world is an enchanted place, teeming with things to do, places to go, and people to love.

Yet Coleen is no baby!

She worked her way through Hamline University in St. Paul, Minnesota, graduating *summa cum laude* which is Latin for "with highest honor."

She has waited on table in Glacier National Park; also in La Jolla, California; also in Hollywood. She served as private secretary to an astounded business executive who when she left him almost wept with unhappiness at being deprived of her company; almost wept with delight at being relieved of her inventive shorthand.

She has operated a switchboard, mowed lawns, catalogued phonograph records, taught arts and crafts to Girl Reserves, sold cosmetics in a drug store, and filled mail orders for Montgomery, Ward and Company.

Between jobs, Coleen has always spent her time going places to see people—with the full consent of her parents who regarded their out-of-this-world daughter with mingled confidence and awe.

Coleen was always falling in love with someone in uniform—since we were in the midst of war during her early romantic years.

During the first year of the war, Coleen's college sweetheart was inducted and sent to Montgomery, Alabama. That summer, Coleen hastened to spend her two-week vacation in the south which she adored, fried chicken and all.

At Christmas time Coleen's fiance was given leave to go home to Atlanta. He wrote to Coleen, begging her to join him so that she could meet his parents. Coleen hurried to meet the family and Atlanta. She still corresponds with this boy's parents, who take some comfort in Coleen's lasting love and loyalty to them, for their son was lost in Italy.

A year after this tragedy, Coleen became engaged to a chap who was sent to Camp Callan (near San Diego, California). When it appeared that he was about to be sent to the Pacific, Coleen came west, took a job in a restaurant in nearby La Jolla (pronounced La Hoy-ya) and spent her spare time trying to decide whether she and her fiance would be wise to marry before he was shipped out.

Instead of marrying, Coleen and the boy agreed that they were not meant for each other. It was all very friendly and quite rational. For Coleen, it had been a wonderful vacation.

Before she returned to St. Paul, Coleen felt that she owed it to herself to see Hollywood. In order to remain for a time, resourceful Miss Gray took a series of jobs which kept her busy by day so she enrolled in a drama school by night.

Her reason for enrolling in this particular school of drama was quite logical. During her senior year at college, Coleen had joined the dramatic club and had won a second lead in a play titled "Letters to Lucerne."

When, in December of 1943, Coleen caught sight of an announcement in a Hollywood newspaper that auditions for parts in "Letters to Lucerne" were being held at the Carl Heins Roth Drama School (now defunct), Coleen registered at the school—and won the lead.

Two months later she was cast in "Night Must Fall," and in July, 1944, she was starred in "Brief Music." A 20th Century-Fox talent scout made arrangements for her screen test.

The day Coleen reported to the studio for the first time, she was introduced to a young man named Rodney Amateau. It was Mr. Amateau's job to interview all newcomers under studio consideration, and then to write a test script which would reveal talent and shortcomings.

Coleen studied Mr. Amateau even as he studied her. He was not exactly handsome; "fascinating" was a better description. He seemed world-weary and bored. His manner indicated that he had taken just about as many frothing young hopefuls as one man could stand.

Coleen decided that she didn't like him; to disguise this attitude she became the silent, enigmatic type. She answered his questions in a soft, well-modulated voice which—she hoped—reeked with calm sophistication.

Mr. Amateau jotted down her answers. Afterward he wrote a test script that gave Coleen every opportunity to impress studio officials. She took advantage of it . . . and was signed.

She felt that she should be grateful to Mr. Amateau, but some perversity kept her from going to his office to thank him. However, Fate took care of their seeing one another again.

Coleen was assigned to the studio drama coach for intensive training. The drama coach occupied an office next door to Mr. Amateau, and somehow Rodney always seemed to know when Coleen would be there for her lesson.

One day, noticing that Coleen was reading "Europa" by Brifault, Rodney Amateau inquired: "Isn't that book a little—er—advanced for you?"

"How old do you think I am?" demanded Coleen.

Mr. Amateau grinned, tapped her upturned nose with his forefinger. "Seventeen?" he ventured.

Coleen said loftily, "I was twenty-two years old on October 23, and I am entirely capable of selecting my own reading matter."

Rodney Amateau's expression became a nice mixture of surprise and delight. "That being the case, are you capable of selecting your escorts to dinner and an evening of dancing?"

The answer to Mr. Amateau's invitation was yes.

That was December 3, 1944.

Rodney and Coleen discussed literature and discovered that Rodney was a Hemingway fan; Coleen was strictly a Saroyan woman herself.

They discussed music. They discussed motion pictures. Rodney's preference was for documentaries; Coleen's dramas. Even in the matter of food, there was no agreement: Coleen wanted chicken, Rodney's a steak eater.

At the end of the evening Rodney and Coleen had agreed on only one thing: They must see each other again. "I don't know when I've enjoyed myself so much," Coleen admitted. "You're stimu-

Operating a switchboard was one of the jobs Coleen tried out before deciding to study acting.

It was tough going—keeping a job during the day—dramatic school at night!

Her main job now—besides being an actress—is bringing up young Sue.

lating. You make me think. I like that."

"Even when I don't agree with you?" Rodney asked wryly.

"Oh, that's nothing!" Coleen said airily. "Conversation is like tennis. It's only good if one of you is on each side of the net."

For Christmas Rodney gave Coleen a charm bracelet on which were hung a series of silver miniatures reminiscent of their talk: a book, a piano, a motion picture camera, a chicken wishbone—and a set of rings. They were married on August 10, 1945, and Miss Susan Amateau was born on June 10, 1946.

This story of a young actress, her rise to fame, and her maintenance of a satisfactory marriage would not be unusual if it weren't for one thing: The marriage almost went on the rocks because of the career.

While Coleen was an expectant mother, she continued to take dramatic instruction every day, but most of her leisure hours were spent at home being as domestic as a dish towel. Coleen and Rodney have a small house in San Fernando Valley which was badly in need of redecorating when they took it. Coleen repainted the walls, the cupboards, and the woodwork. Then she decorated the cupboard doors with fanciful designs. She had a wonderful time.

After the baby was born, Coleen was given her first dramatic part at 20th Century-Fox—that of the lead opposite Victor Mature in "Kiss of Death." It was her big chance. She wanted to make good so that there would be no doubt of the studio's wisdom in having given her two years of training.

It goes without saying that she was under tremendous emotional pressure. And because most of the picture was photographed in New York, a city in which Coleen was a stranger, she had to bear the added handicap of unfamiliarity with her surroundings.

There were nights when she was too tired to write the daily letter she had promised Rodney, back in Hollywood. Sometimes two or three days slipped away. And then, contrite and lonely, she would telephone. Occasionally, when the call went through, Rodney would be away from the house. Coleen would talk to Susan's nurse, listen to the baby's cooing, and then ring off and cry herself to sleep.

She was sustained only by the enthusiasm for her work. "You're just plain great," said Mature, which was praise from a man who knew what he was talking about and who wouldn't have bothered to pass out idle flattery.

It was an elated Miss Gray who came home to California, but she found her husband in no matching mood. He was dissatisfied with his job. He felt bogged down. He knew that Coleen was on her way to fame and he wanted to keep step with her but he couldn't quite see how it was to be done.

Small disagreements began to spoil their hours together. The differences in their temperaments—always before a

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source of enjoyment—began to be irksome.

Coleen was cast in "Nightmare Alley" and once again was whirled away on the merry-go-round that is motion picture production.

When that shooting schedule was ended, Coleen realized that her marriage was dangerously near the breaking point.

What she did about her marriage, her home, and her intense love for Rodney is indicative of Coleen Gray's admirable womanhood. "Let's run away together," she suggested. "Let's drop everything Friday night until Monday morning, and rediscover each other."

They set out one Friday afternoon, avoiding the main highways, and the glamour spots, but looking for an unpretentious camp cottage or one of the ancient and romantic California hotels bypassed by vacationists.

Just at sundown they rounded a cliff and came upon a rustic inn. "We'll never be able to get in," both of them breathed wistfully.

The white-haired woman at the desk shook her head with regret. They were booked far in advance.

At which moment her son arrived with the announcement that a tiny cottage just completed by the builder would be ready for occupancy that evening.

Coleen and Rodney's glances met in silent admission that this was an omen.

The cabin proved to be a dream house, small, compact, sweet with newness, cleanliness, and fresh paint.

The Amateaus showered, dressed for dinner, and drove to a roadside restaurant for a chicken (and steak) dinner. The restaurant was built of rough-hewn logs; the tables were festive with checkered cloths, and the room was soft with candlelight.

Coleen and Rodney talked and talked and talked. They straightened out misunderstandings; they discussed their future together, their hopes, their plans, and their dreams for Susan. The strangeness that had separated them melted away and the wonder of their courtship days returned.

The next day Coleen and Rodney went shopping in the village. They bought a pinafore for Susan, another silver charm for Coleen's bracelet, some fruit, a small bottle of champagne, and because it looked so tempting in the baker's window—a cocoanut cream pie.

That afternoon they decided to go for a swim. As they were leaving the cottage Rodney said, "This sounds silly, but wouldn't it be fun to take the pie to the beach?"

"How would we cut it?" asked Coleen, the practical.

"Don't be so elegant. We could break it into hunks and eat it in our fingers."

Coleen said, "Anything for a laugh," and raced her husband to the surf. As she waded in, she turned to call over her shoulder, and caught sight of her husband's hilarious face. His pitching arm was lifted high beneath the cocoanut pie.

"You wouldn't dare," screamed Coleen. "Rodney, fun's fun, but who wants to laugh through pie . . . Now, Rodney! Rodney, you wouldn't. . . ."

But he did.

It was a delicious pie, even when it was scraped off with a forefinger and slurped up with the tongue. Also the gulls were crazy about it. They came volplaning in and dived at the meringue floating on the breakers.

Afterward—following a shower and a shampoo—Coleen and Rodney sat cross-legged on the cottage floor before a crackling fire.

Wearing a pair of slacks, a cashmere sweater, wooly slippers, and with her hair drying in wavy tendrils, Coleen looked like something out of a fairy tale.

Rodney opened the champagne, filled two glasses, and proposed a toast: "To our golden wedding anniversary."

They had saved their marriage. They had agreed on Coleen's career in the future; they had decided that Rodney was to go to Europe for six months to accept a flattering offer to do research for, write and produce a semi-documentary motion picture.

Most important of all they knew that they were deeply in love and would always be.

Coleen Gray is destined to be that rare creature—a distinguished actress and a thoroughly happy woman.

THE END

THAT OLD BLACK MAGIC

(Continued from page 28)

then: soft-spoken, intelligent. He had definite beliefs. He wasn't afraid to talk, and he talked interestingly. He was no untried contract player, tentatively feeling his way. He had come to Hollywood a star. He had been a smash success on Broadway in "Pal Joey." Although he'd never been in a motion picture studio before, the glamor didn't throw him. He was a big boy.

I remembered, however, that he hadn't quite arrived at the point where he completely trusted interviewers. After an important point, which I would write down, he would ask, doubtfully, "Are you sure you got what I said right?" I'd read it back to him, and we'd proceed. He talked about his wife—how well they got along. He spoke, briefly, of the Navy. He spoke of Hollywood, and stuck his neck out. Yet he was polite and courteous and genuinely nice.

As I waited for him on Metro's Lot Two this day three years later, I wondered if he had changed.

He had. We all change, or we would be pretty dull people. But Gene's changes were mostly for the better. In the first place, he doesn't seem to be as tense about his career today; he's more certain of where he's going. He's handsomer. At least, in his colorful costume for "The Three Musketeers" he seems so. Also, while he's not at all cagey about answering questions, you have a feeling of intrusion when you speak of his wife and family. You can tell that his private life is very precious to him, and you sense he is trying to keep it away from the spotlight the better to safeguard it.

He speaks of Hollywood, but now he doesn't stick his neck out in quite the same way. He has developed a loyalty for his adopted town. He says, "I am a great defender of Hollywood—particularly when it comes to telling the world how hard the people out here work. Especially the women; up at 5:30, getting their hair done every day, working until six at night, going home and studying their lines for the next day. It takes a lot of self discipline. I know there is a lot of talk about Hollywood and the lush life, but, personally, everyone I know works very hard. Most people who want to be successful in their careers work

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hard—whether they are secretaries, buyers, salesmen, farmers, or movie stars."

When you wonder where Gene gets that certain delicacy of interpretation, both in acting and in dancing, it becomes evident when you analyse him. For, even when he is emphatic, there is a certain gentleness about him. He has a genuinely gracious manner.

His masculinity is not the kind that has to be brusque and harsh to get across. He has a lethal glance that packs a wallop. I can't visualize anyone pushing him around. But you sense that the glance is reserved for major issues only. You can tell he's a kind man, a sincere and honorable person. A gentleman.

Also, he has good, basic, fundamental manners. For instance, he thanks you for *your* time, and brushes aside the fact he has given you his—despite the fact that he has been in five scenes and had two costume changes during the interview.

There is only one change in Gene Kelly from the man of a few years back that you wish could have been averted. That is a certain weariness when speaking of the past few years, a certain triteness of phrase—as if he had been asked the same questions so often, he has almost stock answers.

Now and then, however, this air of boredom vanishes. You ask him about Fred Astaire. You think that perhaps there may be a little understandable jealousy there—the two greatest dancers in the world on the same lot. But Gene surprises you with sincere enthusiasm.

"Fred is a real inspiration to me," says Gene. "He always was, and he always will be. He's a wonderful guy. I am personally so crazy about Fred and his work, that he can do no wrong. Furthermore, what a lot of people don't know is that Fred doesn't have to dance to be a success. He is the best light comedian in the business. No one can touch him."

And then you begin to get a line on the thing that makes Gene Kelly unusual. He's a generous person. He isn't out to tramp on the other guys while getting to the top himself. He isn't a big shot with the ruthless philosophy that "there's no room for sentiment in business." Brittle envy and hate and jealousy are as absent from his make-up as false eyelashes.

As you talk to him, you begin to see that this is because, despite fame and adulation, he has kept his balance.

"The values here in Hollywood are the same as anywhere else," he says. "They were the same through Confucius and Buddha and Christ, and they aren't going to be changed by the cinema. But I do think you have to hang on to those values a little harder out here. I think you have to fight continually for normalcy.

"It's this way. . . . Every actor owes something to his public. If we feel we don't, we soon find out that we do. Therefore, our private lives are often wrapped up with our public ones. The biggest thing in my life is my family and my home—that, and my work. I'd like to go home to my wife and my little girl at six and leave the public behind. But you can't. You are asking me about them now, so I can't get away with it. I don't think it's possible completely to divorce your private life from your public life in such a glamorized business—and eventually this takes its toll.

"I guess if I am different now than when I first came to Hollywood, it's that I'm more of a recluse. I notice that I sometimes dodge public eating places, things like that, because it's difficult to be stared at while you're eating your soup. I go shopping at the grocery store to buy a loaf of bread or a can of sardines, and

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"You go around gardening—with your shirt tail out. There's nothing unusual about my family or me. We're pretty average. I go home from work. I read my little girl a story. Betsy and I put her to bed. We eat dinner. Maybe we read. I learn my lines. We talk about the day. We're an American family—no different than any American family, anywhere.

"Maybe Saturdays nights some of the Hollywood crowd goes out to night clubs. I don't, because I don't care too much for them. They're all too dark so you can't read a newspaper and too crowded to dance. Betsy and I give parties, but no more nor less than any other average family. Friends drop in. We sit around. We talk or we play records. Maybe some of the kids get up in the living room and dance.

"On Sundays, we go to church. We play ball. My little girl and I tend the garden and pick the flowers. Monday morning I go back to work. The same scenes of domesticity occur here that occur in Podunk. I don't beat my wife, and neither does the average American male. I know all this doesn't make a dramatic story, but it's the truth."

No, definitely, Gene Kelly isn't the flashy type. He's not a brash extrovert. You can't picture Gene Kelly trying to outdo the Joneses. He simply isn't impressed by superficial things. If he likes you, he likes you. Maybe you have eighty million dollars, but the chances are you have closer to eighty cents. Gene sees the person, not possessions.

"Look," he says, "I was a mature, grown man before I ever came out here in the first place. I think that perhaps if you come out here when you are very young, and if you hadn't been anyplace and didn't know any other part of the world, then maybe some things might throw you. But I've been around. I'm not a kid ogling the sights. A swimming pool can't turn my head. Neither can a blonde. Because, you see, I've seen swimming pools and blondes before."

Indeed, it's perfectly apparent that if Gene had a magic lantern, he wouldn't rub it to get the biggest house in Bel Air.

But, maybe he *has* called upon that lamp for something else. Because, from his earliest remembrances, Gene has always wanted to be Douglas Fairbanks. As a kid, he would leap from fence top to fence top rescuing fair maidens and fighting valiantly with wooden swords in dramatic Fairbanks fashion. Today, in "The Three Musketeers," he is playing D'Artagnan, the role made famous a generation ago by the inimitable Doug.

"And if I'm half as good as he was," says Gene, "I'll be satisfied."

When you stop to think of it, it's a pretty wonderful thing to hero-worship a star as a child and grow up to play the same role that star made famous. It's real story book stuff. It smacks of genii. And it gives you a warm, it-can-happen-here feeling in your heart.

There are a lot of things about Gene Kelly that give you a warm feeling in your heart.

THE END

PAL FRANKIE

(Continued from page 35)

for a chat, or for him to phone and ask me to join Nancy and him for Sunday breakfast.

I remember the first time I went to their home. I drove into the driveway and had just got out of my car when Something appeared around the corner of the house. It was Frank, wearing a fatigue outfit, a wide belt around his thin waist, and a peaked cap on his head, with a miner's headlight reflecting the sun directly into my eyes.

"Good Lord!" I said. "*What* are you wearing?"

He laughed. "It's my at-home outfit. I always wear it when I'm puttering around the house."

"What're you doing?"

"I'm fixing a pipe in the kitchen." It was like Frank to say he was fixing something, not admit he was *trying* to fix it. By nature, he's both a producer and a director and when anything goes haywire, he immediately leaps into verbal action.

Like the trip to Arizona we made just before Frank started his latest picture, "The Kissing Bandit." Al Levy, Frank's manager, was driving us from Tucson to Douglas in his car and had been bragging for fifteen minutes about his new tires when one blew. It didn't even blow—the casing came unglued and the tire sort of fell apart.

"Yeah," said Frank. "You and your wonderful tires." He jumped out of the car and started directing things. "Al, get the tire off. Axel, you get the jack. Pete, get the spare."

Obediently, I started looking for the spare. I looked every place one would expect to find a spare tire and a few places one wouldn't, and eventually reported that there was no such thing. Al grinned sheepishly.

"Now what do we do?" he said.

We were smack in the middle of the Arizona desert. It was late in the afternoon and the air was growing nippy. But as I said, Frank's a producer. He climbed up to the roof of the car and stood there, flagging the sparse motorists who were daft enough to be in that forsaken spot in the first place, and finally found one who'd lend us a tire.

Then he supervised the job of putting it on, and having made like he was doing the whole thing himself, got back in the car and slapped his hands in satisfaction. For our part, we preferred his direction to his mechanical genius. Otherwise our bones right now would be bleaching in the desert sun.

The guy has a great sense of humor. I illustrate this point unselfishly by mentioning that he continually calls me Lassie, a nickname of which I am not overly fond. Frank spends a great deal of time thinking up answers to quips made by Hope or Crosby. He arrives at good ones, too, but always after the conversation is over with. He's determined to make it on time. "I'll do it," he says. "You wait. I'll break 'em both up some day."

His humor is lightning fast when he is performing. His showmanship, while I believe it has improved in the past few years, is an inherent ability, and his command of an audience is nothing short of sensational. Hecklers fare badly when they start in on Sinatra.

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Like the woman, for instance, who made quite audible cracks about Frank when he was singing in a nightclub. His mike was in the middle of the dance floor and she was seated at a ringside table, so that Frank couldn't help but hear her remarks. Slightly inebriated, she insulted him loudly for ten minutes. Then Frank gave the orchestra a sign to stop playing and in the ensuing hushed silence looked steadily at her.

"I'll bet you're glad the war's over," he said. "Now you can get new parts to fit your head."

Frank is the last person in the world to insult anyone, much less a woman, but a true showman must be quick on the trigger to save his act from such people.

He's the first person to help those he likes. When we traveled to New York together for scenes in "It Happened in Brooklyn," Frank stopped off in Chicago to do a benefit for the Knights of Columbus. His appearance had been billed for weeks and on the day of the benefit the stadium at Soldier's Field was jammed with teen agers.

Although I hadn't been asked to appear, Frank asked me if I would go on with him, knowing it would be a break for me. Naturally, I wasn't prepared and was nervous besides, for it was my first trip back East since my acting had been seen by the American public. I figured I'd step out and take a bow and let it go at that.

I did, and had started to walk off when Frank beckoned me to come back and say a few words. I made it brief, saying something about being dead without Lassie, then gave their thin friend back to them, because after all, it was Frank's spot.

He hasn't an ounce of professional jealousy in his slight frame, and continually does things like that for people. In the film we did together, he insisted on throwing some of his scenes to me. You can't thank the guy for any kindnesses, much less compliment him on his ability, because he immediately folds in acute embarrassment.

It's an experience to be with him in the morning, similar to that of sharing your early hours with a bear. We occupied the same compartment on the way to New York and when I woke up the first morning and had brushed my teeth I turned and saw Frank sitting on the edge of his berth. His expression was that of one who has lost everyone he loved.

"Good morning," I said.

He merely glared at me and continued to sit there. As I remember that day, it was three hours before he spoke to me. It takes him an eternity to wake up, but when I'm about ready for bed in the evening, Frank is going on all cylinders.

A glacier could move three miles in the time it takes him to dress. He's one of the cleanest and most meticulous men I know, and spends a good part of his life in the shower, filing his nails, washing his hair and tying his tie.

Perhaps this characteristic is responsible for the fact that he is never on time for appointments. I'm not so reliable myself when it comes to promptness, but I always have to wait for Frank. Of course, he's a busy guy and his days are packed with appointments, but the fact that he runs perpetually late never seems to bother him.

When he was singing on the Hit Parade and they had to pipe the program into Hollywood for his songs, the engineers at the broadcasting studio would snatch themselves bald every Saturday night. Frank might be due to go on at 9:11 and at 9:10 there'd be no sign of him.

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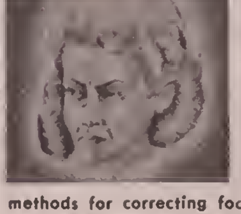

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It usually happened that just as the orchestra had swung into the opening bars of Frank's number, each musician offering a prayer to heaven, Sinatra would walk onstage, open his mouth, and go into the song at precisely 9:11. He never missed it, yet I've never seen him excited or nervous.

There was also the beginning of that trip to Arizona. I drove to the station with Al Levy, and we were to meet Frank and Axel Stordahl at the train. We waited and waited, but they didn't show up. We had to get on the train finally, without them, for the simple reason that it was pulling out of the station.

Al and I thought that possibly our tardy chums would board the train at Pasadena, a stop about twenty minutes outside Los Angeles, but we learned from the conductor that this particular train stopped instead at Alhambra, a lesser known suburb.

Frank and Axel, meanwhile, had learned the same thing, much to their dismay, because they didn't even know where Alhambra is. But they hailed a cab and took off, and arrived at the little station simultaneously with our train. They had been deposited on the opposite side of the tracks, and another train stood between the platform and our train.

The first time Al and I spotted them, they were emerging from under the neighboring train and waving frantically to our engineer to wait for them. I wouldn't know, but if Frank decided to wash his hair at the last minute that day, it was a wash that did him no good.

Frank's a wonderful host, and you are always sure to find interesting people at his parties. He heartily dislikes phoniness and includes in this category the pseudo society of Hollywood, the social ladder everyone thinks it necessary to climb. I've never heard him sing in his own home, and doubt if anyone else has, except Nancy and the kids. I asked him once and he refused, so I suppose it's part of the same reticence which makes him avoid talking about himself or his career.

I said back there somewhere that I've never seen Frank excited. This ought to be corrected, because the thin man has a singular temper. He blows all the time, like a string of Chinese firecrackers, but it's always over just that fast, too, and nobody pays any attention to him.

I remember when we arrived in New York we went straight to the Waldorf, where reservations were supposed to have been made for us. In the lobby, we found they hadn't been. Frank can get madder than anyone I know, and I thought this time he would explode. But in a few minutes everything was settled, and to look at him you would really believe he's as saintly as he looks in the role of Father Paul in "The Miracle of the Bells"—incidentally an inspiration, casting Sinatra as a priest for the guy has a remarkably sweet and spiritual look and he proves again he's a great actor.

Frank's nuts about cars (he has four of them and tinkers all the time), golf, even to the extent of caddying for Hope and Crosby, gin rummy and boxing. He follows the fight game all around the country and never misses a Friday night at the Hollywood Stadium.

Sometimes it's difficult to get a word in edgewise with Frank. He's perpetually surrounded by at least six people, one of whom is always Bobbie Burns, his secretary. Burns sticks close by every minute, equipped with a pencil and notebook, for Frank is too busy to concentrate or remember the myriad of details that come up in his daily routine.

Strangely enough, he's happy with this entourage, because he hates to be alone. He was once on a train with Jules Stein and Bobbie Burns. Just before reaching Pittsburgh they had ordered a midnight snack to be brought to Frank's room. The food arrived as they pulled into the station and Frank, hungry as always, beamed and sat down to stow it away.

"I think," said Bobbie to Jules, "that they're changing engines. Let's get some fresh air."

Burns and Stein left the train and almost immediately it pulled out of the station without Jules and Bobbie.

I can just see him, sitting there in abject misery, saying to himself, "Here I am, all alone on this damned train. What am I going to do? *What* am I going to do?" It was the first time he'd been alone in years and the thought was horrible. To Frank, it's like the frightening silence after a continual din.

As I said before, we're no Damon and Pythias, but it's nice to know that he's around. We don't press our friendship, but I know if I ever needed help in anything Frank will be there to give it to me. And it goes without saying that I feel the same way about him.

THE END

Popular English thrush, Beryl Davis, enjoys a cup of tea while Frank goes over music for rehearsal for NBC's "Hit Parade." Fans were glad when Sinatra returned to this show.

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CAN I HELP YOU?

(Continued from page 18)

vocating that you not listen to your mother. All children must listen to their parents. But it seems to me that your mother herself has no good reason why you should drop Molly. Surely, your mother must have a sense of fairness. Ask her how she would like it if you were put in Molly's position. After all, any boy can start any rumor about any girl. Remind your brother of that.

SKIN CONDITION

Dear Miss Crawford:

I'm a girl of sixteen. I never get dated. No one asks me out because of my awful complexion. I have gone to lots of doctors but they can't help me.

I understand many of the screen stars break out with skin trouble. What do they do for it? How do they hide the blemishes?

Carol Ann B.
St. Louis, Mo.

They go to doctors just as you do. They take X-ray treatments and ultra violet ray treatments. They diet and go to bed early. If all that doesn't help, then they go to the makeup department in the morning. And the makeup department covers their face with a color cream which hides the blemishes. It doesn't eradicate them, however.

PERSONAL ADDRESSES

Dear Miss Crawford:

I'd like to ask you a question. Why is it that you and other stars aren't listed in the Los Angeles telephone book, just like other plain, down-to-earth people? Why do you have unlisted telephone numbers, and why isn't your address public?

Is it because you and other stars like you are snobbish? Are you under orders from your studios? Or is it just part and parcel of the glamour build-up? Frankly, I can't see why you shouldn't be listed in a phone book just like everyone else

James W.
Galax, Va.

I'll tell you why. If our phone numbers are listed, we have to spend the entire day answering the phone, turning down salesmen who want to sell us everything from stock in the Atlantic Ocean to the Empire State Building. Hundreds of people would drive up to our homes and ask to be shown around. We couldn't very well refuse them. There are a dozen other reasons, none of which are snobbish, but all of which are protective. If you try, I'm sure you can understand.

MODEL INQUIRY

Dear Miss Crawford:

Would you please tell me how I can become a fashion model? I'm eighteen, attractive, five feet seven and weigh 125 pounds.

I'm a high school graduate and I find the opportunities for such work very limited here.

Doris L.
Paw Creek, N. C.

Obviously, you're not going to get any experience in Paw Creek. The only thing you can do is to write several dress houses in New York, enclose your photo, and ask the managers if they would be interested in using or employing you as an apprentice model.

THE END

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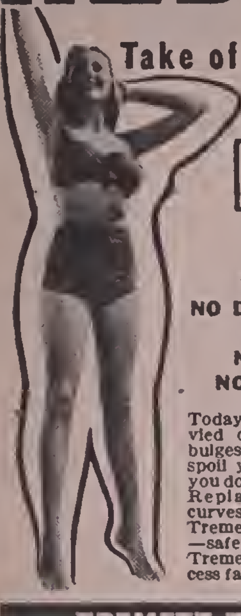

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Sincerely Yours

We hope this picture does justice to handsome Willard Parker. He's in "Relentless."

Recently one of the movie magazines published a very old and unflattering picture of my most attractive, charming and handsome husband WILLARD PARKER.

Being his A-3 Fan (his mother and young son are A-1 and A-2) I am taking it upon myself to bring your files up to date by sending the enclosed photographs for future reference—which could mean next issue, I hope! Thank you!!!

Mrs. Willard Parker
Los Angeles, Calif.

News from New Movie Actor

My trip out to the coast was characteristically hectic and I no sooner hit Los Angeles than 20th Century-Fox whisked me off to location—which turns out to be skid-row in L. A.'s lowest slum section. Mr. Zanuck has taken over an almost too authentic flop-house and the major problem is now to tell the Screen Actor's Guild members from the real McCoy. Among other things the "joint is jumpin' " with "winos," "jack-rollers" and "plainclothesmen" with plenty of flotsam and jetsam on the side. It's a very exciting set-up and "Street with No Name" can't help but be authentic.

Donald Buka
Hollywood, California

The Parks-Jolson Story

I would like to say that I agree wholeheartedly with the letter from the "Not-Quite-Sixteen Club" of Ventura, California. I, too, would like to know why Larry Parks is getting pushed around. We want Larry to play Jolson again, sure, but we also want better roles for him in other pictures. I'm worried about his getting bad roles like "The Swordsman." While entertaining, it certainly wasn't a top-flight picture. He's worked hard for his stardom and is a good actor.

Jean Hohenstein
Charlotte, North Carolina

I fully agree with the "Not-Quite-Sixteen Club" who wrote that no one but Larry Parks could be Jolson in the sequel to "The Jolson Story." Who ever heard of anyone but Larry to play Jolson? He is number one on all the swooners' lists. Maybe he didn't do the singing but Larry established his fame by acting. I never dreamed they would have anyone but Larry play Al in the sequel.

Karen Jones
Montpelier, Vermont

I just heard that Gene Kelly and not Larry Parks is going to play in the Jolson sequel. No one else could do it but Larry Parks! Gene isn't aware, maybe, that it might spoil his career if he goes ahead with the Jolson sequel. Seeing someone else besides Larry as Jolson will spoil the effect of the first picture. Please let Larry do another superb job and give him the "Jolson Story" sequel.

Lowell Gifford
Fort Worth, Texas

May I get my two cents in on the "Parks Story" and also offer a suggestion to the "Not-Quite-Sixteen Club"? Larry Parks was just background for Jolson's songs in "The Jolson Story" so his ability as an actor wasn't appreciated by many who must have sat through the picture blindfolded. I believe Parks' career will be benefited if we demand that Jolson play himself in the Jolson sequel. Jolson would be superb in the scenes where his career took a nose dive some years ago due to his king-size ego and mugging. These scenes are now repeating themselves so let's give him all the rope he wants!

Cecil Morley
Dearborn, Michigan

Belated Credit to Celeste

I am and have been an ardent reader of Movieland for some time but there is something I would like to point out about the February, 1948 issue. In the story called "Headed for Stardom," one of the stars called a newcomer is Celeste Holm. I think if you check up you will find that she has played in other films—"Homestretch," "Three Little Girls in Blue," "Carnival in Costa Rica."

Edwin T. Kelly
Naval Base 51, South Carolina

Editor's Note: Movieland stands corrected. Celeste's performance in "Gentleman's Agreement" was so magnificent we overlooked previous roles she has had.

Forever Cornel, Not "Amber"

I ask you: Why is Hollywood mugging up Cornel Wilde's acting ability?

His first films were worth credit and brought him to the top. Suddenly he appears in such a "smutty" picture as I never hope to see again. "Forever Amber" by name. A black mark is against him and is it his fault? You bet it isn't!

M. Argles
Toronto, Canada

Address all letters to Editor, Movieland, 535 5th Ave., New York 17, N. Y.

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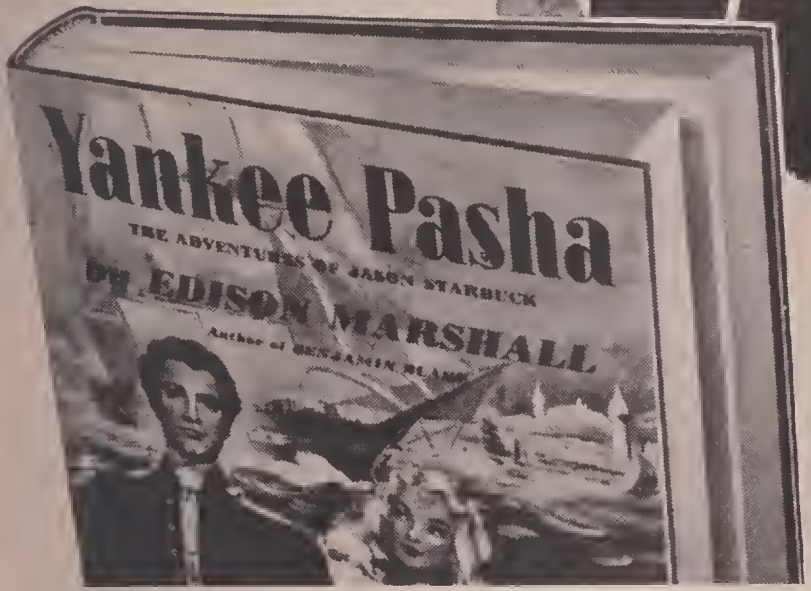

NO WOMAN could resist Jason Starbuck. The proud, bold Salem beauty, Roxana Reil, fled from her betrothed on the night of her wedding to surrender passionately to Jason's arms. Then on a voyage with her father, she disappeared at sea—captured by Turkish pirates to be sold to the highest bidder in the Sultan's kingdoms.

Jason set out to find her—a ruthless, tireless quest that led him halfway across the world. The dim footprints led him to Algiers, to Stamboul, and across the steppes of Kara Kum. He became Selum-ul-Reuben, renegade Yankee pasha, riding and shooting furiously, looting and lusting like the rest. One of his prizes was Lilith, a blue-eyed Circassian slave girl, whom no man had yet tamed. When at the end of a long road, Jason at last found the Puritan Roxana, he faced a fateful choice—a choice of two worlds, two loves.

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Vol. 6
June, 1948
No. 5

MOVIELAND

Our cover girl, Ava Gardner, tells why "Glamor Is a Handicap," on p. 30. Ava is an M-G-M Star.

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Inside Hollywood

BY BEATRICE LUBITZ COLE

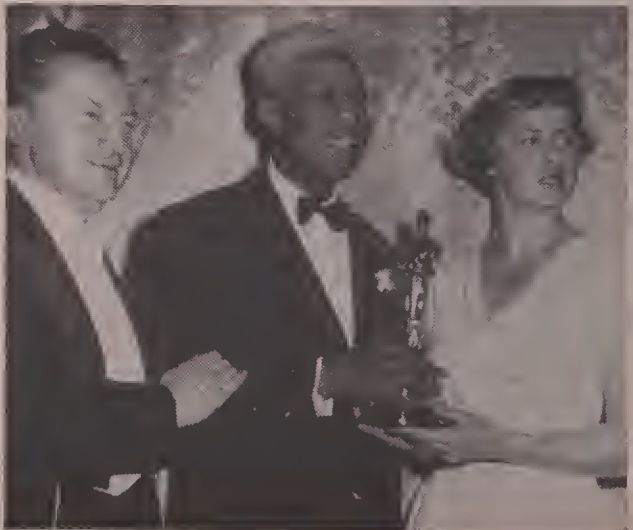
Excitement reigns supreme and all Hollywood holds its breath as the Oscars take their places in the hands of the grateful winners. For more Academy Awards pictures, see page 80

Best-actress, Loretta Young deserts her prize-winning role as "The Farmer's Daughter" to buss co-winner Ronald Colman.

Anne Baxter calms an excited Edmund Gwenn after presenting him Oscar for best supporting actor.

Two firsters: Ken Murray, special award for "Bill and Coo," Celeste Holm, best supporting actress.

Actor of the year: Ronald Colman proudly accepts his Oscar from 1946 winner Olivia De Havilland.



Jean Hersholt, Ingrid Bergman share the honor of giving Oscar to James Baskett for "Uncle Remus."

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50,000,000 Fun-Lovers...To Enjoy The Hi-Jinks When Those Not-So-Sainted Sisters Love'em and Leave'em—BROKE!

You'll love every illegal inch of 'em

Letty: She's got a heart of gold... and she's looking for a fortune to match it!

Jane: She's got "taking" ways... either for hearts or for folding money!

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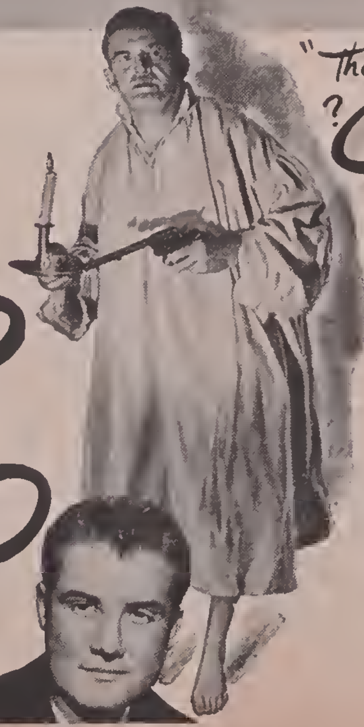


Pity poor George Reeves... he's in love with both of the most kissable sisters in history!

"The ? in ? Sainted ? Sisters"

with
WILLIAM DEMAREST
GEORGE REEVES · BEULAH BONDI

Produced by Richard Maibaum · Directed by William D. Russell
Screenplay by Harry Clork and N. Richard Nash
Adapted by Mindret Lord · A Paramount Picture

The stars come out to help a famous news columnist celebrate 27 years of reporting

Honor guest Louella Parsons arrives at Coconut Grove with friend George Jessel.

Ah Hollywood! While talk of separation is still in the air, Judy Garland and husband Vincente Minnelli pay their respects—together.

Inside Hollywood

★ Fred Astaire tells us he's returned to the screen for keeps—or as long as audiences want him. He retired two years ago with the intention of never making another picture; but according to him, got so involved in business that returning to screen work was for him an actual rest. To get himself back in shape, Fred worked for eight solid weeks without taking a day off on his numbers for "Easter Parade." If he and Ginger Rogers can find the right story, they'll do another picture together. We asked Fred why he didn't make the story of himself and his sister, Adele, who at one time were an internationally famous dance team. He revealed that he even had a

Anne Baxter seems to be explaining "She went thata way" to Ginger Rogers, while John Hodiak adds a few off-side comments of his own.

Among the 700 guests at the dinner were Irene Dunne and Dr. Francis Griffin.

Loretta Young makes sure her lovely lace and sequin-splashed gown doesn't get soiled as she arrives with her husband Tom Lewis.

A NEW CHAPTER IN GREAT SCREEN DRAMA... *Now!*

In her hands a note
that was soiled,
in her heart
a yearning
for an
answer..

The most esteemed actress
on the American screen

BETTE DAVIS

in a performance
more powerful than
any you've known in

"WINTER MEETING"

THE NEW WARNER BROS. SUCCESS

WITH JANIS PAIGE
JAMES DAVIS

DIRECTED BY
BRETAIGNE WINDUST

SCREEN PLAY BY CATHERINE TURNEY
FROM THE NOVEL BY ETHEL VANCE
MUSIC BY MAX STEINER

PRODUCED BY
HENRY BLANKE

Joan Fontaine doesn't much like being out of earshot when Bill Dozier is having such an animated conversation with a friend.

Parenthood agrees with Shirley and Jack Agar. They only stopped talking about child care long enough to glance at the program.

Mrs. Milland has her back turned, but don't think she didn't get every word of Ray's successful joke.

Maria Montez has no resistance at all when husband Jean Pierre Aumont decides to practice his newly-acquired art of hypnotism.

Inside Hollywood

continued

provision in his will asking that his own life story never be filmed. He thinks the movies would botch it up, as is the usual case with biographies.

* * *

Jimmy Stewart, perhaps filmdom's most eligible bachelor, will be forty this spring. When we asked about the possibilities of his getting wed, he said, "I'm not going to be rushed into marriage." At this writing, he has a romantic eye cocked on Myrna Dell, but we believe the affair will develop into nothing serious.

* * *

Greer Garson and her ex-husband, Richard Ney, held a midnight rendezvous at one of our restaurants. But we couldn't get close enough to bend an ear on their conversation. After the repast, they left in separate cars.

* * *

Bill Eythe, during one of his periods of estrangements with Buffy Cobb, was seen about town with his old flame, Margaret Whiting.

* * *

At this writing, Gene Kelly's ankle has mended enough for him to start practicing his hoofing again.

* * *

We hear that Alice Faye will make no more pictures. When her contract ends with 20th Century, she'll not re-sign; nor will she do a film in the interim. She's perfectly contented with being a wife and mother. Even in her heyday as a glamor girl and top star, we remember that a home and kiddies were the two things Alice most longed for.

Don't let anyone tell you that the last split-up of the Mark Stevenses was "amicable." We understand that there was a third party in the background. General opinion is that the fracture was mostly Mark's fault.

* * *

Ethel Barrymore, who made six pictures last year, will cut the number to half for 1948 under doctor's orders.

* * *

While in Las Vegas awaiting her divorce from Ronald Reagan, Jane Wyman was asked to do a pictorial layout for a national magazine, depicting a glamor girl in the throes of getting a divorce. She turned an icy shoulder to the proposition.

* * *

George Montgomery gave Dinah Shore a diamond ring on which were engraved both her name and that of her daughter, Melissa. When the little girl reaches 18, she'll get the ring.

* * *

Though Ida Lupino denied those reports that she'd broken her engagement to Collier Young, we still have our doubts. Ida has a way of changing her mind.

"Do all
rich women
play games
like
this?"

COLUMBIA PICTURES
presents

RITA HAYWORTH · ORSON WELLES

in

The Lady from Shanghai

with Everett SLOANE and Glenn ANDERS

Screenplay and Production by Orson WELLES

No party's complete without Lana Turner, here with Bob Topping. Lana ignored diet schedule, enjoyed menu which included crab legs Georgette; boneless, stuffed squab.

Greer Garson, resplendent in white fox stole, arrives with agent Wynn Rocamora.

Inside Hollywood

continued

Esther Williams tells us that she and Ben Gage plan to have three children. If she can't arrange her film schedule to suit the stork, the films will have to wait. Incidentally, Esther is but nertz to make a picture based on the life of Annette Kellerman.

* * *

Vic Mature, who was never famous for being a shrinking violet, explained why his marriage to Dorothy Berry was done so secretly: "Dottie breaks out in a cold sweat every time she sees a photographer," said he. "We posed quietly by ourselves for a few pictures, and sent them back to Hollywood on a bus, rather than by air mail. That, I figured, would give us time to get out of Yuma before the photographers learned where we were." It is true that Vic and Dorothy had a little spat not long before the wedding. "But," said he, "it was one of those minor explosions that always happen between people when they're in love."

* * *

There seems to be another of those cozy little triangles reminiscent of the Keenan Wynn-Evie-Van Johnson affair developing in another star's family. Third party in this instance is an artist who likes to paint nudes.

* * *

When Marlene Dietrich picked the ten most fascinating men she knew, we weren't surprised that Erich Remarque headed the list, but we were slightly amazed when Jean Gabin was omitted altogether. Could this mean that the old flame between Dietrich and Remarque is being re-kindled?

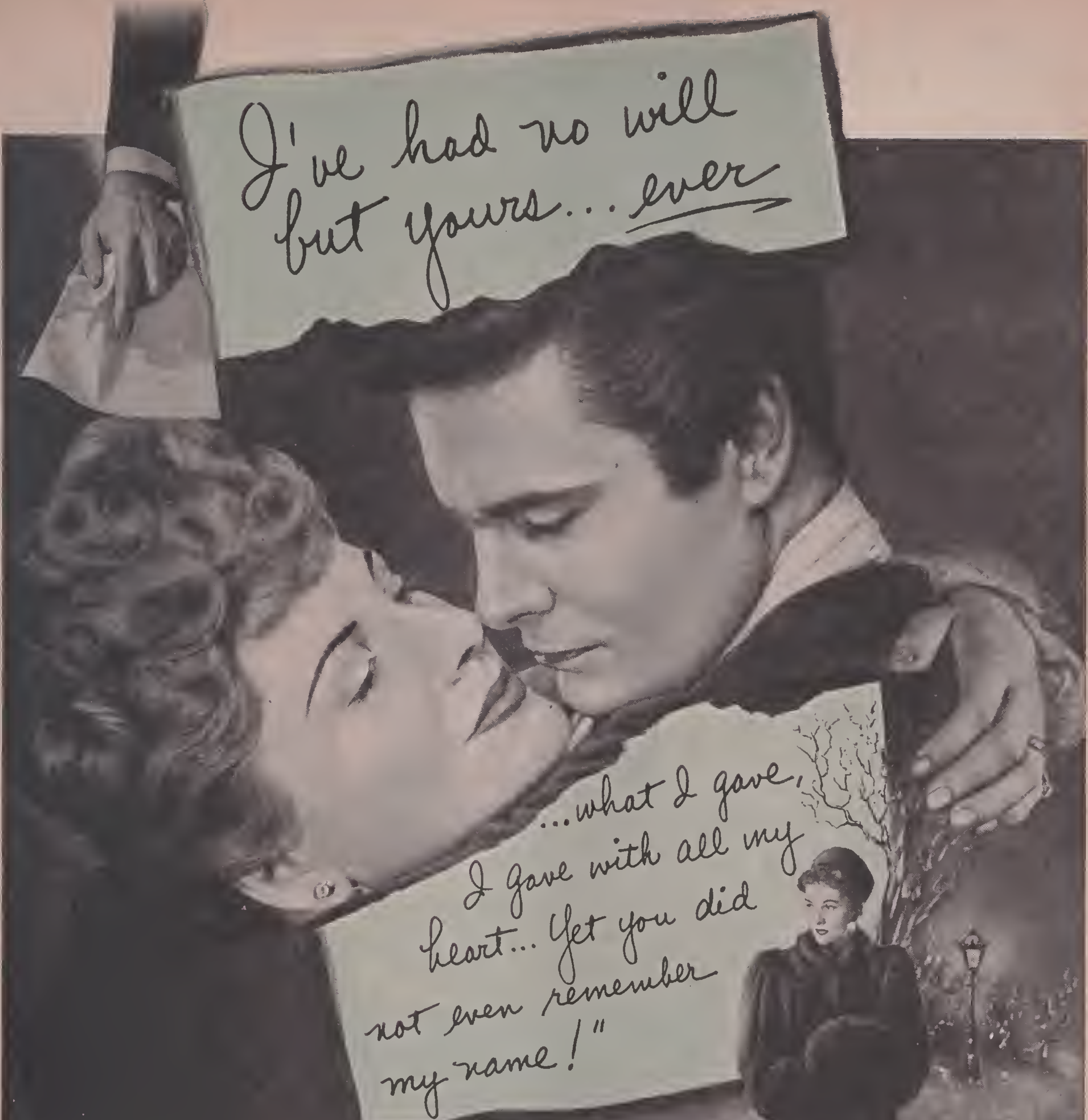
* * *

Watch for fireworks in the Rex Harrison-Lilli Palmer marriage. There have already been some minor explosions.

All-star program included songs by Tony Martin, here with best girl, Cyd Charisse.

Program gets a hand from dashing Cesar Romero and dinner partner June Havoc.

Among younger set attending the party were Peggy Cummins and Ronald Miller.


I've had no will but yours... ever
...what I gave, I gave with all my heart... Yet you did not even remember my name!"
"Letter from an Unknown Woman"
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Romantic New Star of 'The Paradine Case'

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From the Story by Stefan Zweig · Produced by JOHN HOUSEMAN · Directed by MAX OPULS · A RAMPART PRODUCTION

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1. No belts or pins
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The Tampax method of monthly sanitary protection is based upon the principle of *internal absorption*, long known to doctors and now made available to women generally. Made of pure cotton compressed in dainty applicators—everything neat, hygienic, comfortable—Tampax gives you added freedom on those period-days. It really perks up your spirits surprisingly! . . . Tampax is sold at drug and notion counters in 3 absorbency-sizes (Regular, Super, Junior). A whole month's supply will slip right into the average purse! Tampax Incorporated, Palmer, Mass.

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TAMPAX
SUPER TAMPAX
JUNIOR TAMPAX

Accepted for Advertising by the Journal of the American Medical Association

At the Kyser anniversary party, host Kay Kyser (center) and Bob Hope turn "best profiles" to *Movieland's* cameraman—much to glee of guest Mrs. Sidney Strotz.

Evie Johnson chats to fans while Van signs autographs at "Northside 777."

Inside Hollywood

continued

Tyrone Power, anent his present passion for Linda Christian, tells friends that it's refreshing to find a girl who doesn't smoke, drink, or like to spend evenings in night clubs, which, we understand, Linda doesn't. Oh, for those cozy little evenings at home.

Susie's got a cracker to munch on while husband Alan Ladd digs into his shrimp cocktail. They're among guests helping Kay Kyser to celebrate 10 years on radio.

Obviously, I lived to eat my words. "Dream Girl" is a story that would give any actress a superb chance to show her wares. The first challenge is the characterization of Georgina Allerton as she is in her real existence—emotionally young for her age, dreamy, yearning to be important and meeting frustration at every turn. A dominating mother, a brittle elder sister, an understanding but ineffectual father all contribute to the heroine's struggle to assert herself and "be somebody." So whenever Georgina meets a situation in real life that she can't handle to her satisfaction, she daydreams herself into a wishful solution of her problem.

She becomes, in turn, judge, sophisticate, honky-tonk singer, pioneer mother and grand opera star. Now all these characterizations call for a delicate balance of legitimacy and overplaying. Add this up and you have a field day for an ambitious, versatile actress.

In motion pictures, it's dangerous to change your type. It takes courage and intelligence, both of which Betty Hutton has in high degree. She knew she risked displeasing her loyal fans, who enjoy watching her knock herself out on the screen. She realized she would have to try to win new followers by convincing them she has something more to offer than noise and exuberance. She felt that if you don't try to grow, you are in reality going backward. Characteristically, whatever Betty decides to do, she does with all her heart.

She wanted to revolutionize herself both physically and mentally for "Dream Girl." Mitch Leisen took her at her word and you have only to compare the two pictures of Betty "before and after" to appreciate what a thorough metamorphosis took place.

First, Betty's blonde hair, usually dressed elaborately with curls and ringlets, was turned ash color with a vegetable rinse and done simply in soft, natural waves. All makeup except lipstick was dispensed with. Betty has a beautiful skin, which has always showed up to best advantage in Technicolor where the makeup is much lighter. With no makeup the same lovely quality comes through in black and white. The result of these two steps alone is a startling change, which I think you will agree is most effective and appealing.

All of Betty's movements, both personally and on the screen, have always been quick, jerky, packed with vitality. To become Georgina, the dream girl, Betty practiced for weeks a fluid walk, no sudden gestures—a dreamy quality of

(*Please turn to page* 73)

No change of type is needed for this role: Betty's mother of charming Lindsay Diane.

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I'LL TELL YOU ABOUT MRS. PARADINE

"She is bad, bad to the bone. If ever there was an evil woman, she is one."

*LOUIS JOURDAN

*One of the 7 great stars in DAVID O. SELZNICK'S production of ALFRED HITCHCOCK'S

THE PARADINE CASE

starring
GREGORY PECK • ANN TODD
CHARLES LAUGHTON • CHARLES COBURN
ETHEL BARRYMORE and 2 new Selznick stars
LOUIS JOURDAN and VALLI

ATTENTION MOVIE FANS!
Send 25c to Selznick Studio, Box 101, Culver City, Calif. for autographed 8" x 10" picture of Louis Jourdan

JUNE-JULY PAGEANT

HOW LONG CAN YOU LIVE?

"You can add 10 years to your life!" says Alan Hynd in this authoritative article on knack of living longer. The latest scientific knowledge, dietary discoveries, and aids to inner peace are vividly described as factors in important but underdeveloped art of living.

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"Sizzling your way through life" is the theme of this brilliant best-seller by Elmer Wheeler. Getting along with people, selling them your ideas, making them part of your act—these are among Wheeler-points pointing the way to greater personal success.

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50 PAGES OF THRILLS IN PAGEANT'S PICTURE STORIES

Surgery through the Ages, Philadelphia—Convention City, God Made the Springtime and Man versus the Matterhorn are among stirring photo spreads in current issue of the Pick of the Pocketbooks.

plus

—a score of exciting articles of national interest, entertaining features and new departments found only in—

JUNE-JULY
PAGEANT
The Pick of the
Pocket-Magazines
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Story hour is fun for Joan Crawford and daughter Christina.

CAN I HELP YOU?

By Joan Crawford

If you have a problem, write Joan Crawford care of Movieland at 916 N. La Cienega Blvd., Los Angeles 46, Cal. She will answer all letters personally if you so desire

WHY AM I A WALL FLOWER?

Dear Miss Crawford:

I am a girl of fifteen and very disappointed. I usually stay home every day and go to a dance for teen-agers on Wednesdays. I went there yesterday and didn't have a good time at all. I don't know why. I guess it was because no one asked me to dance. Why am I a wall flower?

I'm a wonderful dancer and can follow anyone. The boys just look at me, however, and talk. They don't ask me to dance. Miss Crawford, what should I do to have them ask me for a dance? I have a ticket that's good for five more weeks. I just can't let it go to waste, and I love dancing, but they won't dance with me. Please help me with some good advice.

Dickie E.
Lowell, Mass.

Your problem, Dickie, is made to order for the men who write advertisements. They could answer it one-two-three. They would say you suffer from B.O., bad breath, you're only half-safe, not even your best friends will tell you, and all the rest of that.

I'm sure, however, that as regards personal hygiene, you've checked and double-checked everything and found yourself not wanting. Obviously, your problem involves the question of personality. If there are two girls at a dance, one with a pleasing personality and one without, naturally the girl with the winning ways will be rushed. In this short space, it's impossible for me to tell you how to develop a pleasant personality. A smile, neatness, just the right amount of flattery, good fellowship, the ability to listen attentively while men do the talking—all these will help you get off the sidelines and onto the dance floor. You try exercising those qualities at the next dance and let me know what happens.

REGRETS

Dear Miss Crawford:

You had better get yourself situated comfortably because this is going to be a fairly long letter.

My name is Jean M. I'm eighteen, brown hair, green eyes, weight 104, height five, three. My problem began fifteen years ago when my mother went temporarily insane from childbirth. They took her son away from her. I was the only child to be near her. I used to entertain her in my childish ways and showered her with affection. After six months, she gradually began to regain her mental health.

I had my first date when I was sixteen. I was infatuated with this fellow. He'd come to the house frequently but Mom disliked him, and finally Dad for-

bade me to go out with him. Anyway, this fellow and I went together for over a year. One night we eloped to Elkton, Maryland, and got married. When we returned, I wasn't allowed home. When Christmas came, however, Dad relented and invited us. I never saw my mother so happy. Everything's been great ever since. I spend one week-end with my in-laws and one week-end at home.

I have discovered, however, that my marriage is a mistake. My husband and I still live together but we're like strangers. We put on a front for our folks and friends.

I would get a divorce in a minute, but I'm afraid that the shock and surprise may upset Mother. She may have a relapse and lose her sanity again. At the same time, I am quietly going out of my own mind, living from day to day with a man I don't love, a man who shows me no consideration or affection.

What, Miss Crawford, shall I do?

Jean M.
Elmira, N. Y.

I think, first of all, it would be wise to consult your mother's doctor. Present the problem to him and ask him how its solution would affect your mother. I feel that if you let your mother in on your difficulty, if you tell her about it slowly and kindly without any fuss or dramatics, you will find that she will seek to help you. It's noble of you to sacrifice your own welfare for your mother's, but in this case, that may be unnecessary. Consult your family physician, lay the cards on the table, and then follow his advice. Under the circumstances, it would be better than mine.

DECEIT IN LOVE

Dear Miss Crawford:

About a year ago I fell very much in love with a man who is much older than I. At first, it was like walking on air, to love and be loved. Then, things began to happen.

I learned through friends of an affair this elderly man has been having with another woman. There is even said to be a child involved. I asked him about the affair, and he said there was nothing to it. The entire story was a lie, a lie made up by a business associate to embarrass him.

Well, I believed that explanation, because I wanted to. Since then, he has broken many of our dates. He has lied about practically all of them. I find that he has been seen here or there and always I hear of this other woman. And yet, when I see him, he discusses plans for our future together. Last night he broke our date because, he said, he was tired and wanted to go to bed at once. He promised to call me this morning. Now I find out he spent the entire night going from night club to night club with another girl. Tonight, he will call and act as if nothing happened.

Miss Crawford, what am I to do? I adore this man. He has me under his spell. If I leave him, I'm sure life will become unbearable.

Carole N.
Buffalo, N. Y.

If you don't leave him, your life will become unbearable. What is it now anyway, all sweetness and light? My advice is to rid yourself of this man as quickly as you can. He is a liar, a cheat, completely untrustworthy, and he will bring nothing but unhappiness into your life. Moreover, I think he won't ever marry you and that you're wasting your love on a worthless heel. If that sounds

(Please turn to page 101)

LITTLE LULU

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Little Lulu says...Compare tissues—compare boxes—and you'll see why Kleenex* is America's favorite tissue. With Kleenex, you pull *just one* double tissue at a time—and up pops another!

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FASHIONABLE THE YEAR AROUND!
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*MRS. PARADINE
IS ON TRIAL
FOR HER LIFE
*Valli

*One of the 7 great stars in
DAVID O. SELZNICK'S production of
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THE PARADINE CASE

starring
GREGORY PECK • ANN TODD
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ETHEL BARRYMORE and 2 new Selznick stars
LOUIS JOURDAN and VALLI

ATTENTION MOVIE FANS!
Send 25c to Selznick Studio, Box 101, Culver City, Calif. for autographed 8" x 10" picture of Valli

Wolf Poison!

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There's wolf poison in every U. S. Savings Bond you buy. There's sweet security, too—for your home, your family and yourself.

U. S. Savings Bonds are 100% guaranteed by Uncle Sam. They pay you $4 for every $3 you put in. after 10 years.

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Then start saving right away—today! Start saving *automatically* this sure, convenient way. If you work for wages or salary, enroll in the Payroll Savings Plan—the *only* installment buying plan.

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Automatic saving is sure saving— U. S. Savings Bonds

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BRUCE BENNETT'S SAGA STRETCHES FROM OLYMPIC STAR TO SCREEN STAR. SOMETIMES THE GOING WAS TOUGH, BUT IT WAS NEVER DULL!

Meet a Champ

By Ralph Carson

Olympic stars: Herman Brix (right, now Bruce Bennett), John Kuck, Emil Hirsh.

While on a lecture tour, Bruce met, fell in love, married pretty Jeannette Braddock.

★ He is one of the biggest, widest, tallest men you ever saw. He is a tousled blond, now 38 years old. He is still one of America's great athletes.

He was born Herman Brix. The studios didn't think that was a good movie name, though I defy you to forget it. Anyway, in the manner of studios, they renamed him—Bruce Bennett. And that's that.

He has a movie contract with Warner Brothers and he's happy with it. When I started to ask him questions about his life he seemed embarrassed. He said musingly, "Some of it has been tough; some of it has been pretty good. You see," Bruce explains, "my parents believed that a boy needed to know the value of money and the virtue of work. So instead of trotting off to a boys' camp I went to work in the woods."

He asked for man's work. He wanted to heave logs and strain at one end of the huge saws. He remembers getting up in the dark at five in the morning and falling into his sack exhausted at seven in the evening. All through those summers his muscles expanded. As a result he played football in his high school at Tacoma, Washington, in his Freshman year. By the time he was a sophomore, Bennett was playing center and shot-putting on the school track team.

At graduation time—in white flannels and blue coat—Bruce stood head and shoulders above his classmates, and not only in height. He also won the Richard Graf award for leadership in athletics, scholarship and citizenship.

At the University of Washington, Bruce continued his athletic career. He was mentioned in many All-American football teams, played basketball, and excelled at the shot-put. It wasn't too strange that at graduation he was chosen "Outstanding man in athletics and leadership." At the same time he got an invitation to try out for the American Olympic team.

The Olympics that year were held in Amsterdam, Holland.

"That's the scene of the greatest thrill in my life," Bruce says.

"A German was the world's champion shot-putter, then, and he had broken his own record. I was next. I wound up. (His pretty wife Jeannette cautions, as he enacts it for you: 'Be careful of that lamp, dear. You know what happened last time.') I could feel the best toss of my life coming up. When that thing fell, it was three inches further than the German's."

One other American was in the com-

Meet Bruce Bennett—one of the biggest, widest, tallest and handsomest men on the screen today. You'll be seeing him with Ann Sheridan in Warners' "Silver River."

petition, a Kansas farm boy. Bruce noticed that Kuck, the Kansan, was very nervous. Bruce walked over to his ring and calmed him down. "Look, Johnny, forget the crowd, forget how far I tossed that thing. Just imagine yourself back on that Kansas farm and that you're just showing off for your mother. Toss it just like you tossed rocks back home." Kuck won that meet—the only time he ever defeated Bennett in competition. But Bruce's biggest thrill was in seeing two American flags raised at the finish—one of them for his second place spot, the other for Kuck's winning effort.

Returning home after the Olympic games, Bennett considered entering Medical School in Chicago, but when the Los Angeles Athletic Club asked him to represent them in athletic events, he headed West.

That's when Bruce made his date with the future. In between athletic events he worked for a construction company, as a telephone company investigator, and then as a stock and insurance salesman. During the depression Bennett couldn't see advising his friends to buy stocks whether he made a living at it or not, so he quit.

In the back of his mind he always toyed with the idea of teaching sportsmanship to high school students. He talked to a lot of coaches and high school principals and they were eager to have him deliver ten- to thirty-minute lectures. Bruce numbers those days as among the most satisfying he has ever spent. Some day he hopes to form a sportsmanship circle which he can guide and help.

Douglas Fairbanks, Sr. gave Bennett his first break—a screen test. Bruce got the telegram inviting him to Hollywood while he was competing in a Lincoln, Nebraska tournament. He wired back: "Just give me time for a shower."

His screen debut was in a Dick Arlen-Jack Oakie picture called "Touchdown," where in one scene he was required to crash into a scrimmage line. When they dug him out from beneath a pile of "players," a piece of bone was sticking right out of his shoulder pad. When Bruce got out of the hospital, Edgar Rice Burroughs was trying to cast the first Tarzan picture. Fairbanks suggested Bennett for the part.

Tarzan was a challenge even to an athlete like Bennett. For three months he was pummelled by a "trained" gorilla, who used to climb to the highest tree and then dive into his arms at a signal. He rode bareback on an elephant until his thighs were rubbed clean of flesh by the coarse leathery elephant skin. He swung out two hundred feet across a river and then did a back flip into the water which was only four feet deep. He wound up each day's shooting beaten to a pulp at which the untrained flies enjoyed nibbling. He contracted a tropical disease which kept him out of military service and which to this day makes him keep a ten o'clock curfew.

And then the picture was shown only abroad and in a few Eastern cities. When Bruce got back to Hollywood, he had to start looking for a job all over again. Because as he puts it, "There's nothing so dead as a has-been Tarzan."

That's when he took those three-dollar-a-day extra jobs. He worked as hard at picture-making as he had ever in the logging camps and in the shot-

(*Please turn to page* 97)

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with LLOYD NOLAN · BURL IVES · GERALDINE WALL

Directed by
LOUIS KING

Produced by
ROBERT BASSLER

20th CENTURY-FOX

Screen Play by Martin Berkeley
Based on the Novel by Mary O'Hara

Your Hollywood *Memo from the Editor*

The winners! Darryl Zanuck, Loretta Young, Edmund Gwenn, Celeste Holm, Ronald Colman pose for Movieland's photog.

I'm just back from a flying trip to Hollywood where I was on the spot to witness the year's biggest event in filmdom: the Academy Awards!

My escort and I arrived with Rosalind Russell—that is, our car was behind hers! I thought sure I'd see her later on the stage (as did most of Hollywood) to receive the Oscar. But this year it was anybody's race up to the last moment with votes evenly distributed among Loretta Young, Rosalind Russell, Joan Crawford, Dorothy McGuire and Susan Hayward. Miss Young, the dark horse—so to speak—rode through to final victory.

We were all thrilled for Loretta—for she is truly a lovely and gracious lady who has brought joy to the hearts of millions of movie-goers with her delightful performance in "The Farmer's Daughter." But we couldn't help being disappointed for Rosalind and the other nominees—especially for Roz who came so close to winning last year's Oscar for her "Sister Kenny" role.

I think Loretta Young was as surprised as we were when Fredric March tore open the envelope and announced her name. A gasp of surprise rustled through the audience and then one of delight as Loretta—a vision in apple green taffeta trimmed with red roses—ascended the steps of the stage. No Academy Award winner ever looked more beautiful! And no winner ever accepted her award with more poise.

We were amused when Ronald Colman's name was announced for the best acting performance of the year in "Double Life." Noted for his great poise, he betrayed his excitement by attempting to pat down the hair on the back of his head. (It was flawlessly plastered down already!)

A heart-warming surprise came when a very special award was given to James Baskett for his performance in "Song of the South." Ingrid Bergman was chosen to present this award and was so atwitter for a moment that she just couldn't find words to express herself. She just lifted her arms and said, "I'm a little excited right now, but I know you know what I mean."

There were tears in Edmund Gwenn's eyes when he accepted his award for his supporting role in "Miracle on 34th Street."

And Celeste Holm made a touching speech when she said she had been twice honored: Once when she was chosen to play in "Gentleman's Agreement," and second when she received an Oscar for the performance.

And speaking of "Gentleman's Agreement" we were mightily pleased that Elia Kazan won the best direction award and Darryl Zanuck accepted the Oscar for having produced the best motion picture of the year.

There are pictures of this fine big affair on pages 6, 80 and 100. I know you'll enjoy them much as I did being there.

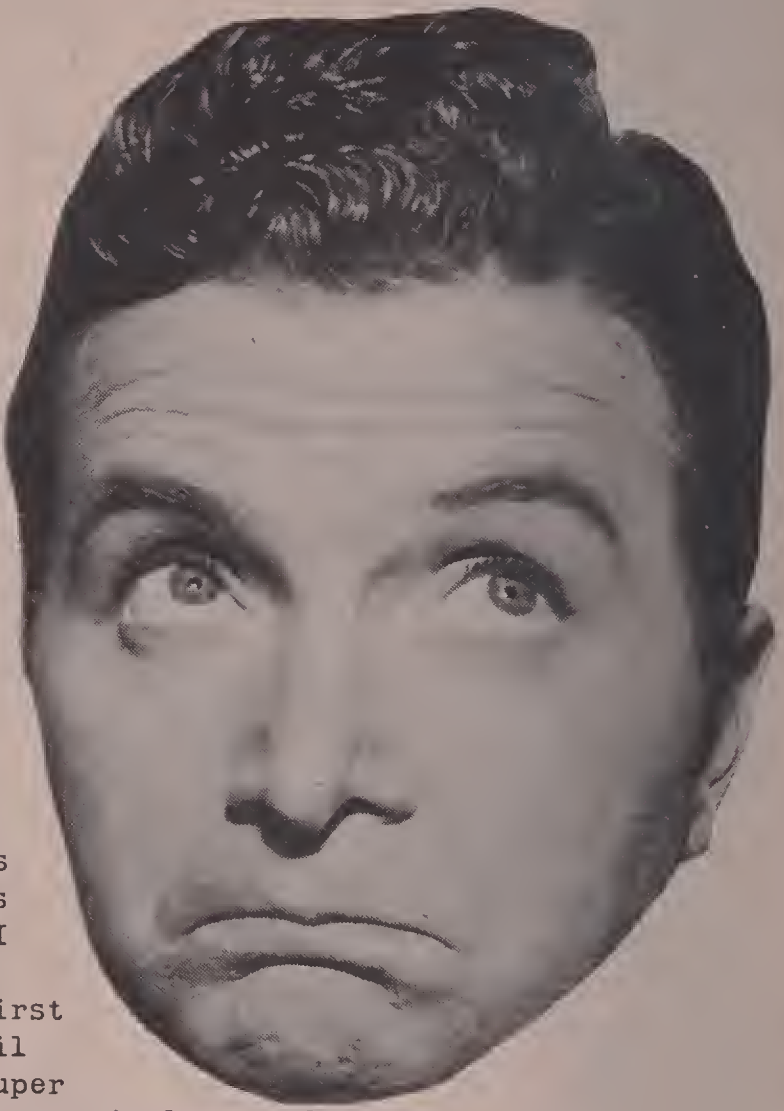
B.L.C.

The winner in 1945 and a nominee this year, Joan Crawford arrives with Greg Bautzer.

Runner-up: Rosalind Russell in white chiffon and ermine wrap, with husband, Fred Brisson.

Hollywood ? Well...

THE LAND OF THE PURPLE WEDGIES AND CHROMIUM HOT DOG STANDS IS IN FOR SOME FANCY RIBBING FROM RADIO'S BAD BOY—HENRY MORGAN



★ I couldn't think of a single plausible reason for going to Hollywood, until one day I was offered $100,000 to make a movie. That was plausible enough.

On the very first plane out of New York a whole train of visions danced in my head. But the hostess came over, frowning. "No dancing," she said, "and positively no trains!" So I just sat back and made my mind a blank. It was an effort, but by imagining myself a radio censor, I succeeded admirably. Unfortunately, I regained my normal frame of mind just as we were reaching Los Angeles. This was a mistake I was soon to discover. Normality, I mean. In Los Angeles.

Take, for example, my very first moment on the sacred, sunkist soil—the airport. It is not only super and colossal, it's big enough for an airplane to land and take off without stopping, which would be a wonderful way to run it. Unfortunately, my plane landed on the airport, which takes in most of lower California, and I was besieged immediately by a swarm of helicopter and cub pilots offering to fly me to the gate, where friends were camped waiting to give me the official grip of greeting.

Like everything else in Hollywood, making that movie was abnormal, it was so normal. If you're waiting with baited breath for my excruciating experiences in movie-making, you're waisting bait. It may strike you as a fantastic exaggeration, but I found that everyone on the set where I worked knew exactly what he was doing, with the possible exception of myself. The name of the picture I worked in is "So This Is New York," based on Ring Lardner's "The Big Town," and producer Stanley Kramer, with revolutionary disregard for precedent, insisted on shooting it just as Lardner had written it. What's more, he went about it in a thoroughly intelligent and logical way. (Continued on page 84)

Back!

She's vivacious and gay and once again the "dear Miss Garland" the fans love. It took a little time—but Judy's found that hard work often is the best antidote for a restless heart

◄ Romance is the final outcome of Judy Garland's escapades with Gene Kelly in M-G-M's bright musical, "The Pirate"; but lots of things happen before that.

Gene's the bold, dashing "Pirate" until Judy discovers his masquerade and goes into action.

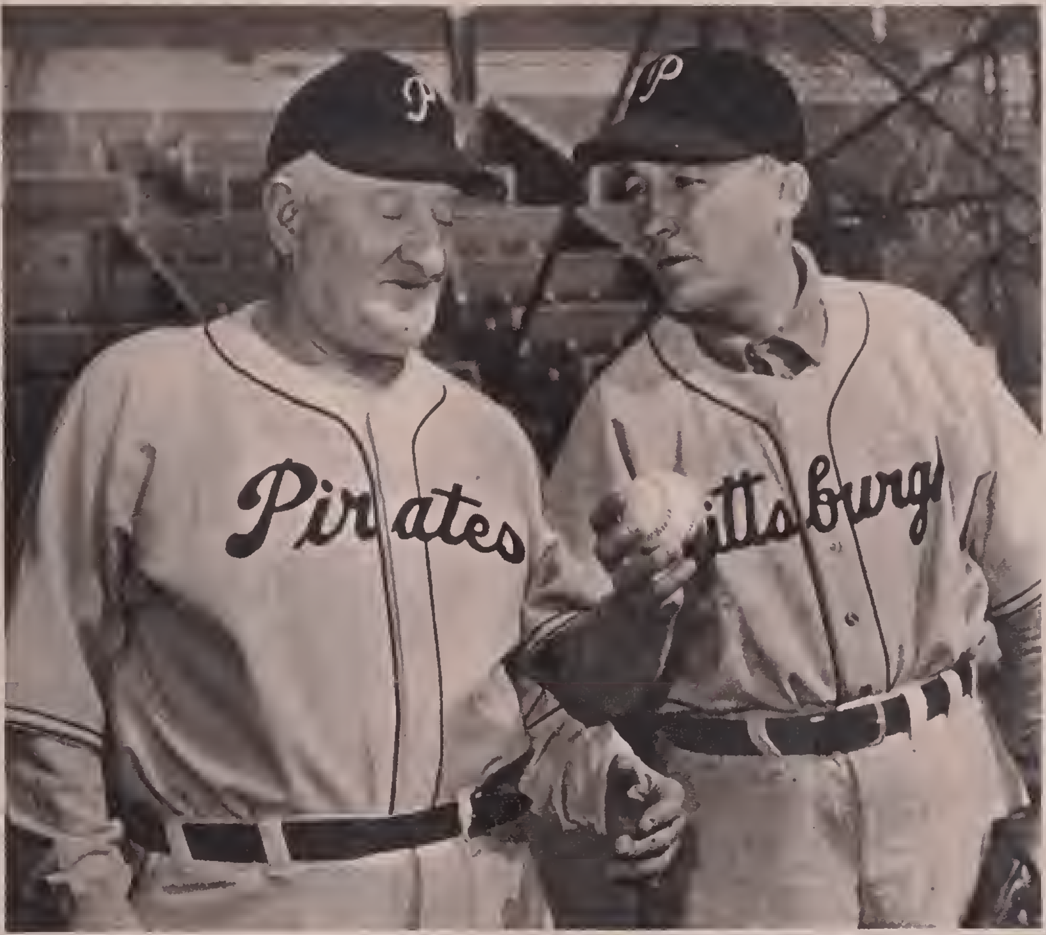
Ricardo Montalban visits Judy and Fred Astaire on M-G-M set to get advance news about the picture.

Tops in movie entertainment is the Technicolor musical, "Easter Parade," co-starring Judy and Fred.

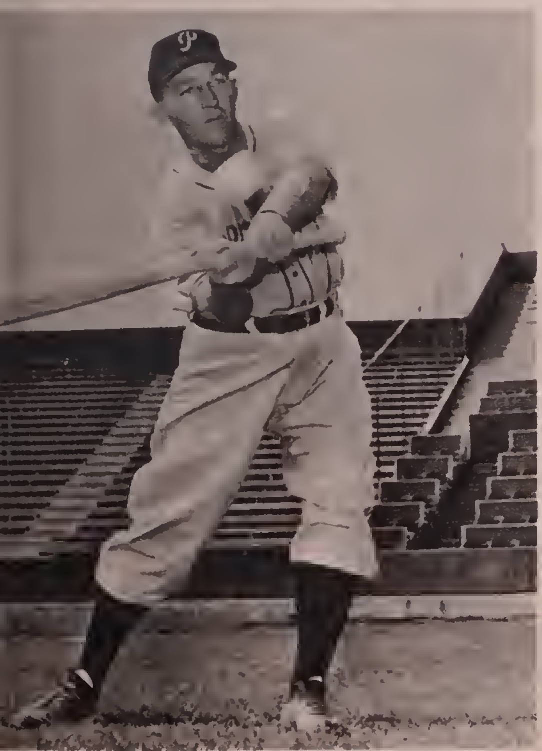
That get-up will get you nowhere in fashion circles, Bing. But on you it looks good in "The Emperor Waltz."

That Well-Dressed Man

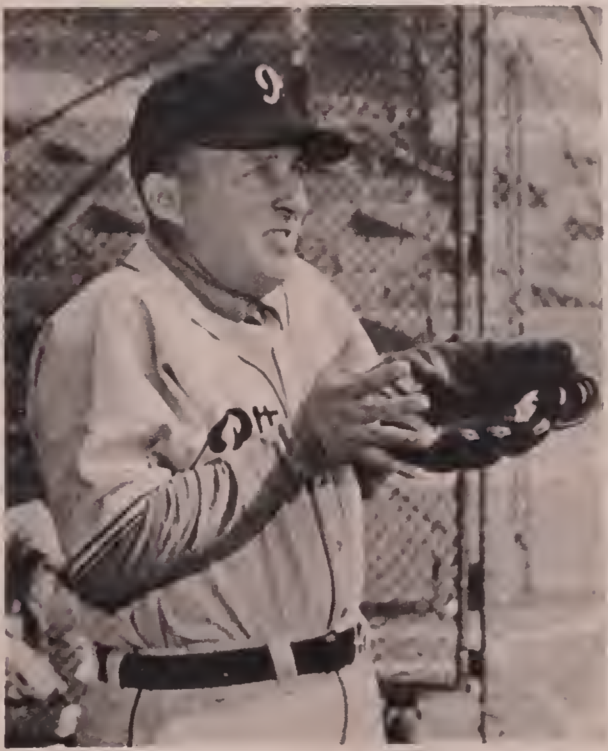
BING'S SARTORIAL ELEGANCE DOESN'T SUFFER AS HE PUTS AWAY SPLASHY SHIRTS AND DONS THE UNIFORM OF THE PITTSBURGH PIRATES TO JOIN HIS BOYS FOR SPRING PRACTICE



It's been a long time since Bing has handled the "horsehide." Before joining his boys for practice, Pirates' coach Honus Wagner gives him some brush-up pointers.



Slugger Crosby's form looks good from the bleachers. Wonder where the ball went!



We'll overlook Bing's unorthodox catching technique. After all, he's not one of the regulars.

He winds up. Right now, he's no threat to Bob Feller. With practice—who knows?

A BIG occasion—Carol's off to her first formal party. Is she nervous? Not as much as Bob or I. Betty Lou's amused—but then she's only four!

Life with Father

By BETTY HENDERSON YOUNG

★ "You're always reading about the four Crosby kids," I said to a friend of mine the other day. "Why is it no one ever hears about the four Young kids?"

My friend smiled. "It's your husband's fault," she explained. "He doesn't look old enough to have four children."

Old enough or not, this is to announce that Robert Young is the father of four girls, ranging in age from two to fourteen. So-o-o! In case you happen to know four boys of similar ages, please drop us a line. Not that *I'm* worried! But every now and again, like most fathers, Bob wonders if he's ever going to be able to marry his daughters off.

This wondering, however, hasn't affected his mode of living very much. Four daughters or not, he's still the same youthful, enthusiastic fellow I married fifteen years ago. As a matter of fact, he's so full of new ideas and fun that I have a pretty tough time keeping up with him.

For example, five months ago he took up flying. He went out to the airport owned by Frances Langford and Jon Hall. After seven hours of instruction, he not only soloed, but he offered to fly me to Palm Springs.

What could I say? After all, I married him! I've

(*please turn to next page*)

◄ For a change of pace Bob Young tries a western. It's *Relentless* with Marguerite Chapman.

Whew, what glamor! Carol smiles at her dad's kidding but she knows he's quite impressed.

Four charming daughters and a lovely wife make Robert Young Hollywood's No. 1 ladies' man

got to show him that I have confidence in him. I accepted his invitation and climbed into his ercoupe—the one he's thinking of naming "Girl Crazy." Believe me, I'll never forget that trip!

We started off like the Lindberghs. While Bob was full of wonder at his own skill, I was thinking in terms of paid-up insurance policies. As we reached the mountain pass which divides the California coastal plain from the desert, we ran into a mixture of down-drafts, whirlwinds, and sand storms. I was too frightened to think. Bob was as cool as a cucumber, and gaily twirling all the gadgets on the instrument panel. He circled over Palm Springs and put the plane down like a baby.

"Were you worried?" he asked as we came to a stop.

"Who, me?" I asked.

The next time Bob offered me a plane ride, however, I was busy—too busy. Then Betty Lou, our third daughter, put me to shame. She's only four, but the first time she went up with her father, she fell asleep at 6,000 feet—so bored with it all. When Bob told me this, I knew that I'd have to become as modern as the rest of my family.

Now, Bob and I take regular Sunday morning breakfast hops. We fly to Santa Barbara, Laguna Beach, June Lake, and I must admit, it's safer than Sunday highway driving.

This same pioneer spirit, I guess, is also responsible for Bob's return to the soil. A little while ago, we decided that our girls needed some experience in rural living. We wanted them to grow up knowing something about crops and animals—things you don't find in Beverly Hills.

A man of action, Bob went out and bought 160 acres near Carmel, California. The ranchers in that section tell us that we own a choice piece of land. It looks pretty good to me, too. On it, we plan to raise walnuts, chickens, and a few cattle. We also plan to build a home. But so far, the only building on (*Please turn to page* 89)

This sort of thing can go on and on—and does. Betty Lou's at the giggly stage, so she's a perfect foil for anything Bob might do.

Bob's patience with the girls is a wonderful thing to see. He'll spend hours teaching Carol a new swim stroke.

Look at that fatherly pride! The girls are awfully pleased that father takes an interest in their choice of clothes. Barbara is up for inspection here.

Bob is first to hear the new piano duet Barbara and Carol have been working on.

Baby Kathy is such a darling. Will we ever have a boy? Who can tell? We adore our girls.

The Lupino Look

**In Spring
a young woman's
fancy is
bound to turn
to thoughts
of clothes—
so Ida makes
a bee-line
to Adrian's
snazzy salon.
Result: a
glamor wardrobe**

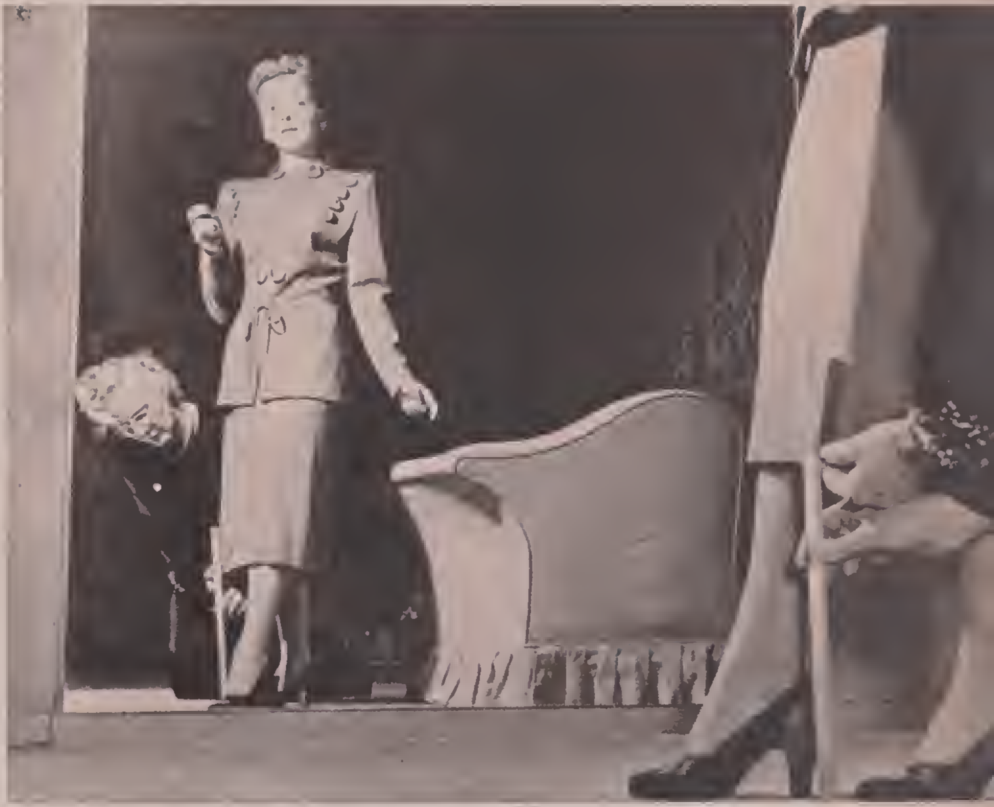
Ida beams as she enters Adrian's fabulous salon. "Nothing's more fun than going on a shopping spree."

★ Ida Lupino doesn't like clothes fads, but originality in design and tailoring is something else; so when the new fashion trends began to sweep the country, she didn't go overboard for them immediately. Instead, she waited until styles adjusted, then decided which of the best features would become part of her wardrobe.

Though her ideas are, for the most part, conservative, Ida believes a girl with pretty legs (and for our money that means Miss Lupino) certainly shouldn't hide them, and you can put her on record as saying that she'd rather be known for "The Lupino Look" instead of an unflattering "new look."

Suits, dressy and tailored, are the backbone of Ida's wardrobe. She selects several to try on.

She just can't pass up this hat with its wonderfully long feather. It will be darling for spring.



Ida chooses a blue wool with loop trim—smart for shopping but dressy enough for cocktails. "And don't make the skirt *too* long," says Ida.

Selecting just the right accessories takes time. This suede bag is nice. It's large without being bulky.

Costume jewelry adds a dressy touch. Ida picks out matching bracelet-earring set of varicolored pearls.

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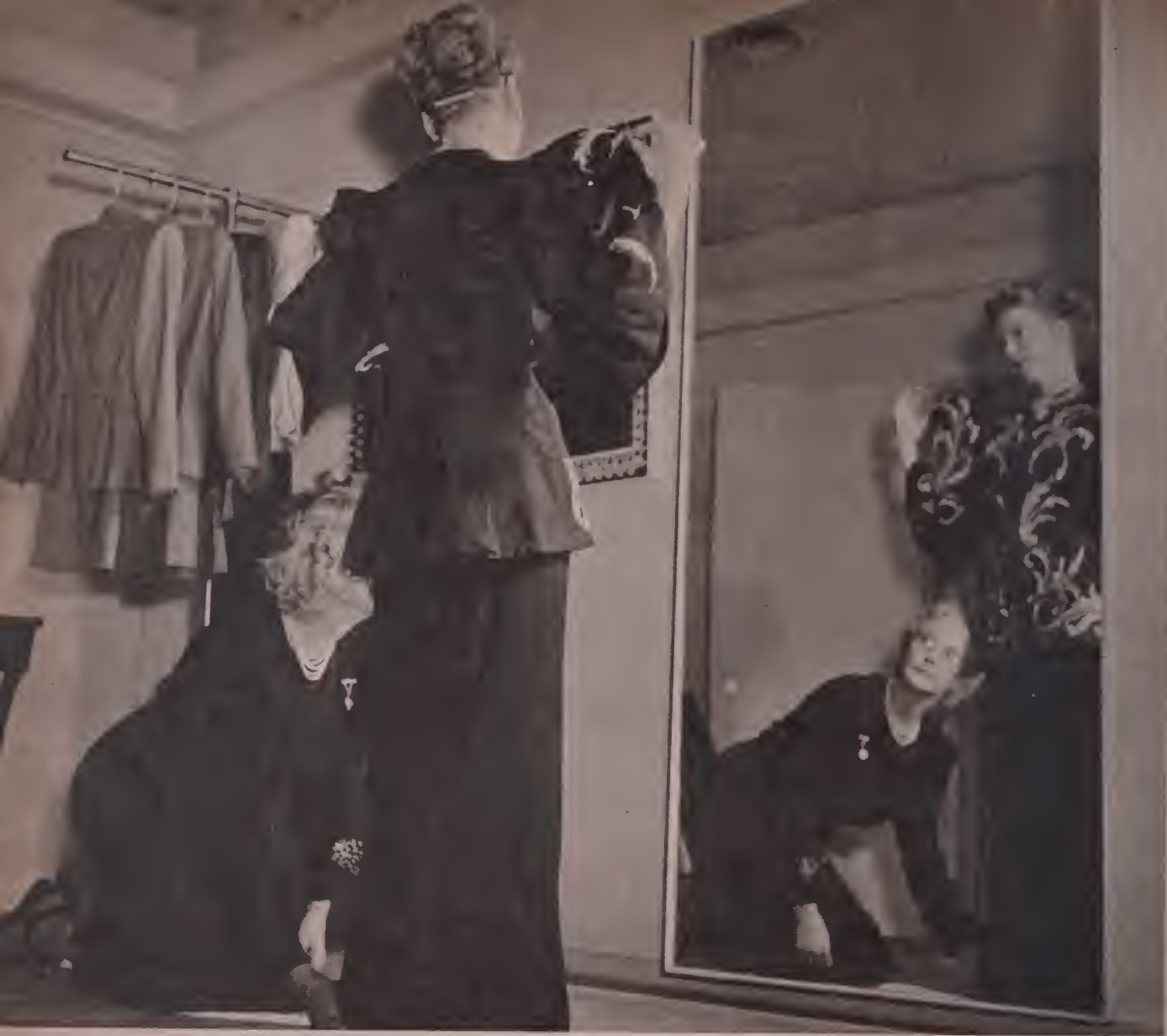
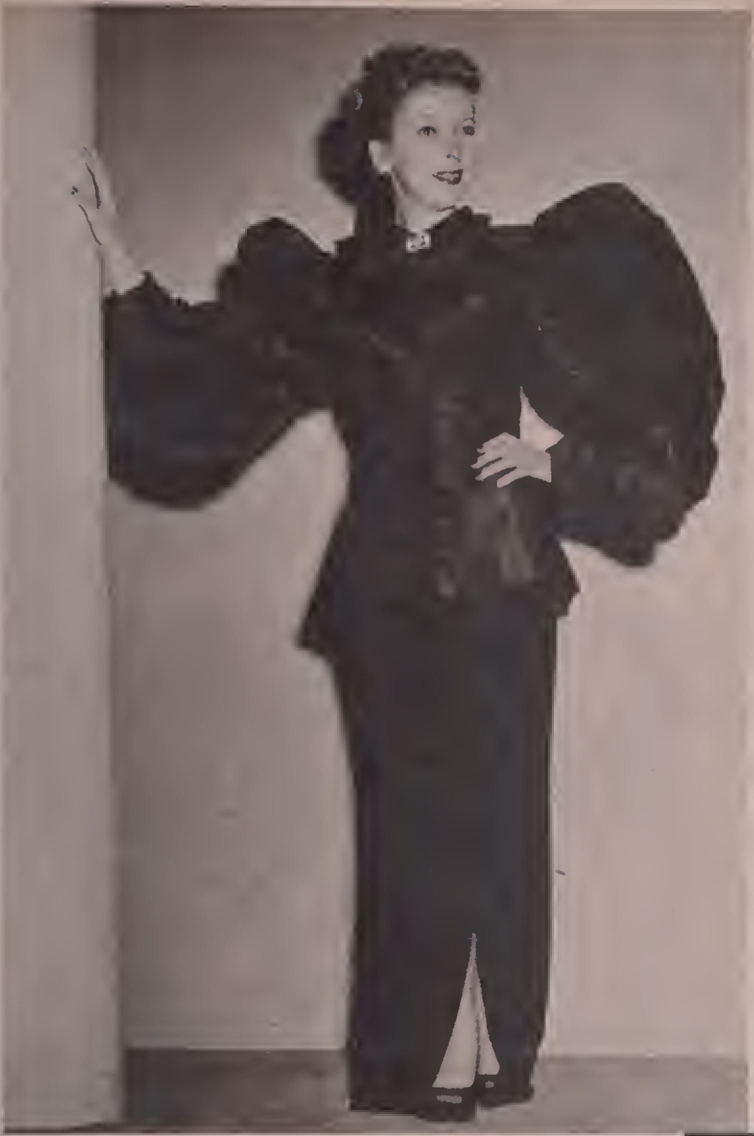


This jacket with gold embroidery would be lovely worn with skirts for a dinner ensemble. Hmmm. Ida's not sure she likes the sleeves.

The Lupino Look

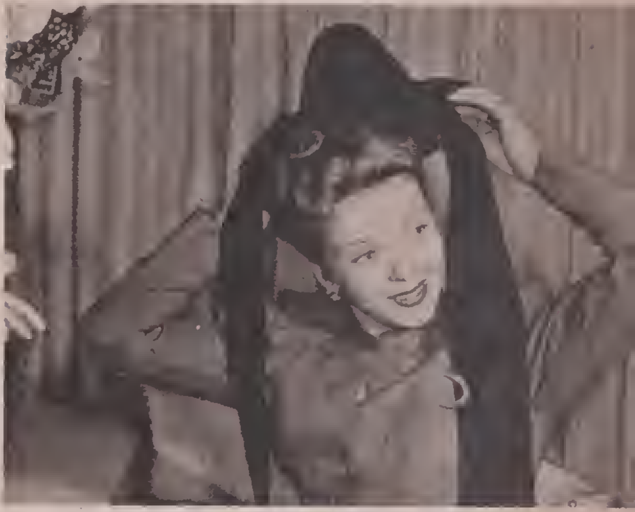
continued

She likes the way these bronze kid shoes combine her favorite styles: the new covered look and ankle straps.



When Ida spots this Adrian design she knows it's for her. She likes the puffed sleeves. Very French!

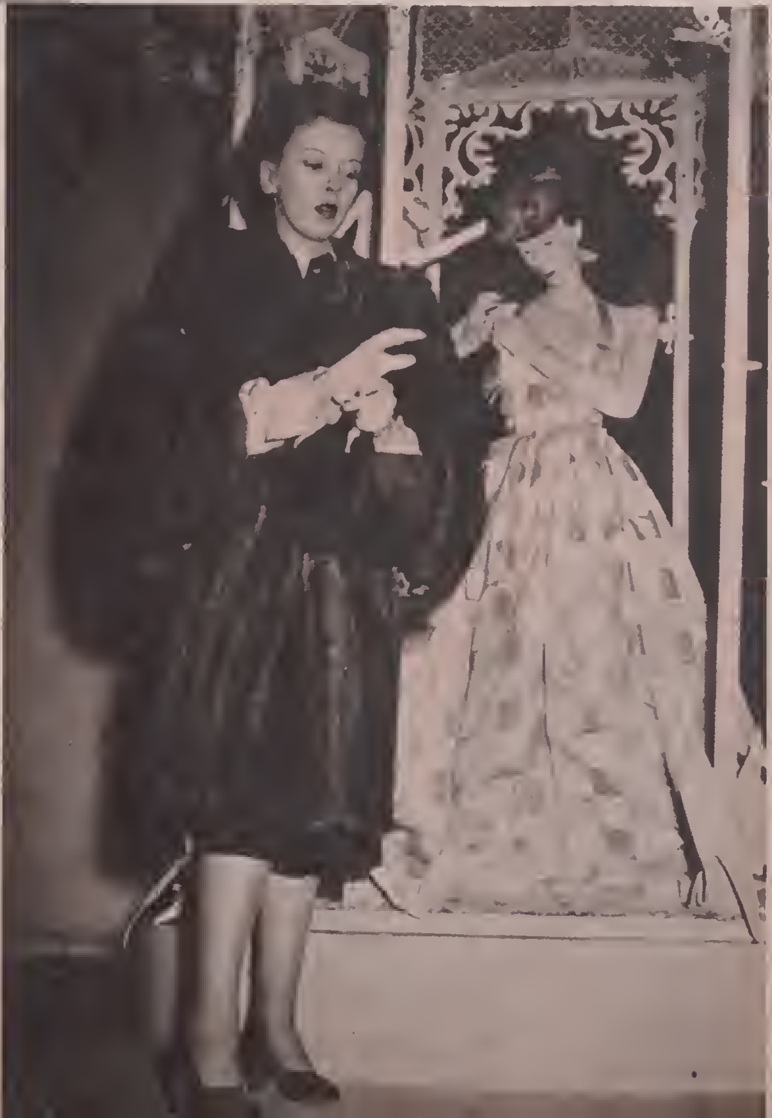
Ida turns up her nose at this feathered hat. It looks better off than on—too much fluff.



Ah, this is more like Lupino! She likes the peaked crown, sash that ties under the chin.

She's not so enthusiastic about these conservative sling pumps, but for street wear they're very smart and tailored.

Shopping over for the day, Ida's glad to get back into her "old clothes." Gosh! They don't look bad to us.



---the Screen's

"Loving is living," says Boyer. And who should know better than he—master of the art of love

Ingrid Bergman

Claudette Colbert

as told to Kira Appel

Greatest Lover

BY THE WOMEN WHO LOVED HIM

★ "A kiss," a French poet once said, "is like a dot over the 'i' in the word 'kiss' itself."

This is what Ingrid Bergman told me one day on the set of her latest picture—Enterprise's *Arch of Triumph*, in which she is co-starred with Charles Boyer.

"What he meant, of course," Miss Bergman explained, "is that the dot over the 'i' must be executed easily, effortlessly."

Perhaps you are wondering how we got to dotting i's while discussing Charles Boyer as a lover. Well, the point is not too obscure, for what Ingrid Bergman meant is that Boyer's charm as a screen lover, is his ease and grace.

"I enjoy playing love scenes with Charles," Miss Bergman continued. "I cannot disassociate him from the Academy Award Oscar I won for our work in *Gaslight*. I think the love scenes in that picture were the high dramatic points of the story. (Editor's note: And movie fans certainly agree!)

"In our present assignment, *Arch of Triumph*, the love scenes were supposed to be more intense. One must remember that in the Erich Maria Remarque story, Dr. Ravic and Joan Madou are wildly and helplessly in love, and in *Gaslight* the husband loved his wife only as a matter of convenience. I would say in answer to your question that Charles Boyer plays his love scenes with conviction and sincerity as well as with grace—and it's a combination that is responsible for his being known as the master of romantic love."

* * *

Claudette Colbert and Charles Boyer have appeared in several pictures, *Tovarich* and *Private Worlds* among them.

"Charles," states Miss Colbert, "is a friend of long standing whom I like and admire very much. He has all my admiration as an actor and as a fellow countryman (both were born in France). I think his work in connection with the Free French during the war was magnificent.

"It has been said," the actress continues, "that in real life it is more difficult to be a husband than a lover. Now I mention this because of Michael Boyer, Charles' son, whom he adores. When Michael's name is mentioned, movies no longer exist for Charles. I think it is even more difficult to be a good father in real life while continuing to remain the symbol of the romantic lover on the screen. Charles Boyer accomplishes this three-fold role of husband, father and screen lover with equal distinction."

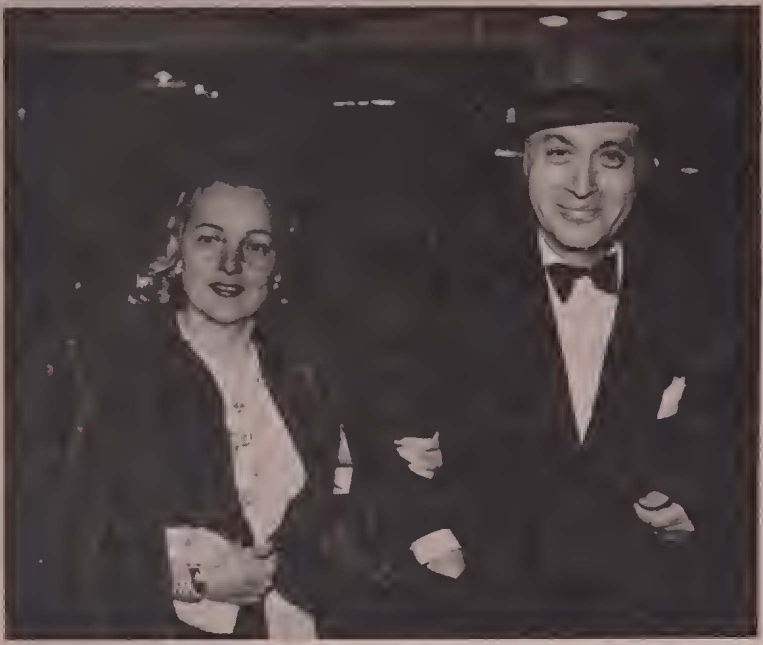
* * *

Barbara Stanwyck, who appeared with Charles Boyer in his own production, *Flesh and Fantasy*, opines that the question of love as portrayed on the screen is a delicate one to discuss.

"When an actress is in front of the camera," she states, "and in the throes of a dramatic moment, she ceases to be herself. So the girl I portrayed in *Flesh and Fantasy* was

Jennifer Jones

Lauren Bacall



Luckiest of all his leading ladies is Pat Paterson—Mrs. Boyer.

---the Screen's Greatest Lover

Continued

easily charmed by Charles Boyer as the romantic hero. When we did our big love scene and Charles' face approached mine I was the girl, the actress. What were my thoughts as our lips touched? I said to myself, 'I hope my lipstick doesn't smear him again this time.' "

* * *

Ann Blyth, a newcomer to the Hollywood scene, has just finished working with Charles Boyer in *A Woman's Vengeance.*

"I had two love scenes with Mr. Boyer," she begins. "In my role I'm sort of his girl friend. He is accused of murder which he did not commit. All suspicion points toward him. Our love was, therefore, dramatic and poignant because his situation seems so helpless.

"We did our first love scene on my nineteenth birthday. It was, as you can guess, quite a birthday gift! And how did I feel during the kiss? I'll tell you a secret. When I was a moon-struck kid—a real movie fan—he was really my favorite and my hero. I even sent quarters, lots of them, to get autographed pictures of him which he invariably signed, 'To my unknown fan.'

"Believe it or not, when we did our first love scene I had the funny feeling that all this was between Charles Boyer, the great romantic hero, and one of his adoring unknown fans, a sort of complement to those non-committal pictures I got through the mail."

* * *

Greta Garbo has never been successfully interviewed on any subject, including her love scenes with Charles Boyer in *Conquest,* the story of Napoleon's love affair with Mme. Waleska, so there is no record of how she felt about her romantic sequences with the actor.

This much, however, is reported and may be apocryphal. When once asked by the director of that picture if she had any criticisms of the scenes as they had been directed, with special emphasis on the love scenes, Greta Garbo responded:

"Quel homme!"

* * *

Joan Fontaine appeared with Charles Boyer in *The Constant Nymph,* and this is her response to questions about her love scenes with Charles Boyer.

"Boyer was an ideal partner," she explains. "A kiss is more spiritual than physical—or, at least, it ought to be. I have always felt that for an actor going into a love scene, the difficult point to get across is the impression that he really kisses the heroine before their lips touch. Charles Boyer is known as the great lover of the screen because that is the impression which he so successfully conveys."

* * *

Irene Dunne has also played love scenes with Charles Boyer, and she has some rather technical as well as psycho-

Greta Garbo

Ann Blyth

logical ideas on the subject.

"I played in a picture with Mr. Boyer some years ago. I remember at first, after we met on the stage for the first time, that in a way he intimidated me. Between our scenes he would pace the stage deep in thought. I was interested in what he was thinking about. I considered him somber and complex, for in those first few days our relations were cordial but very professional.

"Then we did our love scenes. What shall I say about them? Well, I do not recall all those first impressions. And suppose I did. I don't know that I would tell you, Miss Appel . . . my husband is in the next room."

* * *

"Love scenes," explains **Lauren Bacall,** who played opposite Charles Boyer in *Confidential Agent,* "with Charles have a different flavor. I wish his French Research Foundation would also have a Dictionary on Love, so that I could explain myself without being obliged to translate this French feeling into an American one."

* * *

Jennifer Jones and Charles Boyer appeared together in *Cluny Brown,* and Miss Jones has some succinct observations on romance on the screen.

"In a love scene," the actress explains, "the hero and the heroine have the same number of lines, the same words and the same action—their lips meet and they say nothing. So sometimes the actor tries to steal the scene by getting the best camera angle. But Charles Boyer doesn't care if the audience sees only the back of his head. He does that on purpose, for in a love scene it is the woman's expression on the screen which tells how effective the lover is."

* * *

"Charles Boyer," **Ingrid Bergman** concludes, "once told me on the set of *Arch of Triumph,* that in his opinion the so-called French art of love and the French predilection for love was a lot of nonsense. 'To the Frenchman,' he stated, 'loving is living—it's that simple.' "

THE END

Joan Fontaine

Barbara Stanwyck

Irene Dunne

Competition between Anne Baxter and John Hodiak is fierce on set of "Homecoming," but only as far as gin rummy is concerned.

Before "Homecoming," Anne and John weren't anxious to be in a picture together. Now they'd like to do more.

On set they're Anne Baxter and John Hodiak, but between scenes, it's Mr. and Mrs. H., please!

They number two—the leading men who have played important roles in Anne Baxter's off-screen life. But "Oscar" doesn't mind taking a back seat when John's around

"Oscar" entered Anne's life last year. She didn't expect to get the Academy Award, but John was positive she would win it.

The Men In My Life

By ANNE BAXTER

★ I was a little afraid of marriage, and so was John. Not because we didn't love each other, not because we weren't sure we were exactly right for each other. We were sure of both those things. But ours would be a Hollywood Marriage, and we'd both picked up the newspapers too often, to find some star's heart smashed to pieces all over the front page.

We were well aware that while marriage itself is difficult, in Hollywood it's more so. There are extra hurdles, like the problem of two careers in one family.

I've heard so many times that an actor and an actress should never marry. "Too much temperament," someone will say sadly. "Too much ego. Professional jealousy. How can it possibly work?"

Well, I've always thought that an actor and an actress have shared interests, common problems in their work, mutual understanding. John can't conceivably say, if I'm nervous in the evening: "But *why* are you jittery? After all, you don't do anything all day except make faces into a camera.'"

Someone unfamiliar with the problem might. But John knows too well how much it takes out of you to talk to dozens of people around the set; to pour out emotions in a scene. He knows how nerve- (*Please turn to page 76*)

Anne missed studio lunches with John when she returned to 20th for "The Walls of Jericho."

By Avery Carroll

Hayward Speaking...

In this exclusive article, Louis Hayward makes some startling statements in defense of divorce. His own experience proved to him that divorce need not always be bitter—that for some people, happiness and contentment can be fully attained only through a second marriage

Between scenes of "Ruthless," pretty Diana Lynn gets plenty of attention from her two leading men, Louis Hayward and Zachary Scott.

★ Louis Hayward and Diana Lynn, waiting for a light setup to be completed, were discussing the roles Louis has played in the last year—from meanies to swashbuckling heroes.

Diana asked: "Aren't you afraid that playing a cad will disillusion some of your fans and inhibit your career?"

Louis cocked an expressive eyebrow at her and grinned. "Pushing a grapefruit in a girl's face ruined Cagney, didn't it?" he said. "And I seem to remember that the careers of Clark Gable, William Powell, George Sanders, and James Mason were all destroyed when the gentlemen got tough."

By this time several other people on the set had joined the two stars. To the group, Louis added, "The world is full of misapprehension about what is good and what is bad for an individual. Take, for instance, the current furor about marriage and divorce.

"Actually, the increase in divorce rate is not an abrupt statistic, but one that has been advancing steadily over the past one hundred and fifty years. Furthermore, no radical change in morals is the cause for most domestic turbulence. People change—and that's why divorce is sometimes the only solution. I refuse to believe that only misery results from divorce. Even though I am bitterly criticized for saying it, I honestly believe that—for some people—happiness and contentment are attained only in, and most fully through, a second marriage."

One of the men in the group ventured, "That statement would set most women wild."

Louis Hayward had the answer ready. "Oddly enough, women—who are necessarily implicated in such an idea—sometimes have very little to do with it. To be specific, in my own case, *I* as a person was the one whose attitudes, needs, and hopes for the future changed completely during my first marriage. If anyone would have told me, when I joined the Marine Corps, that the war would terminate my marriage of eight exhilarating years with Ida Lupino, I would have scoffed. So would she.

"Yet, after I had been away for four years during which I learned too much about the brutality and the boredom of war, loneliness and fear, comradeship and homesickness, fury and anguish and useless tears, Ida agreed with me that the change in us had left us strangers. Friendly strangers, to be sure, but two people totally lacking those common interests which give a marriage meaning."

Someone asked, "Don't you think you could have worked it out in time?"

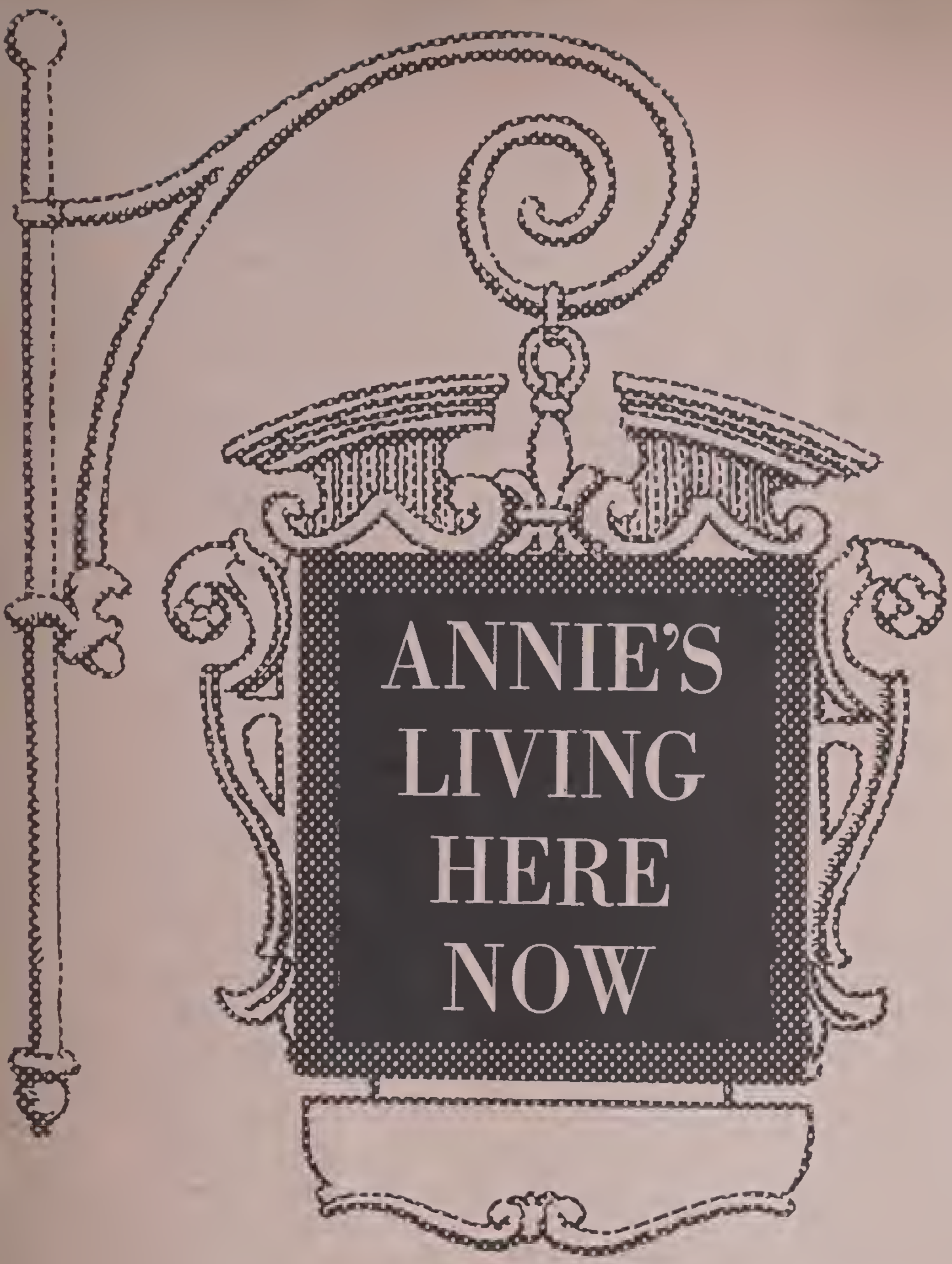
"Can you put the newly-hatched chicken back in its shell?" he replied, shaking his head. "No, there are some things that can never be returned to their former state. I changed too radically, I'm much more selfish than I used to be. Before I went away I was inclined to be an easy-going sort of person, who was indulgent with everyone. I shrugged things off. But when I was in service, I was blazing with anger at what damage can be done by such an attitude.

"I used to be tolerant of wasted ability, of mistaken concepts, of indifference. Now, I'm not tolerant at all. I'm not even nice," he added with a wry grin, "I've noticed that a critical man is not in pressing social demand."

One of the men laughed (*Please turn to page* 88)

When Louis returned from overseas, both he and Ida Lupino agreed that the years apart had left them strangers.

Two years of marriage to Peggy Morrow changed Louis. He found himself; learned the meaning of happiness.



ANNIE'S LIVING HERE NOW

The latch string was out—
(it's an old Blyth custom);
so *Movieland* dropped in to
see just how Ann Blyth
spends her time at home

★ Little Ann Blyth, the youngster you learned to hate as the unappreciative daughter of Joan Crawford in *Mildred Pierce*, has finally found a home of her own.

For years, while climbing the ladder to stardom, Ann shared a small apartment with her mother. After the death of her mother two years ago, Ann's aunt and uncle, Mr. and Mrs. Pat Tobin, moved from the east to watch over her.

The housing situation being what it was—and still is!—the apartment had to do for the three of them.

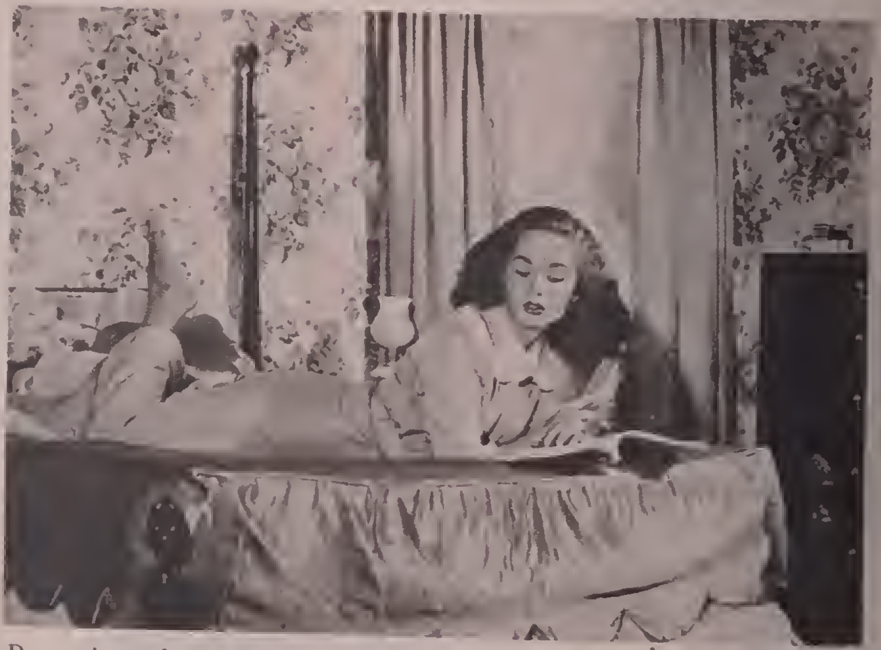
Fortunately, Pat—a retired landscape artist—was able to spend some time looking for a house to buy. And lucky for Ann he was able to find just the kind of a place she had always dreamed of living in.

Delighted with having a real home at last, Ann and the Tobins moved in without wasting any more time.

As you know, Ann's one of the busiest actresses in Hollywood. When she can get away from the cameras of Universal's *Another Part of the Forest*, however, she scurries about town looking for new furnishings for the house.

The first purchase Ann made was a bedroom suite for herself. The next buy was a large doghouse for her black Afghan, Chad.

Movieland records some of Ann's activities around the house—the first home she can call her very own.



Decorating scheme of Ann's bedroom shows her taste for colonial furniture and crisp organdy touches. Her robe matches color of spread.

Ann Blyth was here! The concrete walk leading to the patio now sports the Blyth name and footprint.

Mickey, the cat, is willing to do his share of dishwashing—but Ann prefers the conventional way.

The family hearth is Ann's favorite spot. Brick step in front of the unusual fireplace is a comfortable place for "just thinking."

First picture to be hung is old-fashioned sampler with familiar motto: God Bless Our Home.

God Bless
Our Home

(please turn to next page)

That fireplace really works. So does Ann! She has to cut wood for it.

In time there'll be a rose garden here—providing Ann stops digging around those bushes.

The real attention-getter around this household is Chad, Ann's huge, black Afghan hound.

Rural-living is pure joy for Ann, who likes the view from up here; also the exercise she gets from climbing.

She may be a top actress at U-I, but Ann still looks like a school kid as she goes off to the studio.

A quiet evening at home often finds Ann helping with housework. This night she's decided to give the bric-a-brac a good dusting.

Her intentions were good. It just happened that Mickey demanded some attention. Dusting can be done another day.

Lassie, aristocrat of canine stars, is in the higher income bracket. Even Maggie O'Brien's impressed with his salary of $1,000 per week.

Asta banks a neat $500 a week on the "Thin Man" series, and gets almost as much fan mail as star William Powell.

Corky really is only a bit player, but he earns $350 a week, rates star treatment: in this case, a manicure from mistress Mrs. East.

Daisy, of the "Blondie" series, can well afford false teeth. In 9 years, he's earned $500,000.

By Favius Friedman

MANY A TWO-FOOTED STAR TURNS GREEN WITH ENVY WHEN HE CONTEMPLATES HOLLYWOOD'S NEW STATION WAGON SET

★ There's a story going round town that when the mailman passes Lassie's house, the *butler* comes out and barks. There's also gossip that the movie dogs are now sporting dark sunglasses for the New Look. Whether this is true or not, it is a fact that Lassie, Flame, Daisy, Asta, Corky, Rags and Rin Tin Tin III, as well as other canines perhaps less well-known, are all affluent and pampered members of Hollywood's newest station wagon set.

For actors who can only put a paw-print on a contract, these four-footed performers regularly bring home some of the choicest bundles of folding money in Filmtown.

Their rise to fame and riches has all the Cinderella flavor of their human contemporaries. Their fan mail turns many a two-footed star green with envy.

And like all actors, there's a bit of the old Smithfield—what the trade knows as "ham"—in movie dogs. Yet on the whole, they are not only the youngest, but the most dependable and least temperamental stars in Hollywood.

In a mongrel like Daisy, who is now nine years old, that exhibitionism is both innocent and cute. Daisy, who is really a male, and a mixture of many breeds, earns from $30,000 to $50,000 a year for Rennie Renfro, his trainer and owner. He is not only a fixture in the "Blondie" pictures (he's even got his offspring working in them), but he has also starred in *Red Stallion, National Velvet, Boom Town* and many others. Once, one of Hollywood's biggest male stars forced his studio to re-shoot some $50,000 worth of scenes because Daisy stole so much of the picture.

Travel, for Daisy, is one of the most exciting things in his canine existence. On long trips he and Renfro travel either by plane or in a private train compartment. Daisy loves plane trips most of all.

"That mutt is such a ham," Renfro told me. "He knows when he's scheduled to go before (*Please turn to page 78*)

"Tubby's a great scene stealer, but who can resist him?" asks 20th's star Martha Stewart.

A Dog's Life

Screen's newest romantic team: Buttons (left) and Scheherazade are starred in "The Emperor Waltz."

Paste in Your Eye

★ Hollywood's not much different than your own home town. You can always count on friends to be on deck when it comes to getting a job done. In Jim Bakus' case, what he needed were several strong arms to help hang wallpaper and to put the finishing touches on the house he and his wife Henny just moved into.

If you've been chuckling at Jim's radio show for the past few months, it's easy to see why Warner Brothers brought him to Hollywood to star in the picture, *The Last Fling*. Since their arrival, Jim and Henny have added much to the merriment in Hollywood. You can tell from what happened at their paperhanging party that things are just bound to be fun when the Bakuses are around!

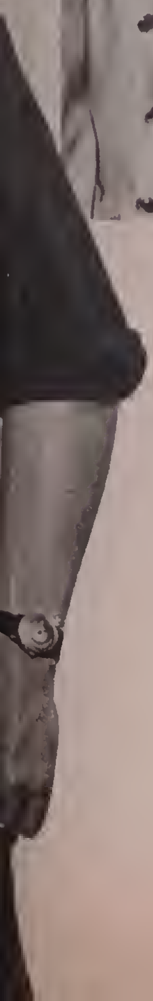
If your house needs redecorating, have a party! This is a sure-fire method of getting the job done with plenty of fun—but don't put *Movieland* on record as guaranteeing the outcome of the project!

A brush in Howard Duff's hand is worth two laughs in host Jim Bakus' face. Lou Busch, Janet Blair and Henny are too entertained to come to Jim's rescue.

Time out for a look at what the well-dressed paper-hanger will wear next season. Janet thinks this plaid would be a charmer.

Henny has other projects besides papering walls. She manages to get Howard Duff and Billy Bishop hard at work painting furniture.

As welcoming committee, Janet makes sure Esther Williams and Ben Gage have their hands full in no time.



Jim and Henny Bakus got a new lease on life —a place to live, that is. That's the cue for old friends to get together for a paper-hanging party and more laughs than a circus

The Gages get right into the swing of things. Ben insists his loud shirt will add life to the party.

please turn to next page

Paste in Your Eye

(continued)

The girls join forces in the kitchen to prepare supper. They're sure the boys will carry on without them and finish up the job in no time.

No work's so important that Ben and Esther can't take a few minutes off!

Do you call this work? Howard, Billy, Ben, Jim, Lou and Clint Romer are concentrating on a new assignment, "Sweet Adeline."

Oops! Juggling a plate doesn't come easy for Howard. Janet's shock wasn't so great that she forgot her own supper for long.

Too many laughs, too much fun. Janet, Henny and Howard can't take any more excitement, find the couches fine for lounging.

Fun's fun, but before the party's over, Jim is determined to find an appropriate spot for this last piece of paper. The problem now is to get the paper off his chest and on the wall.

DON'T SAY WE DIDN'T WARN YOU! THIS BOY
HAS CHARM—SO IT'S NO WONDER THE LADIES
GRAVITATE TO HIM LIKE STEEL TO A MAGNET

Are You the Girl for

Jealous? Might as well face it—Turhan's suavity has made many a lovely's heart beat faster.

Turhan Bey?

By Alyce Canfield

The Japanese robe is part of his wardrobe in "The Spiritualist."

★If you were the girl for Turhan Bey, you would be faced with stiff competition. For it is not news that some of Hollywood's loveliest ladies are well aware of his charm. Wherever you would go, whatever you would do—you would be conscious of this competition. Because he has that rare and precious quality called charm.

Turhan cannot help treating a woman as if she were a particularly rare and delicate creature. You could weigh two hundred pounds and neigh like a horse, but his faultless manners would make you feel feminine and delightful. He has the ability to make a woman feel like a woman, which—just between us girls—isn't a bad way to feel.

When you meet Turhan, he kisses your hand. The way he does this is never embarrassing. It hasn't a *too* continental flavor. There is no long, intimate lingering over your scented fingers. He merely bows quickly, smiles charmingly, and salutes you graciously by touching his lips to your hand. Understandably, this intrigues you. Before he has even spoken, he seems interesting and "different."

This is because Turhan, of Turkish descent, is strongly influenced by astrology. He is so informed on this subject that he is apt to startle you at first meeting by saying, "You were born in February, weren't you? The latter part." Since this would be true, he would immediately achieve the stature of a soothsayer in your eyes. That is where Turhan would seize the opportunity to tell you about yourself. And you would listen breathlessly. After all, if there is anything more interesting than talking about yourself, it is listening to someone else talk about you!

Turhan is a strange blend of a man bound by the traditions and cultures of his people, of a rich educational background lived in many countries and good old Americana. This is perhaps most apparent when he speaks of women, when he deplores the too-efficient miss who defeats the small niceties of the gallant male.

"If there's a lack of chivalry among men today," he explains, "it is mostly the woman's fault. You have insisted upon making your own life with your own hands, of standing—as they say—upon your own two feet. So, today, the balance of equality between the sexes lies more in the mental rather than the physical. Girls can push a button and the window rolls up. Man's physical strength isn't needed, so it becomes a question of whose mind is superior."

He's not hard to get along with. You can have Boogie, Turhan will settle for Bach.

If you were the girl for Turhan Bey, you would have an idealistic approach to life, for Turhan's views are brushed with delicacy and perception. "Happiness," he will tell you, "has nothing to do with material things. Happiness is being a complete person, and this is not possible alone. Mentally, spiritually and physically we need someone of the opposite sex to complete ourselves. What good is a sunset, without someone to share it? Together, a man and woman can face the world and fight its problems. Alone, they are vulnerable and insecure."

Believing so positively that life was meant to be lived in pairs, it is odd to (*Please turn to page* 92)

Quiet evenings at home are necessary while he's making pictures. (But is that bad?)

HERE'S *MOVIELAND'S* GALLOP POLL. LOOK AT THE LINEUP OF HANDSOME COWBOYS AND DECIDE WHICH IS THE BRAND OF WESTERNER YOU LIKE BEST

William Boyd doesn't confine his activities to being a shoot-em-up cowboy on the screen. He's the executive producer as well as star of UA's popular *Hopalong Cassidy* series.

William Elliott's success as a cowboy star has prompted Republic Studios to make a romantic leading man out of him. Bill insists he prefers the wide open spaces.

Who Is

★ Grab onto your boots and spurs, pardner, and join our caravan out to the wide open spaces where some excitin' competition is about to take place. We're out to find out who are the rootenest-shootenest of the cowboys from the Lone Star State to the Black Hills of South Dakota!

The studios have learned that there's gold in them thar westerns but the big problem is, who of the boys with the chaps and lassos are putting the biggest thrills into the action-packed dramas.

Is the competition still as fierce between Gene Autry and Roy Rogers—or are some other cowboys riding into the corral to take their places?

We've lined them up for you. Take a good look. Then let us know which are your favorites and why.

Gene Autry, America's no. 1 Singing Cowboy, makes four high-budget pictures a year for Columbia. Off screen he keeps busy on his radio show and personal appearances.

Monte Hale is the newest of Republic's cowboys. Already starring in several Trucolor musical westerns, Monte's obvious love for the west is winning him fans.

Allan "Rocky" Lane began his career as a romantic leading man. From there he went into *Red Ryder* films. Now his own super-action westerns for Republic are favorites with fans.

Johnny Mack Brown is Monogram's ace cow-puncher. He came to Hollywood originally to play football. Kids are mighty glad he decided to "go western."

King?

Roy Rogers is the King of the Cowboys at Republic. His sincere love for kids, devotion to his own children have played a great part in his unfailing popularity.

All work and no play has made cute Jane Powell anything but a dull girl! There just aren't enough hours in the day to please this lively young star

The one time I can sleep in, I don't seem to be able to. Ho-hum, might as well get up.

A girl has to watch her weight. Jane's tiny, hits the scales at a neat 97 pounds.

Vacation

Am I glad to be vacationing? Not exactly; I really love to make movies — wouldn't you?

Let's see. I'll surprise Mother with an angel food cake.. Maybe I'll surprise myself, too.

This is fun. I'll be able to get a lot of sewing done during this "vacation."

Even on a holiday, part of my routine is practicing each day.

Fan mail takes a little time, but Jane answers each letter.

for Jane

★ Jane Powell is off on a vacation—her first in four years, by the way, and there's no telling what may happen THIS time. It was just four years ago—during her last vacation—that M-G-M signed up the golden-voiced youngster after she had been awarded first prize on a Hollywood radio show.

Now after three hit pictures in a row: *Three Daring Daughters*, *Luxury Liner* and *A Date with Judy*, she's off for a rest and some fun.

Before her takeoff, *Movieland* went out to her North Hollywood home (San Fernando Valley) where she lives with her parents, to check on her activities during this vacation.

Please turn to next page

Vacation for Jane

continued

Falling leaves clutter up the swimming pool a bit, so out they go. Jane's pantaloons, her own creation, were made out of a long, full, evening skirt. Cute, huh?

Cindy (for Cinderella), the collie, is a devoted slave to Jane—and vice versa.

Jane takes one last peep and primp in the mirror before she goes shopping on the boulevard.

RANCE SALE
open

She likes this old gaily painted trunk but the price makes her reconsider.

In the evenings, Janie's usually out with Tommy Batten, Southern California student. She is wearing his frat pin and that smile means Tommy has a special place in her heart.

Odd antique pieces fascinate Jane. She stops to look at a display of oil lamps.

Jane visits her father, Paul Burce, at his hotdog stand and gets a super-special treat. The shop is decorated with pictures of movie stars—the most prominent of which is Jane's.

Bill Holden's son, West, always helps him mow the lawn—providing it's done this way.

Father's Day

Chips off the old block are all set to help celebrate Father's Day on Sunday, June 20th

Linda and Toni Hope are glad Bob's Wednesday show won't interfere with the Father's Day celebration they've planned.

Melissa Ann's a little young to think of her future, but Dinah and George Montgomery have her enrolled for college.

As Father goes, so goes Donna. She likes to make people laugh as much as her dad, Donald O'Connor, does, says Mama.

She takes the cake! Like her famous dad, Danny Kaye, young Dina is willing to go along with a gag—just for the laughs.

BEFORE AND AFTER

(Continued from page 16)

floating through life in a haze. Her quick, staccato manner of speaking was changed to a drawl to fit the character of Georgina, and to serve as a contrast to the Georgina of her day-dreams in which Betty points up whatever character she is assuming.

From the moment she received the assignment, Betty began to live the part. At the first reading by the cast, prior to the start of shooting, she knew the entire script by heart. As the others read, she played the scenes from memory.

During the filming of "Dream Girl," Betty sat quietly in her chair, discussing with the director "what Georgina would be thinking in the next scene." Her first question to him after his word "Cut" was always: "Did all the thoughts come through?"

As the picture progressed, she developed an uncanny instinct for knowing when the "take" was right with the proper elements of timing and emotion. Her mind is so quick that she catches the slightest suggestion from the director almost before he finishes his sentence. In her approach to acting, she reminds me more of Carole Lombard than any other actress I've ever seen.

Both director and star agreed that there should be no trace of Betty Hutton in her characterization of Georgina. How well they succeeded is revealed by a comment from a lady in the preview audience. She watched the picture with great interest. About a third of the way through, she turned to her companion and said, "I'm enjoying this very much, but when does Betty Hutton come on?"

Betty poured her heart and soul into what she believed was a big opportunity to add to her stature as an actress. We who watched her, feel that all sorts of new fields now lie open before her. The question is: Will her public be willing to accept the change? I believe that perhaps her younger fans, many of them "dream girls" like Georgina in the picture, may not be able to appreciate the subtleties of her performance and may be disappointed in "Dream Girl." Adults, who appreciate fine characterization when they see it, probably will be enchanted by the new Hutton. The role was a challenge. Betty took it; and you, her public will give the answer. For, after all, you're the judge and jury.

THE END

Don't miss the intimate, revealing advice that

JOAN BENNETT

gives in

"Letter To My Daughter"

in July

MOVIELAND

on newsstands, June 9th

Wolf Poison!

There's one 100-proof way to guard your door against this fellow's visit.

There's wolf poison in every U. S. Savings Bond you buy. There's sweet security, too—for your home, your family and yourself.

U. S. Savings Bonds are **100% guaranteed** by Uncle Sam. They pay you $4 for every $3 you put in, after 10 years.

Think of this profitable saving in terms of future comforts and luxuries. Think of the advantages it will mean for your children as they grow up.

Think. THINK. **THINK.**

Then start saving right away—today! Start saving *automatically* this sure, convenient way. If you work for wages or salary, enroll in the Payroll Savings Plan—the *only* installment buying plan.

If you're not eligible for this plan—if you're in business but not on a payroll—ask your bank about the equally practical Bond-A-Month Plan.

REMEMBER—U. S. Savings Bonds are poison to wolves!

Automatic saving is sure saving—
U.S. Savings Bonds

Contributed by this magazine in co-operation with the Magazine Publishers of America as a public service.

HERE'S NEWS! PREXIES BECOME GUEST EDITORS OF YOUR FAN CLUB

Your fan Club

Prexy Marion Oppenheim and her staff make the Bette Davis Fan Club one of the best

A memorable visit with honorary Bette Davis was part of Prexy Marion Oppenheim's exciting Hollywood vacation.

Lily Frankl
Welcome Committee

Corey Linden
Ch. Welcome Committee

Cecelia McNamee
Welcome Committee

Evelyn Lacques
Vice-President

Joan Cuthbertson
Canadian Rep.

By MARION OPPENHEIM

★I have long been a great admirer of Bette Davis, as an actress and a woman and have been a member of her club, since its inception. More than three years ago, the former president resigned and Miss Davis asked me to take over. Being at the head of a fan club is not an easy task, but having Bette Davis as an honorary president is enough of an incentive to transform all my work into a labor of love.

The first and most important requisite of a club, is that the honorary president take an active interest in it and Bette certainly does. There are few stars busier, yet she always finds time to write a letter to the members for each issue of our club journal and it's not a 'thank you' note, either. She also sends out a large, personally autographed photograph of herself, to each member upon joining the club.

We issue three club journals a year and each contains at least one informal snap of Bette, articles by the members about Bette, about our honoraries or any other subject of interest to the members. As everyone likes to see their name in print, there is a column devoted to the activities, likes, dislikes or any other item, about the members, which I select from the many letters I receive.

We have members (both male and female) all over the world and to acquaint them with each other, membership lists are issued from time to time and as a result, many lasting friendships have been formed.

Articles have been written about the shameful conduct of fans towards stars, but I believe they are grossly exaggerated. I've belonged to fan clubs for years and have met members from New York and other parts of the country and have found them to be well-mannered, intelligent and able to converse upon many subjects other than their main interest, the movies. The local members in many large cities, including New York, often get together to attend the showing of Bette's films and afterwards discuss them.

When vacation time rolls around each year, my thoughts naturally turn toward Hollywood, the ideal place for anyone as movie-minded as I am. I'd been planning a trip there, for five years and it finally materialized, last October. As luck would have it, Bette had just begun work on "Winter Meeting" (formerly "Strange Meeting") her first film in over a year, so I had high hopes of getting a glimpse of her. And I wasn't disappointed, for I had much more than a glimpse.

Soon after I arrived, I attended the Screen Guild's radio presentation of "Elizabeth, the Queen," for which Bette had so kindly sent me tickets. She co-starred with Brian Aherne and not only gave a brilliant performance, but looked positively ravishing.

A few weeks later, she invited me to spend a day at the studio with her, which thrilled me no end, never having been to a studio before. I arrived there just before lunch and was met by Stanley Smith, Bette's publicity representative at Warners, who took me to her bungalow dressing room. Bette had not yet returned from the set, where she had worked all morning, so I took a look at my surroundings. The room in which I sat, was beautifully decorated in gray and yellow and the furniture was tastefully arranged. There were several adorable snaps of the baby on Bette's desk and two of her husband's paintings hung on the walls. Bette's arrival was preceded by her two dogs, a black cocker spaniel named "Sootie" and a boxer called "Schatzie," who dashed in. Bette came right over and greeted me with a firm handclasp, as only Bette can. (I've had the pleasure of meeting her, before, so I know.) I was then introduced to her husband, William Grant Sherry, who is very nice, and also to a friend of his.

Bette was dressed for her role in the picture, in a pleated black and white plaid skirt, a long-sleeved white blouse and a red sleeveless pullover sweater and looked very young and gay. Her hair was arranged in short curled-under bangs in front and drawn back loosely, with a blue chiffon bow in the back. We then proceeded to have lunch, which was served by Bette's maid. It was a very delicious one, but then, anything would have tasted delicious with such distinguished luncheon companions. The conversation was witty and gay and I was asked to tell about myself, my work and how I was enjoying my stay in California. After we had finished lunch, Mr. Sherry and his friend left us to go on a tour of the studio. Then, Bette, Mr. Smith and I, were driven to the set of "Winter Meeting," on which Bette has a trailer dressing room. It's not very large, is upholstered in green, has a built-in sofa, shelves filled with books, which appear to be well read and then, there is another room, where Bette's hairdresser can fix her hair, whenever necessary and Bette can have her make-up repaired, from time to time.

The set was a winter countryside in Connecticut, indoors and out and looked so realistic that I began to feel chilly. There was snow on the ground and the trees were brown and bare. The windows of the houses were frosted in lacy patterns and icicles hung from the eaves. The indoor scene was an early American kitchen, with copper utensils hung over a hearth, a wooden table and chairs and a large cupboard. There was also a staircase leading upstairs, with a large grandfather clock on the middle landing. Bretaigne Windust, the director, was ill, so there was no shooting that day, much to my sorrow, but the cameras were being focused upon the staircase where Bette's stand-in dressed exactly like her, was posing. After watching for awhile, Bette came over and suggested that Mr. Smith take me around the studio. The Warner lot is a city in itself, with its rows upon rows of buildings. There are the offices, wardrobe department, the schoolhouse, which the younger stars and players attend, a fully equipped fire department, a medical department, the property rooms and the commissary. Moving around this city, were technicians of every kind and description, extras, writers, etc. I do believe we covered every inch of the studio and stopped for a few minutes on several other sets. We watched them shoot a scene for "April Showers," with Ann Sothern, Robert Alda and Bobby Ellis.

It was getting late, so we returned to Bette's set, where she and I had our pictures taken in her trailer. It was then time to get ready for the Tea, which Bette was to give in her dressing room, for me and all the local California members, who were able to attend. Mr. Smith and I met them in the front office and we all went back to the dressing room. After the introductions were made, Bette served tea, tiny sandwiches and cookies, which was relished by all. We discussed clubs, movies, records and Bette put everyone at their ease, for which she has a faculty. Before we knew it, it was time to leave, which we did reluctantly. As Bette was bidding me goodbye, she invited me to her home to see the baby, the following week. That, of course, was one of the highlights of my entire visit, for I am ever so fond of children.

The day finally arrived, and Mr. Smith accompanied by Bette's secretary, Mrs. Price, drove me to Bette's home, which is high up on the side of a mountain. The house is low and rambling and the view in the valley below, was positively breathtaking! Bette and Mr. Sherry were at the door to greet us and as soon as we had taken off our wraps, the nurse brought in the baby. She is a darling, with blue eyes, very blonde hair, a tiny nose, gorgeous skin and the most expressive hands I've ever seen. I held her on my lap for quite some time and she cooed and gurgled and we had a grand time. We were then served tea and cookies and discussed the investigation, at the time, besides numerous other subjects. All good times must come to an end, so after more than an hour, we got ready to leave. Bette and Mr. Sherry walked us out to the car and how I hated to say goodbye, for I was returning to New York in a few days, and wouldn't see them again for a long time.

The day I left, Bette sent me a huge corsage of the most beautiful gardenias I had ever seen and to say I was pleased, would be putting it mildly. I still had them on, three days later, when I got off the train, even though they were a bit wilted.

Each Christmas, since I've been president of her club, Bette has sent me a gift which I treasure, but this past Christmas topped them all, for I received a noiseless, portable typewriter!

I could write on and on about Bette, not only because she is a great actress and a grand person, but because, to me, she and the Bette Davis Club have become an integral part of my "Design for Living."

THE END

Watch for news about the Jack Carson Fan Club
by LORETTA VERBIN
in July Movieland
on newsstands June 9th

Reducing Specialist Says:

LOSE WEIGHT where it shows most

REDUCE most any part of the body with

SPOT REDUCER

"Thanks to the Spot Reducer I lost four inches around the hips and three inches around the waistline. It's amazing." Mary Martin, Long Island City, N. Y.

Marie Hammel, New York, N. Y., says: "I used to wear a size 20 dress now I wear size 14 thanks to the Spot Reducer. It was fun and I enjoyed it."

Miss Nancy Mace, Bronx, N. Y., says: "I went from size 16 dress to a size 12 with the use of the Spot Reducer. I am glad I used it."

Like a magic wand, the "Spot Reducer" obeys your every wish. Most any part of your body where it is loose and flabby, wherever you have extra weight and inches, the "Spot Reducer" can aid you in acquiring a youthful, slender and graceful figure. The beauty of this scientifically designed Reducer is that the method is so simple and easy, the results quick, sure and harmless. No exercises or strict diets. No steambaths, drugs or laxatives.

Thousands have lost weight this way—in hips, abdomen, legs, arms, buttocks, etc. The same method used by many stage, screen and radio personalities and leading reducing salons. The "Spot Reducer" can be used in your spare time, in the privacy of your own room. It breaks down fatty tissues, tones the muscles and flesh, and the increased, awakened blood circulation carries away waste fat. Two weeks after using the "Spot Reducer," look in the mirror and see a more glamorous, better, firmer, slimmer figure that will delight you. You have nothing to lose but weight, for the "Spot Reducer" is sold on a money-back guarantee.

Money-Back Guarantee with a 10-Day Free Trial!

If the "Spot Reducer" doesn't do the wonders for you as it has for others, if you don't lose weight and inches where you want to lose it most, if you're not 100% delighted with the results your money will be returned at once.

FREE A large size jar of Special Formula Body Massage Cream will be included FREE with your order for the "Spot Reducer."

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871 Broad St., Newark, New Jersey.

Send me at once, for $2 cash, check or money order, the "Spot Reducer" and your famous Special Formula Body Massage Cream, postpaid. If I am not 100% satisfied my money will be refunded.

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ADDRESS..
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THE MEN IN MY LIFE

(Continued from page 51)

racking it can be to slip up on some simple line that keeps coming out of your mouth, "Open the *door*" when the director wants "*Open* the door."

It works both ways, of course.

As I say, we both suspected all that, but we wanted to be sure. To both of us marriage is the most important thing in the world. Both of us wanted to be mighty sure the other was *the* person we wanted to be with the rest of our lives. Both of us were terrified of making a mistake.

That's why we didn't dismiss the warnings lightly. That's why we waited until we'd known each other two years before we were married two years ago. Our second anniversary is next month so I feel I can talk with a tiny bit of perspective.

We knew the problems that would come up, and tried to work them out *before* marriage. We sat down and discussed things like our difference in religion, the prospect of children, the bugaboo of two careers.

I told John how I feel about children; that I don't want to be the kind of mother who rarely sees her baby, because she's working in one picture after another. I want it to be *my* baby, not the nurse's, if you know what I mean.

So we'll probably wait until I've reached the point where I can plan the pictures I'll make each year.

We both hope for two children, and it doesn't matter to either of us whether they're boys or girls.

We know a lot already about our future children; that they'll attend a public school, so they'll be used to the companionship of the opposite sex, and not have to worry later about what to say to those odd creatures; that they'll go off to camp when they're old enough, so they'll learn independence. There'll be no indulgence in some current theories of no discipline. I think it gives a child a sense of security to know his parents care enough about what he's doing, to set him straight if he's on the wrong track.

We worked out a system to ward off the "two-career menace" too. We keep them as separate as possible—until we were both cast in M-G-M's "Homecoming."

Up until then we never had visited on each other's sets. I always thought I'd be through with acting for the day, if John came on mine. How could I possibly stay in character, with him there? I'm too used to being myself, when he's around. While that may be a very satisfactory reaction to me—the sad fact remains that there's no character called "Anne Hodiak" in any of my scripts.

In "Homecoming" I play Clark Gable's wife and while he made love to me, John watched! But it worked out fine because here again it wasn't Anne Hodiak kissing Gable—it was Anne Baxter, actress.

Neither of us is the type that brings our work home with us. I mean by that, we find other things to talk about in the evening. Unless, of course, one of us needs to blow off steam about something particularly annoying that's happened during the day. That's different! And when John and I left the set, we both left our "roles" and slipped into our comfortable selves.

We study our scripts separately, too. John likes to read his in bed, after an early dinner. I hate to read in bed, so I take mine to another part of the house.

I never knew it would be so marvelous to work in the same picture as John and now I'd like to be teamed with him often—the way Lynn Fontanne and Alfred Lunt are in the theater.

There was only one incident in my career that we both suffered through. As a matter of fact, it was worse for John than for me. It was the business of my winning an Academy Award for my role in "The Razor's Edge."

That's "The other man" in my life—Oscar!

Yes, that was tougher on John. He was practically positive I'd win it, you see, and I was so sure I wouldn't. So on the night of the awards, he squirmed in his seat, and bit his nails, and suffered as terribly as you do when you watch a close friend on the stage and keep praying: *"Don't let him muff his lines—don't let him muff his lines. Please not now."*

As for me, after one look at the thousands of people, and one look at the awfully long walk I'd have to take up to the stage, I was *glad* I couldn't possibly win. And then I did win. I heard my name announced, and I felt all those thousands of eyes on me, and I had to take that long walk. It was like Judgment Day!

I was terribly proud of Oscar, terribly happy and grateful about the honor of winning him. But I never could really warm up to him! He's never really been a menace to our marriage.

A happy marriage, I guess, is just about the most satisfying thing on earth. It's worth all the effort and all the thought you can put into it. Because you have to, you know. You can't just take it for granted.

I know what it is to be lonely. I suppose everyone does. I can remember being out on dates when I was too emotionally tired from the day's work, to relax. I'd carry on my end of the conversation, but it was an effort. I'd know the man I was with didn't understand why I was so nervously tired, or wouldn't really care if he did. Or perhaps he was engrossed in his own problems, which didn't concern me. So I found I could be lonely even on a date. About halfway through dinner I'd find myself wishing I'd stayed home.

Now how different things are! I don't have to pretend to be gay, when I really want to relax. I don't have to hide my troubles. John understands, and cares about my problems, as I do about his. There's a feeling of belonging, that stays with me when we're apart. That sums it up, in a way—the comfortable knowledge that I can be alone when I want to be, yet never lonely.

One thing I made up my mind to, at the very beginning: That when John came home at night, he wouldn't find Anne Baxter, so-called glamor girl, waiting for him. He'd find Anne Hodiak, with a well-planned dinner and awfully good coffee.

I think most men want to find "a wife" waiting, anyway, in spite of all the "you can hold him in your lily-white hands" brand of advertising. In other words, he wants comfort and a sense of home from you, rather than a well-painted face and charming gestures. Especially if you happen to be married to an actor, who's probably been emoting opposite Miss Gloria Gorgeous all day, and is up to there with glamour.

I don't mean that I go to the opposite extreme, and say to heck with my looks. Nothing like that. Like any woman in love, I want to look my best for John. I usually wear long full skirts with jersey tops in the evening. Or a wonderful long Indian skirt I had made, which has a navy blue linen top, and bands of bright colors in the skirt.

I'm a great believer in fruit at breakfast. John, I'm afraid, isn't. He's strictly a Wheaties man in the morning. Being a conscientious wife, I decided to do something about that. I started putting fruit on his Wheaties, and I kept putting fruit on his Wheaties, and I do believe it's reached the point where he doesn't really mind.

John is very easy to please, anyway. Practically the only thing that irritates him is my unfortunate habit of leaving shoes around. You know how it is. You slip into comfortable mules in the morning, and then you change them for playshoes, and then you're going out so you change into high heels. And first thing I know, I've forgotten to put the mules and the playshoes away, and John is tripping all over them.

He's much neater than I am, anyway.

The tears in Edmund Gwenn's eyes are from happiness. Anne Baxter has just presented him with the Academy Award for his best supporting role in "Miracle on 34th St."

You'd never think, to look in his dressing room, that anyone lived there. The way he hangs up his clothes and things. While I—but I am trying!

In every marriage, I suppose, minor differences come up occasionally. John and I have a system for those, too. We never discuss anything while one of us is angry. If it takes two hours, or a whole day, we wait until we've cooled off. You'd be surprised how much easier it is to discuss something when you're not angry anymore.

We have so much fun together. *Golfing:* John taking it seriously, and me practically just walking around with him and not worrying, because I know I'll never be good at the game anyway.

Playing *badminton:* I know John's just being nice to me, but anyway, he's playing it.

Riding: When John can't get out of it, mostly. He says horses are good to him only on the ground.

Swimming: We both love that, especially in our lighted pool at night, when the water looks like lime jello.

Going out to dinner on cook's night out: We still get a kick out of dressing up and going out together. It's still just like a party for us.

Entertaining: We both like people to visit, and to stay. Some day when it doesn't cost a million dollars to build, we're going to have a wonderful guest house, with two bedrooms, a sitting room and a real fireplace. So far, though, we're still living in the house I had before we were married, although we've built an additional dressing room and bath for John.

We both love to travel, too, and do it every chance we have between pictures. Last year, just for instance, we went to New York, to Palm Springs, to Phoenix, to Mexico, to San Francisco, Del Mar, La Jolla and Del Monte.

I was eager to show John New York. Really show him, I mean, because he'd been there for only a few days. And New York, I considered, was *my* town. I'd lived there for six years, and it seemed to me (I was sixteen when I left) that it was absolutely the most glamorous, thrilling spot on earth.

But something had happened to New York, or maybe to me. Maybe I've grown too used to California's sunshine. Maybe it was the fact that it rained all the time we were there, so we couldn't go riding through the snow in the park in a hansom cab. Maybe it's just because Hollywood is home, now. Anyway, it was a bit disappointing.

The train ride was the best part of the trip. It was the first time we'd been on a train together, so it called for a celebration. We toasted each other with champagne, and read and talked and had a wonderful time. And just to make sure it would be a happy trip, John laid down a law. "No gin rummy," he said. I get too violent about gin rummy, apparently.

Some day we're going to go to Europe and South America together.

Not right away, however. Maybe after "The Walls of Jericho" which I've just finished at 20th Century-Fox is in the can—as the expression goes and "For Fear of Little Men" on which I'm now working is completed.

As a matter of fact, though, there comes a time when you just want to stay home for awhile. I believe that time has now come for us. At any rate, John said the other day that if I so much as suggest even a weekend trip for at least a couple of months—he, personally, will dismantle the car!

THE END

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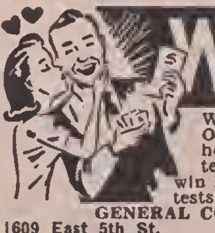

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IT'S A DOG'S LIFE

(Continued from page 59)

the cameras. He seems to have some canine sixth sense about that. When we're going to the studio in the morning, he insists on sitting up on the back seat, where everybody can see him. He knows no one will recognize him in the dark so he lies down and sleeps on the floor of the car coming home at night.

Daisy was only 8 months old when Renfro bought the little mutt for $3.50 (his name was Spooks, then) and thus started a career that has reputedly brought Daisy's owner $500,000 within 9 years.

Daisy sleeps in the house, eats breakfast with the Renfros—he's passionately fond of doughnuts—and even goes along to the picture show in the evening. And don't think he doesn't know when people nearby are talking about him. He just seems to glow all over, says Mrs. Renfro fondly.

There's a long and brilliant career still ahead of Daisy, though he's "old" as dogs go. Even if a few "lines" and "wrinkles" should show up, the studio's makeup men can always take off a year or two.

They had to do a bit of that with Tubby, in Twentieth Century-Fox's "Daisy Kenyon." Tubby, George Russell's handsome Shetland sheep dog, claims he's eight, but his biography shows he's actually ten. He's got a few grey hairs now and they had to touch up the grey hairs every few days. But Tubby still has a good figure and there isn't a sign of a double chin. He'd pass easily for a four-year-old.

Tubby earns $200 a week and is paying his owner's way through a commercial art school. Russell himself is a friendly young fellow who served four years in the Navy. "Tubby sort of lost out during the War when I was away," Russell admitted. "Other dogs came in and stole the bone."

Dogs are virtually sure-fire boxoffice for any picture. Sometimes a studio will make a last-minute change in the picture's title in order to bring in the dog somehow, particularly if he's a big star canine like Lassie. M-G-M started out to provide that fine character actor Edmund Gwenn with a top-bracket starring vehicle originally called "The Hills of Home." Because Lassie is in it, too, with a fat part, the title has been given more "boxoffice" and revised to "Masters of Lassie."

Movie dogs, says famous dog trainer Henry East, live much longer than ordinary dogs. The Hollywod life seems to agree with them. They love the excitement of picture making, are more playful and frolicsome when they're busy in a picture than when they're lazing away in the kennels. These canines may get fabulous salaries, but they never worry about the income tax collector. All they ask for is a nice bone.

East owns some 60 picture dogs, houses them in a 3-acre, $50,000 establishment and keeps from 2 to 6 trainers busy all the time.

Among East's dogs are Asta, four-footed star of the "Thin Man" series; Rags, the talking dog; Banjo, an English setter; and Corky, that devilishly clever little guy who stole so many scenes in "It Happened on Fifth Avenue."

Corky, even though he's not really a "star dog," earns $350 a week, while Asta's salary runs around $500. The present Corky—he's the third of the line—is part Welsh terrier, part bird dog and part sheep dog. (The first Corky lived to be 15 years old. A ripe old age.)

Corky is actually only a "bit" player, but in RKO's "Rachel and the Stranger," the canine stole so many scenes that the production crew were soon calling the picture "Corky and His Pals." East's dog is one of four in the picture; the others were just "atmosphere" dogs, getting from $10 a day up.

Oddly enough, the trainers' own salaries, fixed by their Association, range from $17.50 a day, when they are working atmosphere dogs, to $25 a day when working trained dogs. This applies even to top trainers like East, Rennie Renfro, Lee Duncan, Rudd Weatherwax and Frank Barnes. (The dogs' own salaries are a separate item.)

The Hollywood dog trainers have much to be proud of, for their dogs show the results of intelligent training, affection and real respect.

Take Rin Tin Tin III, for instance. This German shepherd, owned and trained by the same Lee Duncan who developed the Rin Tin Tin dynasty, is the grandson of the original. The Duncan dogs have been called the "most famous acting family in Hollywood." The original Rin was one of the great stars of the silent days. His pictures made millions for his studio. Darryl Zanuck was once a script writer for Rin Tin Tin I, while Myrna Loy once played second leads in the dog's pictures.

The first Rin died at the ripe old age of 14, after having been a top star for 10 years. Today a single white rose bush marks his grave. He made some $300,000 for Duncan, and his grandson is well on the way to duplicating his record earnings.

Already Duncan is grooming Rin Tin Tin IV, a year-old puppy of considerable promise who will continue the famed family tradition when his pappy is ready to retire.

Still another great German shepherd is Frank Barnes' Flame, whose picture salary is $600 a week. This three-year-old great-grandson of the original Strongheart and Lady Julie is a descendant of a strain which has been running uninterruptedly since 1927.

Flame is a big dog, light tan in color and weighs around 100 pounds. He is one of the friendliest of all the movie dogs, and director Lew Landers, juvenile star Teddy Donaldson, feminine lead Mona Barry, as well as others of the cast and crew who worked with the dog in Columbia's "My Pal Rusty," think he is the most accomplished actor in Hollywood. They don't even mind his scene-stealing. They love him just the same.

Like other top movie dogs, Flame has his own station wagon which he shares with his half-brother, Grey Shadow. He is fed on a carefully planned and controlled diet of horse meat, tomato juice, milk, eggs, cottage cheese and prepared dog foods. In common with all picture canines, his activities during a picture are supervised by a representative of the Humane Society and the SPCA.

Flame's latest credits are Eagle-Lion's "Out of the Blue" and "Northwest Stampede," the "Pal" series at RKO and "My Dog Shep" and a number of other MGM shorts.

First of the real "personality" dogs is, of course, the inimitable collie, Lassie. Lassie's pictures (he, too, is a male) have done much to boost the stature of collies in the dog market. Once, collie pups could be bought for as little as $10 to

$25. Now their prices begin at $75 and a registered collie, boasting even remote relationship to Lassie, will fetch as high as $250.

Lassie's own pedigree is unknown. Rudd Weatherwax, his owner and trainer, got him originally from a friend in payment of a $10 training bill. When Lassie eventually went to work in a picture it cost Weatherwax $350 to get another collie of similar size and coloring to work as Lassie's stand-in.

Out at M-G-M Lassie is treated with all the deference due a star. His salary is $1000 a week, 52 weeks a year. He has just been given a brand-new contract. He has his own radio show over ABC, on which he earns another $500 a week or thereabouts. Not only does he have a stand-in—his son, Laddie—but he also has his own "dressing-room" on the set with a dog star over the door and a special ventilation system. Lassie also rates special privileges at home, where he sleeps on a small mattress beside Weatherwax's bed and has the run of the house. The other Weatherwax picture dogs remain in the elaborate kennels outside.

Reputedly the highest paid dog in pictures, Lassie once made a tour of the Orpheum Circuit for which he received $2750 a week. At one of the annual San Francisco Dog Shows his fee for a two-day stint was $1500. Lassie's fan mail is almost as great as Lana Turner's. Now about six years old, he still has some five good years ahead of him.

Sheer luck brought Lassie and his master this incredible income. The magic of Lassie's personality lifted him from the ranks of extra talent into world-wide fame. Lassie (whose real name was Pal) was picked after a nation-wide search for the lead role in Eric Knight's "Lassie Come Home."

Before the picture was a month old, M-G-M had received 15,000 letters from all over the country, inquiring about the amazing collie. Lassie became such a boxoffice hit that he has since been starred in an entire series of "Lassie" pictures, with even more to come.

Like all movie dogs, the big collie loves to appear before the cameras. The moment Weatherwax gets the station wagon ready, Lassie knows he's going to work and perks up. No matter how tired, he's always ready to put on a show when there's a crowd around. He seems to know the days of the week, and awakens Weatherwax at 6:30 on Sunday, the day of his broadcast. He never misses a cue and will even ad-lib an occasional bark at what seems exactly the right place.

On location Weatherwax has to take extra precautions to protect the collie. That's because souvenir hunters act like autograph seekers in their eagerness to get something that belongs to the dog. Once, Rudd actually found two teenagers engaged in stripping off bits of Lassie's coat with a pair of scissors. If Weatherwax hadn't kept his eyes on his charge, the kids would probably have denuded the dog.

If you are worried about the "blood" that appears on Lassie's paws in the Lassie pictures, just remember that never —but *never*—is cruelty inflicted on any performing animal in pictures. In the case of Lassie, Bill McNally, the SPCA man who is constantly in attendance when Lassie is working, himself smeared the catsup on the collie's paws to make the "bloody" footprints. Yet hundreds of anguished letters flood the studio, protesting the "mistreatment."

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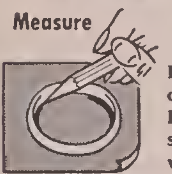

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Photo of a proud wife: Mrs. Ronald Colman looks happy after hubby brings back Oscar.

Something new here! Linda Darnell's a brunette again—and Pev Marley looks pleased.

Zach Scott (above with Mrs. Scott) didn't miss a thing, in spite of an eye injury.

Still the cutest Mr. and Mrs. in town: John Payne and his lovely Gloria DeHaven.

The Cornel Wildes aren't saying much about their reconciliation—but they look happy.

The Robert Montgomery family enjoyed the Awards to the hilt—especially when Bob presented some of them! Note daughter Elizabeth's resemblance to her famous dad.

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GLAMOR IS A HANDICAP

(Continued from page 32)

"is my Aunt Ava! Isn't she beautiful?"

That's what glamor means to me.

Until I had the good luck to get that part in "The Killers," I'd never had a good acting role. Actually, I didn't know whether or not I *could* act. You see, I'm not too confident; I have a complex about myself. I'm full of inhibitions. I need building up. When you've spent more than four years doing what Mr. Barrymore once called "exhibiting your facades," you begin to wonder if anyone will ever be interested in what's behind your looks.

I was bothered with this glamor problem even as a child. I was the youngest of six children, five girls and a boy, and people pointed me out as beautiful. I never considered being an actress; never took part in school plays. As a matter of fact, in high school I studied shorthand and typing, intending to be a secretary.

My sister Beatrice married a New York theatrical photographer, and when I was fifteen I visited her. As a special treat, she and my brother-in-law took me to my first nightclub. It was the Hickory Club, and I was thrilled beyond words. During the evening, the band leader noticed me and came to our table to ask if I could sing.

I blushed to my eyebrows, but was too overcome to be able to make a sound, and my sister answered for me. "No, thank you," she repeated. She thought it must be a gag.

"She can sing, can't she?" he persisted.

I murmured that I didn't know, but he wasn't discouraged by our lack of enthusiasm. He explained that he was looking for a girl singer to go out on tour with his band, and suggested that I come for an audition next day. My sister thought I was too young, but I persuaded her to let me try, and I took the audition, shaking all over. The band leader was very nice; he told me I hadn't a great voice but he thought I could learn to sell my songs, if I worked at it.

It was my Easter vacation, and I had to go home to school, but he wrote me and sent me songs to learn. Mother objected to the whole idea, as what mother wouldn't? But I kept on dreaming, and finally I managed to get back to New York.

I was tremendously excited about what I thought would be my career. My sister and I spent hours getting me dressed up to see my band leader, but when we got there, he brushed us off. He'd already signed a girl for his tour.

I thought I'd die of a broken heart . . . which shows how silly I was! Singing with a band on tour is hard work, not too well paid, and seldom rewarding. For the handful of girls who succeed, there must be thousands who just plug along, and then disappear from view. Anyway, shortly after this, M-G-M executives saw some photographs my brother-in-law had made of me, and an M-G-M scout came to see me.

He said he liked the way I photographed, and asked me to read some lines for him.

My southern accent was so thick at the time you could have spread it on bread. The poor man couldn't understand me. He had hoped to follow my reading with a screen test, but now he knew that was impossible.

On my part, that Carolina drawl had been making life miserable ever since I'd come north. People made me repeat what I said. They laughed at me, or they pretended to think it was cute and imitated the way I pronounced words until I was afraid to open my mouth. I still loathe a southern accent. It isn't cute or attractive in any way. It's just a sloppy, careless way of talking.

"I'm getting to be a wallflower," I complained.

The talent scout was sorry for me. "If you're in earnest," he said, "you can correct your speech." He gave me a contract and sent me to the Coast with only a silent screen test. M-G-M put me to work with their dramatic coach, Lillian Burns.

Burnsie is *wonderful!* After she'd taught me how to speak correctly, she worked with me on scenes from fine pictures and good plays. I'd study a scene at home, then she and I would do it together, and then she'd take the scene apart, explain what was wrong with my work and help me overcome my faults. She never said: "Do it this way!" Instead she'd talk over the character I was trying to portray, tell me to get into the girl's skin; think the way she thought; then I could do it. She aroused my interest in acting.

While I worked with Burnsie, I did tiny parts in pictures—hat-check girls, cigarette girls, walk-through scenes—to learn what goes on on a set. I had two lines and maybe two close-ups in "We Were Dancing," my first picture appearance.

It meant nothing, except that I worked before a camera. I was loaned out to Monogram for "Ghost on the Loose," a Dead-End picture that was rushed through in two weeks. I was awful, but I learned a little more. Each experience teaches you something.

Then came "Three Men in White." I played the daughter of a paralyzed woman, so tied down to her invalid mother that when she got out, she went haywire. I had a tiny dramatic scene with Van Johnson, and another dramatic moment during the picture. I thought: "At last! At last!" But nothing came of it. I found myself still doing glamor girls in beautiful clothes in such films as "Maisie Goes to Reno" and "She Went to the Races," and nothing but leg art stills for eighteen long months.

"Whistle Stop" seemed like a chance at first, but in adapting the book to the screen, the real story had to be discarded, and once more I turned out to be a glamor girl in a mink coat with nothing to do.

At the end of almost five years came "The Killers." Some time before this, Walter Wanger had suggested me for a role in "Black Angel," but when I read the script I wasn't interested. It looked as if it would be one more glamor girl. Besides, I was married then and didn't want to work. At any rate, it was Mr. Wanger who suggested me to Mark Hellinger for "The Killers."

I read the script, wasn't particularly excited, showed it to some writer friends, and they liked it. "Go ahead, Ava," they urged. "It's the sort of part that will get you somewhere—if you can do it."

That was a challenge to me. I'm not, as I say, overconfident, and I wasn't at all certain I could do it, but I knew I'd have to try. Mr. Siodmak is a wonderful director who can get anything he wants from an actor. It was grand working

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with him. I knew the picture was shaping up well as we worked, but I'm no judge of myself. I couldn't be sure if I'd get across—or that I'd be any good at all.

At the preview the audience simply ate it up. Preview return cards were exciting, and we knew we had something. When I read what the critics said about me, however, I couldn't believe it. I thought they must be talking about someone else. Up until then I hadn't been able to think of myself as an actress, I only hoped I'd get along without bad notices.

You know how it is: God gives you beauty, or straight legs, nice hair or long eyelashes, but you have to work hard if you want to make a success of acting. I began to get excited about my career, to work harder and to study more. I'm going back to Burnsie again.

I mean to study the whole background of acting, read books about its history and its famous personalities, study great plays and work on difficult scenes. I want to start at the bottom and learn all I possibly can.

It was through the reviews on "The Killers" that I got my role in "The Hucksters" on my home lot, and later was chosen to do "Singapore."

I went back to glamor as a singer in "The Hucksters." It's odd that I was frustrated when I tried to begin my career as a singer, and now in two pictures I sing! This time I thought I'd see what I could do to make a glamor role different. Whether or not I have succeeded, is up to you to decide.

In "Singapore," I play a nice young American girl who has amnesia. It's a refreshing part for me because I was afraid I'd be typed as a cheap, bad girl. It's a dramatic love story, and I enjoy doing it.

My present role in "One Touch of Venus" being made on loanout to Universal-International is a musical and a complete change from anything I've done so far.

I'm thrilled with it but I'd like to do a woman's part in a great love story some day; to play a sensitive, mature woman with a real understanding of love. I like to lose myself in a character, so I would want her to live in a different world from mine. If I play anything that's close to myself, I feel embarrassed, as if I were giving myself away; so I'm stiff and unnatural. I want to do something dramatic, but very true.

Fans seem to like me as a dramatic actress. They also seemed surprised that I could do it . . . Well, I was surprised myself. In fact, I was amazed!

Another reason I hate glamor is that girls possessing it are never taken seriously. And when the chin begins to sag a bit, and younger, fresher, brighter-eyed girls come along, the old-model glamor girl is crowded out of sight.

I want to be more than a glamor girl. Often I feel the lack of college training. To try to make up for that lack, I'm now taking an extension course at UCLA, studying Psychology, English and Business Economics. When I've finished those, I shall take up something else. I have an intense curiosity about almost everything.

Some time ago I did a "Suspense" show on the radio. I'm planning and hoping to do other radio shows. On the air only my voice and what I put into it counts, and glamor doesn't matter. As soon as I can arrange it—when I have free time between pictures—I want to do a stage play at the Actors' Lab. I've never been on the stage and I think it's time I set about it.

I don't see myself as another Sara Bernhardt, going on and on acting until I'm eighty. I don't want to work forever. There are so many things I'd like to do before I die, and I must do some of them before I'm too old to enjoy them. Travel, for example. My sister and I would like to drive leisurely across the country to our old home in North Carolina, seeing interesting places as we go; just two American girls, with no publicity attached. I'd like to see South America and travel in Europe and South Africa. It would be wonderful to pick up and go to any place that happened to intrigue me!

In the back of their minds, I believe all women want a happy marriage and children. I'm no exception. Perhaps some day, when I've satisfied this urge for a dramatic career, and eased my curiosity about other things . . . who knows?

THE END

Glamor may be a handicap for Ava Gardner, but it's the kind most young lassies would give their eye teeth to have. Take a look at this picture. Don't you agree?

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HOLLYWOOD? WELL . . .

(Continued from page 25)

As you may have heard, Hollywood is a suburb of Los Angeles, which is a far-flung city. Trouble is, it hasn't been flung far enough. About 300 miles into the Pacific should be a nice judicious distance, I think. Anyway, some means of transportation is needed to get anywhere in Los Angeles, unless you are a shapely blonde, in which case your problem is to keep people from getting somewhere with you.

You've heard, too, how stars are always searching for suitable vehicles. Well, that's not what I'm talking about at all. I mean buses, autos and feet.

Los Angeles has a wonderful bus system. They have a bus system, alright, but no buses. Where I lived, a bus came through every Thursday—by which time a crowd of 600 people had assembled. Those who were not mangled in the ensuing riot got aboard. At that, the bus riders are only a shade luckier than pedestrians. Traffic in Los Angeles resembles nothing so much as a stampede of berserk buffaloes. Except that the buffaloes are all headed in one direction and have some dumb beast-like notion of where they are going.

In L. A., however, most drivers' licenses must be forgeries. I would say all licenses are forgeries, but that would imply a higher rate of literacy than I have reason to believe exists.

Also, it is undoubtedly mandatory that all drivers must be color-blind to qualify for licenses. Not only are they unable to distinguish red from green, but they positively must not be able to see the white lines in the middle of the road. Pedestrians, to them, appear as blurred, indistinct objects which distract a driver from his main purpose of cutting in and out. The police are very alert about pedestrians, however, sternly pouncing on jaywalkers brazen enough to interfere with the madly rushing traffic. Pedestrians who are hit never sue. They bear no malice toward drivers. They are dead.

You would think from all this that people would never venture forth from their homes. But that's because you've never been in any of the homes out Hollywood way.

I found, to my surprise, that there was no housing shortage out there. There were plenty of apartments available. In Los Angeles, however, you don't rent apartments; you buy them, outright. You pay the full price, to be sure, but in three months you have to get out, because someone else has bought it—for three months.

This makes for considerable confusion and bankruptcy among the tenants. Some of the richest bankrupts I have ever met are to be met in Hollywood—that is, if you can't avoid meeting them—and goodness knows, I tried.

Because of high taxes, most of the rich in Hollywood are only barely richer than the average fairly rich. As a matter of fact, there was some talk while I was out there by county authorities of building a poor farm for destitute film folks, but that had to be abandoned because of a shortage of marble for swimming pools and a desperate lack of domestic help. So, many deserving producers were eking out a precarious hired-hand-to-mouth existence, subsisting on heaven only knows what low grades of caviar, washed down with DOMESTIC champagne.

But to get back to housing—which, unfortunately, I had to do every night. Southern California boasts that it is the land of eternal sunshine, so all the houses in the Hollywood area are built without central heating, because theoretically none is needed. The cough I walked around with all the time I was out there was not theoretical, however. Instead of central heating, the houses are equipped with gas and electric units, which do admittedly give off a powerful heat—but only in July and August. This makes for two kinds of people—light blue and dark blue. Add to this the fact that most houses seem to be constructed of matzoths in such a way that they make perfect sounding boards. The conversation that results is hardly audible above the chattering of teeth. This produces a clicking kind of conversation which is only a bit less boring than the usual talk.

To escape both the cold and the conversation, a charming out-of-door life has sprung up in Hollywood. Many of the homes are built with outdoor barbecue pits, which are within reach of the average man with nine-foot arms.

Southern Californians, too, are extremely proud of their gardens. The vegetation in most of the gardens consists largely of dirty, tired-looking palm trees, with limp dusty leaves. Obviously, most of these trees are dead from the trunk up, but their owners, mostly Easterners, develop a sentimental attachment for them. An affection, I might point out, that is not reciprocated, since the trees give their owners no dates.

Some former New Yorkers have orange and lemon trees. "It's a lemon!" one householder exclaimed to me one day, as he passionately fondled a shrunken-looking pea-sized object that must have cost him several hundred dollars in gardener's wages and water-taxes to raise. "You're telling me," I retorted with some aplomb. I always believe in returning aplomb for a lemon. It makes for more graceful living, don't you think?

Except for the time they spend barbecuing lemons, residents are always going places. They are either going in for fads or going out to night clubs or parties.

Newest wrinkle was knuckle reading—which is more fascinating than palm reading, in a grisly kind of way. Each knuckle stands for some trait—lechery, arson, duplicity, cannibalism and other everyday characteristics possessed in common by mankind. Trouble is, like all other quacks, the knuckle-readers are always flattering subjects, most often winding up a reading with the prediction: "You have the makings of a producer."

The only really sincere person I knew in Hollywood was a butler named Marcel, who I met at four different parties. It seems nobody knows anybody in Hollywood, and Marcel, in addition to serving as a butler, is indispensable as a sort of M.C., introducing people to one another. He is also a critic, perhaps the only person in Hollywood who dares to speak his mind. He combines all three functions smoothly, as follows: "Ladies and gentlemen, announcing Gloria Rancid. Boy, was her last picture a stinkeroo! May I offer you a double-scotch, Miss Rancid—you sure need it." Results, everybody loves that man.

People go to night clubs, too, rather than stay in their homes and freeze to death nights. The night clubs in L.A. close at the early hour of 1:00 a.m.,

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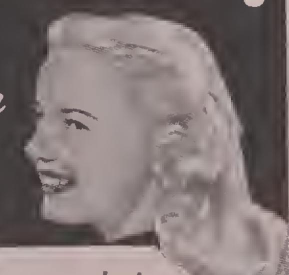

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principally, I think because there is no one in them. There is, I might add, no reason for any one to be in them at any time, except maybe to duck into away from the traffic. But many people prefer to take their chances out on the street.

That's where most people seem to be most of the time. Some of them stand for hours in the open in front of radio stations in rain, cold, smog and typhoons. They wait in outdoor patios for a chance to get inside to hear Tom Breneman. Out of curiosity I went to a Breneman broadcast once. I heard no jokes. But Tom Breneman fair split a side laughing as though he had just heard one. This convulsed his audience, mostly women.

A word about Los Angeles. No woman in Hollywood owns a whole dress. Hollywood women are the worst-dressed in the world, with the possible exception of the movie stars, who are only the worst over-dressed women in the world. Some of them, however, are the best undressed women in the world. But the average woman-on-the-street looks as though she is going to a rally. Or coming from one.

Perhaps the most amazing single aspect of Hollywood life to me was the fact that the people out there are the biggest movie fans in the world. Movie houses in Hollywood run quadruple features. It may be that the fans go into the theaters to keep warm, but the fact is they sit through the whole show and on coming out after 8 hours, shout: "There goes Tyrone Power. I haven't seen him for 15 minutes." I almost got knocked down once in the rush, but by Gad! I got Power's autograph.

People accuse me of always knocking everything, so I think I should say something nice about Hollywood. I think Hollywood has the most attractive cemeteries in the world. Many of them advertise on the radio and the commercials make them sound so downright fascinating that people kill themselves to get in. In all fairness, I must say every word of the commercials is true. The architecture in the cemeteries is better and in general more livable than any of the housing I've seen out there.

But don't get me wrong, I love Sidney Skolsky.

THE END

THIS IS MYSELF, BETTY GRABLE

(Continued from page 26)

MY FAVORITE

Song is "You'll Never Know";

Picture is "Shop Worn Angel," with James Stewart and Margaret Sullavan;

Hobby is horses;

Kind of clothes—tailored things;

Book . . . Well, now, every time I read a good novel I think it's my favorite: and I read three or four novels a week!

I'VE MISSED

The thrill of a first party and a first party dress;

High school; class dances; football games; all the teen-age excitement. You see, I was working at thirteen: Getting dressed up was part of my job and gave me no thrill. Working all day, I was too tired to go out at night. When I sang with a band at night, one of the boys might take me somewhere for coffee and a sandwich afterwards, but you couldn't call that a date.

But

I'M A HAPPY WOMAN TODAY

I have exactly what I want!

I'M GUILTY OF

Having an inferiority complex: I hate to go to big parties where I know I'll meet important people and have to talk to them; I hate even to enter the commissary if I've been away a long time. I was actually panicky when I made a record for Harry, although I knew the men in his band and had sung the song in a picture . . . That's why I give so much credit to my mother. I'd have been nowhere without her: *She* had the ambition; *she* pushed me along!

Being a straightener-upper: If anything is a quarter of an inch out of line, I must set it right. When I was in bed, after my baby was born, forbidden to get up, I suffered because a box on my dressing table across the room was crooked. I couldn't call someone to set it straight, but every time I looked at it I felt I had to put it right!

Getting up as soon as I waken: Harry could sleep all day, but the minute I open my eyes, I leap out of bed.

I'M ANNOYED BY

Fittings;

People who insist on going into detail over trifles when they can see I'm busy;

Women who dress to impress other women whether they can afford it or not.

I'M EXTRAVAGANT

About lipsticks: I have 50 or 60 of them, though I never use any but the light one I wear now; somehow I can't resist buying them.

I'M NOT

Extravagant, really: I'm quite practical;

A mechanical genius: If something comes loose, however, I can tighten it with a screw-driver, but if a water-pipe bursts, the refrigerator goes out, or the car won't start, I'm helpless;

The least bit artistic;

Ambitious. I never was. When I work, I work hard and enjoy it, but if it comes to getting contracts, looking for engagements, aiming higher and higher—that's not myself, that's my mother!

I LIKE

High heels and ankle straps, because Harry likes them, and

I NEVER WEAR

Hats, because he hates them.

THE FIRST THING I NOTICED

About my husband was his sensational, light blue eyes.

I REMEMBER

My first glimpse of Hollywood: It was exactly as I'd pictured it: orange trees near the boulevard, actors in the shops, exciting but not hectic . . . it was in the early 1930s;

Going to United Artists' Studio and seeing Mary Pickford making a picture in a muddy swamp;

The day I met Harry James: I'd been a fan of his for a long time, but thought we'd never meet. I was playing at a Chicago theater, he was at the College Inn. Dick Haymes introduced us at a canteen where bands were blaring, servicemen were milling round, and we couldn't hear each other without shouting . . . But, even so, it was romantic!

Those frightful corsets in "Mother Wore Tights"; I'd worn them before in many films, but this time I had to have an 18-inch waist and they squeezed and squeezed till I thought I'd die!

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SATISFACTION GUARANTEED OR YOUR MONEY BACK

We'd just moved into this house and had no cook. I'm no natural genius in a kitchen: I use a cookbook. As well as I could make out, the meat was a rib roast of beef. The book said: "First wash your meat," so I whipped up a nice suds. It took me forever to get the bubbles off, and I was five hours preparing, cooking and serving that meal. Harry said it was good . . . but it turned out that the meat was veal, after all.

A steak. The recipe said: "Broil 1½ inches below flame." My mother found me with a measuring tape trying to adjust the broiler to the exact height, and grew hysterical.

Creamed spinach. The recipe called for milk, but I thought cream would be better. It was like glue.

I'M NOT GOOD AT

Gin rummy: I always lose;

Formal entertaining: I can't relax;

Figuring out my income tax: let's not talk about it!

But

I SURPRISE MYSELF

In domestic crises. Anything wrong with the children and I can take hold at once. "You're a good mother," people say. At times I wonder if they mean me!

I DON'T

Spoil my daughters or talk baby-talk to them;

Design clothes: I can't visualize the designs of others, I must see it before me;

Keep sentimental souvenirs of myself or my career: However I save my babies' first cards, first shoes—Vicky's first bedroom slipper hangs over her picture; and I save my husband's letters.

WHEN I DANCED EVERY DAY

I kept slim with no effort, but now I must curb my appetite. If Harry's away on tour, they bring me what I'm supposed to have and I eat it—I don't notice. If he's here, and he eats potatoes or corn-on-the-cob, or some devastating dish, I say: "I'll have some, too!" and I enjoy it . . . I don't intend to turn into a dieter who talks only about food, and swoons when anyone else bites into a cream puff!

IF I HAD LIVED IN ANOTHER CENTURY

I'd choose the Lillian Russell era. I've played in it often, and it must have been a fascinating period with lots of color.

I DON'T BELIEVE—

In love at first sight: I haven't seen it work out.

In vacations from marriage: our trouble has been that we never see enough of each other. When Harry travels with his band, I talk to him twice a day on the telephone but, that's not the same. We're so companionable; we like to do things together. I could call a girl friend and say: "Let's play golf!" but I *want* to play golf with Harry!

I BELIEVE

In Fate:

What is to be, will be. It's proven in that with my lack of ambition I was able to get where I am. I had an unhappy first marriage, and now I have Harry.

I wasn't supposed to have my happiness till now, because I might not have appreciated it earlier;

Everything works out.

MY BLESSINGS ARE

Good health; my family; being born with dancing feet; having ups and downs earlier so I gained appreciation—a great success in my teens might have ruined me . . . I think it was meant to be.

I WANT TO

Go on as I am now;

Have more children;

Live on our ranch at Calabasas, about eighteen miles away, where we have sixty-three acres of rolling hills; I like to get up and go riding before breakfast.

Travel, when we can do it together. Harry and I dream of this.

THE END

Just before CBS' Screen Guild radio version of "The Shocking Miss Pilgrim," band-leader Harry James visits with wife Betty Grable and popular co-star Tony Martin.

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*Valli

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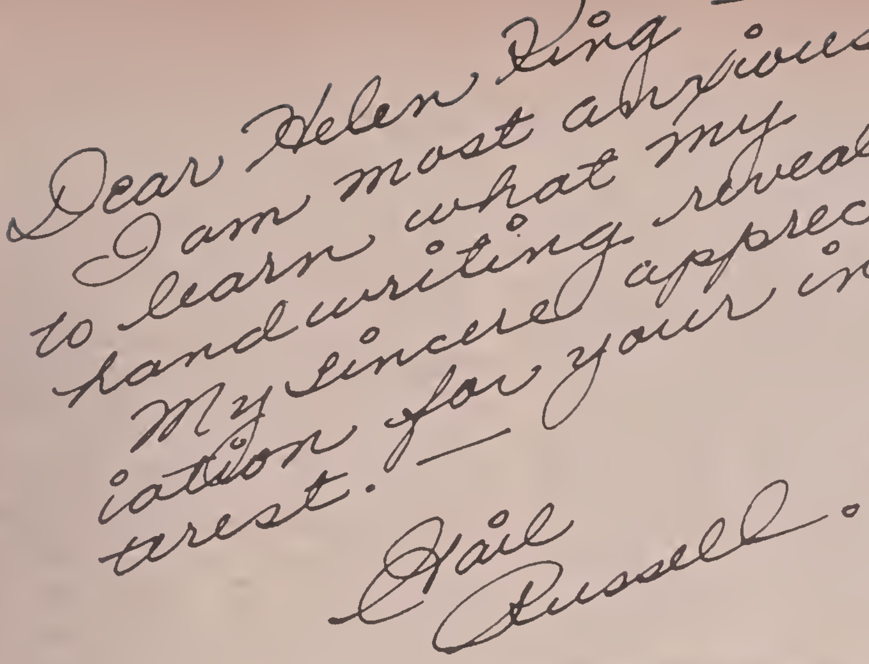

Dear Helen King —
I am most anxious
to learn what my
handwriting reveals.
My sincere apprec-
iation for your in-
terest. —
Gail
Russell.

DO YOU WRITE LIKE GAIL RUSSELL?

By Helen King

There's lots of suspense in Gail Russell's new film, "The Night Has a Thousand Eyes."

★ Many thousands who read the title to this article will immediately say, "yes"; for Gail Russell's handwriting is quite characteristic of young Miss America, who is a happy, healthy individual, quite intent on pursuing her chosen career. She has very definite opinions, very definite aspirations, and intends following through.

The first question one might ask, on looking at this sample of writing, would be about the little circle used in place of an "i"-dot. This indicates a liking for color, a desire to follow some decorative or "arty" line even as a hobby. Many of *Movieland's* readers make this little mark; so do many colorists, decorators, cartoonists and artists. It is the clue to the beginning of a "color-expression" in an individual.

Many 'teen age girls use it just about the time they are losing interest in bobby-sox, and taking up an interest in their rooms, their clothing, their personal adornment. Here again is the proof of "color," and expression.

The very rounded style Gail Russell uses indicates that she is good-natured, kindly, friendly. The moderately heavy manner she effects shows rather strong likes and dislikes, a desire to have her own way.

Like many of us Gail is a bit of a procrastinator, as the "t"-crossing shows. Those who sometimes put off crossing the "t" sometimes put off doing other tasks. The margins which are wide on the lefthand side of the page, and narrower on the right, tell that Gail has the inclination to spend her money, to spend her energy, but that her self-control eventually takes over.

Note the odd "G." This tells that our young starlet is a persisting individual who hangs on to her ideas, follows through with her thoughts. The unusually large "l" in "Russell" shows that she is a bit chatty, enthusiastic, and may act on the spur of the moment.

THE END

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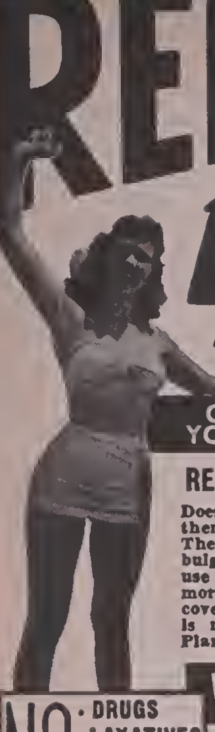

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HAYWARD SPEAKING

(Continued from page 53)

at this. "You're so unpopular that one more invitation would send you to a rest home to recover."

Louis demurred. "In the old days, privacy didn't seem important. A gang in for cocktails, half a dozen extra places at dinner, and a series of house guests made life exciting. As long as food and liquor and talk held up, everyone was pleased. Now I like my home to myself and my wife, Peggy Morrow. I like quiet evenings during which we chat, read, and listen to music."

"How else do you think the war changed you?" Diana asked, fascinated.

Lighting a cigarette, Louis said, "This may be heresy, but I don't take the motion picture industry as seriously now as I did before the war. In those days Ida was zooming into stardom at Warners'. Every time she came home with jubilant news about some wonderful new part she had been given, I began to talk impatiently of returning to the theatre in New York! My trouble was partly that I was a little jealous of Ida's triumph. I've thought the problem over carefully since, and I've concluded that an aching love-envy cannot be avoided between man and wife in the same profession, unless they are equal partners.

"In addition to this, I was dissatisfied with the pictures in which I was cast, feeling that I wasn't being given enough scope. Remembering that, when I was sweating out machine gun fire on a beachhead, used to give me a sour laugh. There is no limit to a man's scope when he's sighting down a carbine at something moving stealthily in the shadows three hundred yards away.

"Here's another important aspect of marriage," Louis continued. "Both partners shouldn't be exhausted at the same time. Nine times out of ten, I used to come home from the studio after having had a depressing day, only to find that Ida had endured an experience even more infuriating than mine. We used to make a production of our chagrin, hamming all over the house. It was fun, but it was also deflating to a male ego not to get all the sympathy.

"When I became a free man, I decided *not* to marry a professional woman. My ambition was to have my defeats, disappointments, and disillusionments taken very seriously by my wife." Louis broke into self-deprecating laughter. Laughing at himself, incidentally, is one of his charms.

There was a time in Hollywood when Louis Hayward had a reputation for being temperamental. Currently, he is sweet reasonableness itself. If he finds a line of dialogue inappropriate, he discusses it calmly with the director or the writer or both, and a satisfactory compromise is effected. The publicity department all adore him, and free lance photographers around town (the boys who *really* know who is genuine) are his friends.

Diana said amusedly, "So you came home from the war more selfish and more critical of all things in your personal life, but more resigned to the vagaries of your professional life. Anything else?"

Yes, Louis said earnestly, but now he was far more responsible in both his personal *and* his professional attitudes. When he had first married, he and Ida shared the expense of the home. He was obligated to take care of only his half of the upkeep. Nowadays, he is the head of the house of Hayward, entirely accountable for the welfare of his wife and his home.

"A good many young marriages are entered into on the basis of mutual contribution," he summed it up. "In some cases it works out very well, but in mine—well, maybe it's because I didn't grow up. As long as I had no one dependent upon me, I thought only of my own pleasures, comforts, and desires. I'm convinced that solicitude for others is one of the traits of maturity, and that maturity comes to some men only in second marriage."

One of the men in the group said thoughtfully, "I've known you for a long time, Louis. Yes, you're far more interested in other people than you were in the old days."

To this, Louis nodded vigorously. "I left here as sort of a young-man-about-Hollywood. I came back an American citizen."

In Marine Corps training he had met men from every locality in the United States and from every profession. Louis learned about local customs and he assimilated sectional idioms. He became aware of the immensity of the country he had chosen as his own. (Louis Hayward was born in Johannesburg, South Africa, so was a British subject. He was educated in France and in England, and attained his early fame on the London stage. He became an American citizen on December 6, 1941, the day before Pearl Harbor.)

Getting back to the subject under discussion, Diana wanted to know how Louis thought his new concept of the diversity of America had influenced his concept of marriage.

"That's easy to answer. It made me dissatisfied with the insularity of Hollywood and the tendency out here to confine oneself to a single social group, and to resist all outside influences. I found myself wanting to talk to people who had interests outside of the motion picture industry, who could help me to look at my own profession in perspective to other occupations," he explained swiftly.

It was during this period of finding himself that Louis Hayward also found Peggy Morrow. After his divorce, he moved from hotel to hotel because of the housing shortage.

One evening some friends telephoned to say, "Come on over. We've fixed you up. Everything is set."

When Louis arrived, the friends introduced him to Miss Peggy Morrow, of New York City, who had been living in a commodious Hollywood apartment. "She doesn't like it here," the friends explained, "so we're encouraging her to go home. Then *you* can have her apartment."

With this happy beginning, the evening proved to be a rewarding one, filled with good conversation and laughter. As Louis was leaving he suggested that he and Peggy have dinner together the following night.

Because of the acute housing shortage, no one was astounded to learn that Louis and Peggy had dinner together every evening for two weeks—to perfect a sublease, of course.

At the end of that period, however, Peggy had decided to remain in Hollywood because she had begun to find the town stimulating. Because of Peggy's persuasive powers, Louis was able to secure an apartment in the same building, on the floor beneath Peggy's.

When Louis moved in he was warned that no social activities were allowed in the building. One evening Louis entertained a group of Marine Corps buddies—and the next day Louis was notified that eviction papers were being drawn. In keeping with his new rule for taking the long range view of everything, he said moderately, "It doesn't matter. I have been planning a trip to England to visit my mother and brother."

Miss Morrow, having decided that she liked California very much indeed, bought a house in Beverly Hills. While he was away, Louis telephoned her three times a week just to be certain that she didn't lose interest in the vicinity.

Shortly after his return they were married quietly . . . on May 29, 1946.

"When we celebrated our wedding anniversary this month," Louis smiled, "I realized it was the happiest two years of my life. This year looks promising professionally, too. After we finish 'Prelude to Night,' I have a couple of interesting commitments abroad."

"What about Peggy," Diana wanted to know. "Will she go along?"

"Absolutely. One of the mistakes I made in my first marriage was to go flying off alone to New York or New Orleans, or San Francisco or Chicago. I was always restless. Now I know that there is no real repose for me unless Peggy and I are together. It seems to me that a genuine inclination to share all things, to be a real team, is the most important plan of marriage, and one that some men learn only on second try. That's why I believe that, for a person like me, divorce was the only solution.

LIFE WITH FATHER

(Continued from page 40)

the property is the ranchers' cottage and a walk-in food locker.

A few weeks ago, Bob suggested that we spend several days on the ranch. I reminded him that for us, there'd be no modern plumbing, no electric lights, no comfortable fireplace, no nothing.

"Who cares?" he said; so we went north. We intended to stay five days and we stayed five weeks. The five of us, Carol Anne, Barbara, Betty Lou, Bob and I (we left baby Kathy in Beverly Hills) lived in a 29-foot trailer, and I did the cooking. The girls helped with the laundry and the dishes. Bob worked on the ranch and we all had a marvelous vacation. We didn't miss city life at all, except for our family Friday nights.

Every Friday night at our house is movie night. It belongs to the girls. Usually, each one of them invites a guest for dinner; afterwards Bob shows a picture.

We belong to a motion picture rental club and get second-run features. I remodeled a downstairs closet into a projection booth and our rolled screen is permanently hung behind one of the living room beams. My only concern is that Bob and his pipe may some day set the closet on fire.

Oh, yes! We have one other small difficulty. Whenever we show a Robert Young picture and he receives the slightest rough treatment on the screen, we have to whisk the young ones out of the room or they cry hysterically. They don't like to see their father hurt, even in celluloid.

Bob also likes to make movies. He's been doing it for nigh onto 17 years and has 75 pictures to his credit. He's played opposite all sorts of screen ladies from the late Marie Dressler to Margaret O'Brien. He was an established figure on the Metro lot ten years before Van Johnson ever checked in. In spite of all the miles of film he's made, Bob is as enthusiastic about his current release as he was about "The Black Camel," his first picture.

Speaking of "The Black Camel" takes me back almost to the time when I first met Bob. Only I can't remember ever actually meeting him. He just lived in our Los Angeles neighborhood. He was the boy with the crew haircut and we went to Lincoln High together.

I never thought much of him at high school. He was just another boy—a little too nice to be exciting and he wanted to work in a bank. I had eyes only for football captains and boys with model T's. I also had a lot of personal ambitions. I was studying music and some day I intended to sing in light opera. These plans left little time for Robert George Young, class of '26.

Almost without our knowledge, Bob and I had a fairy godmother. She was our English teacher and her name was Miss Sarah Mullen. She watched over Bob and me with great patience and tact.

In my sophomore year in Lincoln High, Miss Mullen cast us opposite one another in the play, "Robin Hood." When nothing romantic came of that plot, she gave us the leads in the spring musical. Still no spark.

After graduation I entered the University of Southern California and Bob took a job in a brokerage house. Soon, he tired of investments and tried banking. All the while Miss Mullen kept after him, begging him to take up acting seriously—if only at night school. Finally, her persistence wore him down and he enrolled in the Pasadena Community Playhouse School. He stayed there for a year.

Evidently Miss Mullen approved of my progress. At least, she didn't make any suggestions. I was majoring in English literature and dramatics and sang the lead in all four of S. C.'s annual music extravaganzas. However, when I announced my engagement to a medical student, I heard from her. She invited me to tea one afternoon, and when I got there, "Bobby" Young was sitting in front of her fireplace.

I was glad to see him. The three of us had a lot to talk about. We laughed and talked about the kids from Lincoln High. But mostly, we laughed about the Robin Hood play when Bobby and I refused to wear wigs and played Lady Marion and Robin Hood with a windblown bob and a crew haircut respectively.

Then Miss Mullen inquired about my fiancé. Did I really love him? Did I know what it was like to be a doctor's wife? Did I want to move away from Los Angeles? Did I really intend to abandon my career?

Stubbornly I said, "Yes," to all her questions and then asked Bobby to drive me home.

Now, he tells me that Miss Mullen's questions started him thinking: Did he want me to marry a doctor? Leave Los Angeles?, etc. At any rate, I went back to college and Bob continued at Pasa-

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dena. He also asked me to a lot more Playhouse productions.

I had a very gay and popular time at college and I went back for a post-graduate year while the doctor established a practice. I also got a taste of professional singing. I was on the staff at Forest Lawn, the famous Glendale Cemetery. We staff members were paid $15 for weddings and $10 for funerals, and you can be sure, Bob doesn't let me forget it to this day. Finally, I broke my engagement to the young doctor.

Although she never said a thing, I'm sure Miss Mullen breathed a sigh of relief. Needless to say, she was one of the happiest and most tearful friends at our wedding, March 6, 1933.

Miss Mullen deserves more than a little credit for Bob's dramatic success. If she hadn't insisted, he might never have gone to a drama school, or joined the Moroni Olsen stock company or been signed by M-G-M or have a movie production company of his own.

We owe a lot to Miss Mullen.

Of all the pictures Bob's made I think I like "H. M. Pulham, Esq." best. The part of a staid, snobbish, stuffy Bostonian is farthest from his own character, and it shows off his acting skill to advantage. Until Bob appeared in the movie version of that novel, the studio would never cast him in good, tough, dramatic roles. The excuse was always: "He looks too young." Since appearing in a story where he grew progressively older, over a 25-year period, Bob has earned meatier parts.

I like to think I help him in these roles. Anyway, I cue him in the evenings. He roars with laughter at my acting, my dramatic pauses, and my emphasis but I figure he's relaxing from the strain of picture making and I let him enjoy himself.

Where I really enter his realm of business, however, is on location. Bob insists that I go with him on trips. When Carol Anne was two we went to England for six months. Since then I've been on fourteen different location jaunts from the desert to the High Sierras.

Bob loves to travel and he's a good traveler—never a tourist. He soaks up all the native lore and never complains about "the way we do it back home." Both of us like to dance, and we read so much, our house is overflowing with books. We collect substantial antiques and own two pianos.

Bob loves barbecued food that he cooks himself. He's a big tease and likes to make fun of (1) my weird hats; (2) Carol Anne's boy friends; and (3) Barbara's fan letters to Van Johnson. He also likes to be thought of as a solid citizen.

He is slightly spoiled by too much feminine attention. He claims we get in his hair, especially on Wednesdays when there are eleven women in the house—including my mother, the weekly seamstress, the laundress, Kathy's nurse, our cook and maid. But for the other six days a week, Bob Young is an ideal father and to those of us who know him best—a pretty swell guy.

THE END

BIG BOY WITH BRAINS

(Continued from page 28)

that has crystallized Burt's decision. The reason is solid: It's money.

In show business, the producers, the backers make the most money in the biggest chunks. Burt knows this because he knows show business.

The shift from star to producer will be the third time he's tried to break away from acting. Not that he dislikes acting; he's just mistrustful. Like the gentleman fascinated by the flirt, he considers acting "too chancy," as he puts it.

To cite an example, Burt's family consists of his wife, two children, his father and his sister-in-law. But he didn't even dare buy a house for them until the producer-deal was in the bag. He wasn't sure he'd have money to pay for it.

That sense of being sure is strong in Burt. It's guided him through life in the circus, in vaudeville, in the Army, on the Broadway stage and it has steered him through Hollywood.

The first time he tried to break away from show business was back in the days when he left vaudeville to take a job at Marshall Field's in Chicago. He and Nick Cravat, appearing as Lang & Cravat (the only time, incidentally, Burt used another name and that only for euphony) had a good act. They got a good salary—maybe three-fifty or four hundred a week. That was fine for six or eight weeks. But then there'd be a four- or five-week layoff before the act was booked again.

Burt didn't like this. Money ebbed and usually disappeared before the next booking. A fellow couldn't get ahead that way.

So Burt got that job at Marshall Field's. And almost died of boredom. Show business—some phase of it with its color and excitement and gaiety—was in his blood. But what to do? A guy couldn't starve just because he was in love with a bedizened jade who slapped you down right after she'd given you the wink. Still, there must be something—

The something came in a chance meeting with a friend who was a singer on the radio. Why didn't Burt come around to CBS with him and see if there weren't a chance there? Now Burt has a naturally fine, though untrained, voice so the idea seemed like a good one.

But it wasn't as a singer that CBS engaged him. They wanted him as an advance-man to travel ahead of a series of concert-tours that Columbia Broadcasting was sponsoring. Burt was to contact the Chambers of Commerce, women's clubs, Kiwanis, Optimist and music societies of each town and arrange appearances.

This was just what Burt wanted. He was again connected with a phase of show business and he'd get a steady salary—six thousand dollars a year. He didn't walk down the steps and through the door; he floated.

But he'd scarcely touched earth again when he felt the firm hand of the Army on his shoulder. It was time to go to War.

He asked to be put into some mechanical division of the service, but the Army, seeing "circus and vaudeville" on his records, promptly put him in Special Service to entertain the troops in Italy. Burt was on the stage again.

Back in New York preparatory to Army discharge, he hot-footed from the dock to CBS to find out about that fine, sure job he hadn't been able to take. Yes, CBS still had it open for him as soon as he was out of uniform. So off he went to tell his girl—that lovely Norma, the pretty USO entertainer he'd fallen in love with in Italy.

Norma was secretary to a producer

who had offices in the Royalton Hotel. Burt, impatient to tell the good news, thought the elevator would never get to her floor. And what the heck was that guy standing beside him staring at him so hard for? It didn't take long to find out: The man was a Broadway producer. He was putting on "A Sound of Hunting" and would Burt like to read one of the parts? So Burt was acting again.

"So we go into rehearsal and I wander around and nobody tells me what to do!" Burt relates. "The director tells everybody else where to stand and where to walk and what to say—but he doesn't tell me a thing! Finally, after four or five days of this, I ask him how I'm doing. He says I'm doing fine. Can you imagine that? Me, with no experience, on a Broadway stage with seasoned Broadway actors—and he says I'm doing fine! It's a crazy dream that doesn't make sense!"

That's something about acting Burt can't understand. "Suppose I'd been born with an ability or desire to be a violinist," he points out as an analogy. "It would take me twenty years even to *learn* to play the violin. I admit you're *born* with a few of the fundamentals of acting, but it's co-ordinating these natural factors that makes a great actor. When they say I'm a natural-born actor, I say it doesn't make sense!"

Though "A Sound of Hunting" didn't startle Broadway for long, the offers from Hollywood startled Burt. "Everybody's insane," he muttered. "Suddenly they want me in Hollywood—eight of 'em all at once. It's crazy!"

He took the offer from Hal Wallis of Paramount. It was a simple decision for Burt. He'd win or lose on the strength of a single test.

Burt's no idolator of important people just because of their importance. It's said that on the way to make that crucial test, Wallis indicated a billboard advertising one of his productions. Burt glanced up. "It stinks," he announced casually.

He won't step on the little fellow's toes, but he'll not hesitate to fight with a director if he thinks he has a case. Usually he's right because he knows what he's talking about—he makes sure of that.

In honor of his wife, that lovely girl with whom he fell in love in Italy, Burt has named his new company Norma Productions. The first picture will be made at U-I and released through that organization. Because of his years in the circus, Burt would like to do a story laid under the big top.

Burt has become recognized as a thinker and an intellectual in his relatively short Hollywood career. He's an omnivorous reader. In his current search for a story for his first production, he's been concentrating on novels and submitted scripts in the hope of finding what he wants. Actually he prefers biography and history—anything that's informative.

He's learning, too, about music and is developing a broad taste. Before he and Norma attend an opera, symphony or concert, Burt reads up on the music he'll hear so that he will understand its meaning and background.

He and Norma go to many plays and see all the motion pictures they can. They don't care at all for night clubs, preferring rather to entertain small groups at home. However, you'll not find many big names or famous faces in these intimate gatherings.

The plans and dreams for the house they didn't venture to buy before are gathering form in the minds of the Lancasters. Burt wants a real projection-room for 35 mm. film so he can run all the pictures made. Norma would like a beautiful, sunny nursery for the new baby who's just arrived and a room of his own for her son by a former marriage.

Burt takes his exercise the strenuous way. No tame golf-green for him! Much more fun is a good, brisk swing and bounce and leap with his old-time vaudeville partner, Nick Cravat, as trainer. Burt wants room for a miniature gym and also there ought to be room for "Rex and another couple of fellows" whom Burt is bringing out with jobs promised when production starts.

Hollywood hasn't thrown any star-dust in Burt Lancaster's eyes. He's too smart for that. He's so smart he's made a profitable business of it.

THE END

"Kiss the Blood Off My Hands" is the fascinating title (?) of Burt Lancaster's first independent film. Here he checks a miniature stage set with art director Nathan Juran.

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ARE YOU THE GIRL FOR TURHAN BEY?

(Continued from page 65)

discover that Turhan doesn't believe marriage is for him.

"I would rather be married than anything else in the world," he admits, "but I have lived alone so long, I am almost sure that I am just a little past that stage where I can find somebody. I couldn't tell you exactly what I'm looking for; I only know that I haven't found it.

"As has every man, I have a dream image. That idea of what you want never changes. You may forget it completely for awhile, but, subconsciously, you are always searching for it. I have not yet found that person, and I am not a man who likes to compromise."

If you were the girl for Turhan, you would probably go with him a long time. Turhan has solid reasoning for this. "We all act, in some degree, all our lives, whether or not we are actors or actresses by profession. If you are going to share your life with someone, you should know each other for quite a while in order to determine how much of what you seem to be is an act, and how much is real.

"You live with your mate twenty-four hours a day, and it is hard to sustain a performance your whole life through. It's best to know, beforehand, if either has serious faults that would make the other unhappy. There comes a time in life when you must relax and be natural. If you have put on too beautiful a front, the very act of keeping it up becomes a chore and a burden."

Yes, Turhan is unusual. When you meet him, you are impressed with the fact that he is beautifully mannered. He remembers to do all the little things you visualize your dream hero doing. The courtesies you read about in books, he gives you. He pays you compliments which, for all their extravagance, have the ring of sincerity. Nor is he desperately earnest so that his manners become a cloak for intensity. Rather, he has a beautiful and relieving sense of humor that twinkles in and out of his conversation like quicksilver.

He will say, for instance, "If I had been a good photographer, I wouldn't be an actor today." Then he adds, hastily, "Let's say instead, that I wouldn't be working in pictures. Let's not leave me open to nasty remarks!" In Eagle-Lion's "Adventures of Casanova" he will not be open to nasty remarks.

He has an ability for honest self-analysis which he tempers with humor. "I am undoubtedly the least creative person in the world," he says, "yet I am always trying to create something. I write banal short stories, yet I have to get them out of my system. As far as painting and drawing are concerned, you have never seen worse things—but I have to paint and draw just the same. It's discouraging!"

All the time he is speaking, he is poking fun at himself in a way that brings laughter to your lips and warmth to your heart. For you sense that under this very cosmopolitan and gay exterior is a man who would rather do one single thing well than many things incompetently. His precision of speech, his meticulousness of manner; his fastidiousness of dress all point to the fact that he is a perfectionist.

Turhan is extremely tactful. He has the sensitivity of an artist, without the brusque temperament. If you ask him about American vs. European girls, he tries to make them both seem attractive without disparaging the other. It's quite a trick.

Indeed, Turhan understands women very well. That is one of his greatest charms. Of women of different nationalities he will say, "Foreign women are different only in that they speak another language. Fundamentally, you find that all people—not just women—fall into the same categories the world over. There are the avaricious, the flirtatious, the industrious, the powerful, the wealthy, the poor, the downtrodden, the proud, the sly, the courageous. People are people wherever you go, wherever you live."

As Turhan speaks, you have a great excitement of being on the brink of something you do not quite understand. You want to know him more thoroughly, for you feel that a surface meeting has only slightly tapped the fountains of his mind. You feel cheated until you know him better. You are so sure there is more about him to know.

For one thing, there is his belief in Fate and his faith in the stars. He will illustrate this belief by telling this story:

Once, when he was with the Air Transport Command and was flying to China, Burma, Honolulu—all over—he met a girl, and he thought, "This is it!"

A more romantic meeting could not have been devised. It was on the silver beach of Waikiki, and the girl—only eighteen—wore a provocatively brief bathing suit over a perfectly shaped body. Her face was brushed with innocence, and yet it had the exotic cast of a Lorelei. Turhan saw her every night, and one night he was so overcome by her loveliness that he promised himself that he would ask her to marry him the next day.

But the next day, at 5:30 in the morning his orders had come from Guam, and at 6:30 he was in the plane. He didn't get a chance to propose. Now perhaps here is where there should be a theme of hearts and flowers—a nostalgic heart-tugging for the boy who left the only girl in the world at Waikiki.

"But it was the most amazing thing," laughs Turhan. "About six hours out, I had the most tremendous feeling of relief. I realized that I would have made the girl miserable. The attraction was physical, and—in reality—we had very little in common. She was home-loving; I was a wanderer. She was eighteen; I was older. I was on my way to war; she was waiting the war out. I looked at the stars, and suddenly I was very grateful. Of course," he says, with convincing matter-of-factness, "it was Fate!"

Turhan swears he would be a faithful husband. If you were the girl for him, you'd wear stars in your eyes all your life. That would be his wedding present, his promise to you. After the honeymoon was over, the romance wouldn't be. He'd always remember to compliment you on your gown, your hair, your grace. He'd be very attentive.

And yet . . . and yet . . .

Turhan was born in April. That's Aries, the Sign of the Ram.

In case you didn't know: Aries is also the sign of the harem.

THE END

Now that school's over Movieland's Wild Calendar Girl, Joyce Herzog, will go to Hollywood. Watch for her story in an early issue of *Movieland*.

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Mon—Monogram Pictures Corp.
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RKO—RKO Radio Pictures, Inc.
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Rep—Republic Studios
4024 Radford Ave.
North Hollywood, Calif.
SG—Samuel Goldwyn Studios
1041 N. Formosa Ave.
Hollywood 46, Calif.
SL—Sol Lesser Prod. Inc.
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20—Twentieth Century-Fox Films
10201 West Pico Blvd.
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UA—United Artists Studio Corp.
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G—Gable, Clark—MGM; Gardiner, Reginald—20; Gardner, Ava—MGM; Garfield, John—20; Garner, Peggy Ann—20; Garland, Judy—MGM; Garson, Greer—MGM; Gifford, Frances—MGM; Gleason, James—20; Goddard, Paulette—Para; Goodwin, Bill—UA; Grable, Betty—20; Grahame, Gloria—MGM; Grant, Cary—RKO; Gray, Coleen—20; Grayson, Kathryn—MGM; Greene, Richard—20; Greenstreet, Sydney—WB; Greer, Jane—RKO; Grey, Virginia—Col; Guild, Nancy—20; Gwenn, Edmund—MGM.

H—Hale, Alan—WB; Hale, Barbara—RKO; Hall, Jon—Col; Harrison, Rex—20; Hart, Dorothy—U-I; Hart, Richard—MGM; Hasso, Signe—Col; Hatcher, Mary—Para; Hatfield, Hurd—MGM; Haver, June—20; Hayden, Russell—Para; Hayden, Stirling—Para; Haymes, Dick—20; Hayward, Louis—Col; Hayward, Susan—U-I; Hayworth, Rita—Col; Heflin, Van—MGM; Hendrix, Wanda—Para; Henreid, Paul—WB; Hepburn, Katharine—MGM; Hodiak, John—MGM; Holden, William—Para; Holm, Celeste—20; Holt, Tim—RKO; Hope, Bob—Para; Horne, Lena—MGM; Hunt, Marsha—MGM; Hunter, Kim—U-I; Hunter, Ross—Col; Hussey, Ruth—UA; Huston, Walter—MGM; Hutton, Betty—Para; Hutton, Bob—WB; Ireland, John—20; Iturbi, Jose—MGM; Ives, Burl—20.

J—Jagger, Dean—RKO; James, Harry—20; Jarman, Claude, Jr.—MGM; Jean, Gloria—UA; Jeffreys, Anne—RKO; Jenkins, Butch—MGM; Jergens, Adele—Col; Johnson, Van—MGM; Johnston, Johnnie—MGM; Jones, Jennifer—DOS; Jourdan, Louis—DOS.

K—Karloff, Boris—RKO; Kaye, Danny—SG; Kelly, Gene—MGM; Kerr, Deborah—MGM; Keyes, Evelyn—Col; King, Andrea—WB; Knowles, Patric—Para; Knudsen, Peggy—Col; Korvin, Charles—U-I; Kreuger, Kurt—20; Krupa, Gene—RKO; Kyser, Kay—RKO.

L—Ladd, Alan—Para; Lake, Arthur—Col; Lake, Veronica—Para; Lamarr, Hedy—UA; Lamour, Dorothy—Para; Lancaster, Burt—Para-HW; Landis, Carole—20; Langan, Glenn—20; Lansbury, Angela—MGM; Latimore, Frank—20; Laughton, Charles—U-I; Lawford, Peter—MGM; Lawrence, Barbara—20; Leigh, Janet—MGM; Leslie, Joan—E-L; Levant, Oscar—WB; Lindfors, Viveca—WB; Lloyd, Harold—Para; Loder, John—RKO; Lorre, Peter—WB; Lorring, Joan—WB; Louise, Anita—Col; Loy, Myrna—RKO; Lund, Johnny—Para; Lupino, Ida—WB; Lynn, Diana—Para; Lynn, Jeffrey—WB.

Mc—McCallister, Lon—20; McCracken, Joan—MGM; McCrea, Joel—Para; McDonald, Marie—MGM; McDowall, Roddy—20; McGuire, Dorothy—RKO.

M—MacDonald, Jeanette—MGM; MacMurray, Fred—Para; Madison, Guy—DOS; Main, Marjorie—MGM; Malone, Dorothy—WB; Mara, Adele—Rep; March, Fredric—SG; Marshal, Alan—RKO; Martin, Tony—MGM; Marx, Groucho—UA; Mason, James—U-I; Massey, Ilona—MGM; Massey, Raymond—WB; Mature, Victor—20; Maxwell, Marilyn—MGM; Mayo, Virginia—SG; Melchior, Lauritz—MGM; Menjou, Adolphe—MGM; Meredith, Burgess—U-I; Milland, Ray—Para; Miller, Ann—Col; Miranda, Carmen—20; Mitchell, Cameron—MGM; Mitchell, Thomas—20; Mitchum, Robert—RKO; Montalban, Ricardo—MGM; Montez, Maria—U-I; Montgomery, George—20; Montgomery, Robert—MGM; Moore, Constance—Rep; Moore, Victor—Mon; Moorehead, Agnes—MGM; Morgan, Dennis—WB; Morgan, Frank—MGM; Morgan, Michele—RKO; Morris, Chester—Col; Morris, Wayne—WB; Morison, Patricia—Para; Muni, Paul—Col; Murphy, George—MGM.

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I REMEMBER MAMA (RKO) ◆◆◆◆

An extra star for this beautiful and deeply moving story of a Norwegian family living in San Francisco at the turn of the last century.

And an Academy Award (too late unfortunately to be considered this year) for Irene Dunne for her honest and compassionate portrayal of the role of Mama. She's so right in the part—so deep-bosomed and kind and homely—that you can't imagine anyone else playing the role.

The Irene Dunne of smart comedy is obliterated. Not a single Dunne mannerism creeps into Mama and once again Irene Dunne proves she's one of the first ladies (if not *the* first) of the screen.

Mama, Dunne and daughter, Bel Geddes.

Barbara Bel Geddes is excellent as the sensitive Katrin who tells the story. She makes an auspicious debut in a role that is perfect for her. All the characters are alive and so real that you almost imagine you're looking into the windows of a neighbor's house.

Oscar Homolka as Uncle Chris does a fine job and so does Philip Dorn as Papa.

In fact everyone in the picture is so good that I am running out of adjectives. This picture is a *must.* It will leave you warm and happy, and for a while at least you'll be sure all's well with the world—you'll enjoy yourself so wholeheartedly seeing "I Remember Mama."

THE SAINTED SISTERS (Paramount) . . . . ◆◆◆

The story opens back in 1895 with the D. A. sending out an alarm for two confidence women wanted for extortion . . . then we discover the two hussies are Veronica Lake and Joan Caulfield—and they're smoking cigarettes. In 1895, mind you!

They're on their way to the Canadian Border but their runaway horse dumps them down in Grove Falls, Maine (Pop. 453). Here in a storm they blunder into the home of Barry Fitzgerald, a civic-minded tombstone cutter who makes good women of them in one of the most hilarious sequences this reviewer has ever seen.

The Sainted Sisters shock Fitzgerald.

Fitzgerald uses their money to do all sorts of charitable deeds: he gets a poor widow a cow; pays off mortgages; buys braces for a crippled boy; and generally puts the little community on its feet. Veronica is appalled—but helpless. The town thinks the girls are saints even as Veronica—mistress of the wise-crack and dead pan—plans to rob the bank.

Fitzgerald brings about their reformation and each girl finds a husband. The sum total is chuckles and belly laughs in full measure.

Paramount has a knack for homespun comedy and Veronica Lake is a first-rate comedienne. You'll adore "The Sainted Sisters" and so will your whole family.

OCTOBER MAN (E-L) . . . . ◆◆◆

John Mills, whom you remember as the grown up Pip in "Great Expectations," stars in this J. Arthur Rank production.

Written and produced by Eric Ambler, it's an English whodunit with all the subtlety and suspense that make their mystery films so exciting.

Mills is the young chemical engineer who goes to work in a London suburb following a year's convalescence from a brain injury. Before he leaves the hospital he's advised that the brain surgery may not have been successful; that there's a possibility of relapse, and that means—insanity!

October Man—a Rank whodunit.

When one of the tenants of his hotel is murdered suspicion is directed at Mills. How he struggles to prove his innocence—and his sanity—while the hot breath of the London law is at his heels makes fascinating filmfare. The cast is typically British: Joan Greenwood, who adds romance to the situation; Edward Chapman, Kay Walsh, Adrienne Allen (some of you may remember her in U. S. films), Joyce Carey, Catherine Lacey, Frederick Piper and Felix Aylmer all turn in good performances. But honors must go to Mills who is excellent as the distracted hero.

You may not be too enthusiastic about mysteries (although that's hard to imagine); even so—you'll enjoy this picture. It's well done.

THE WOMAN IN WHITE

(Warner Brothers) . . . . ♦♦♦

If you like the Victorian era, you're going to be a pushover for "The Woman in White," for it is really a brilliant portrayal of England in the 1850's. It's full of fog and mystery and menace and plenty of plot.

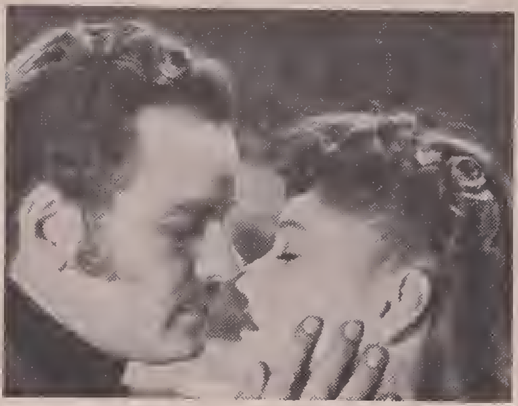
Sydney Greenstreet is the menace and he's responsible for a good many of the blood-chilling sequences.

Eleanor Parker plays the double role of his niece whom he is determined to marry off to a scoundrelly fortune hunter (so that he can share the fortune) and also of another niece whom he has hidden away in an insane asylum.

Alexis Smith is as lovely as we've ever seen her as still a third niece who, however, is not in line for the Fairlie fortune. But even she is not safe from the machinations of her ominous uncle.

Chalk up "The Woman in White" as a picture you'll enjoy. The only criticism is that it's just too long but this may be remedied by the time you see it.

The picture is filled with excitement from beginning to end. There is murder by gaslight and figures disappearing in the fog and women's cries in the night. You will be squirming in your seat. In short, it has all the ingredients of good melodrama besides fine acting and beautiful sets. We guarantee you'll like it.



Heartbreak and love in "Woman in White."

LETTER FROM AN UNKNOWN WOMAN (U-I)

. . . . . . ♦♦½

There's a slight flavor of camphor and mothballs about this picture, but if you like old-fashioned melodrama, you'll enjoy this.

The story is told in a series of flashbacks when brilliant, handsome but erratic pianist, Stefan Brand (Louis Jourdan), receives a letter from an unknown woman. As he reads the letter he learns about Lisa Berndle (Joan Fontaine), who worshipped him from the time she was a youngster. How she eventually met him, loved him for a brief period and bore the son he never saw, is told poignantly, almost gently—but takes too long to tell.

You'll like Joan Fontaine as the lovely Lisa—and those Travis Banton-designed gowns will leave you limp with longing for the gay, romantic days of old Austria. By this time you're probably a Louis Jourdan fan and may regret that his slumbrous personality is lost on the character of Stefan Brand. The supporting cast is exceptionally good, with star performances being turned in by Mady Christians, Howard Freeman, Marcel Journet, and Art Smith. Director Max Opuls deserves praise for the sensitive direction. The scenes of Old Austria are completely charming, as is the music.

This is the first Rampart Production—the Joan Fontaine-Bill Dozier independent.

Tender moments for Fontaine and Jourdan.

THE BRIDE GOES WILD

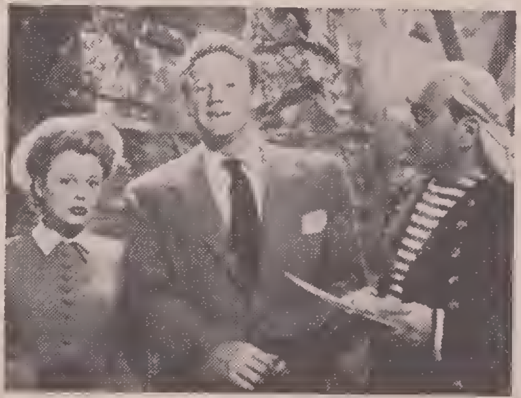
(M-G-M) . . . . ♦♦½

June Allyson establishes herself as the number one comedienne as the bride, stepping neatly into the shoes of Margaret Sullavan and Jean Arthur, who headed the list in the past.

The story is darned funny too—having to do with a writer of kiddies' books—Uncle Bumps (Van Johnson), who hates kids and is a playboy besides.

June, a Vermont drawing teacher, wins a contest to illustrate Uncle Bumps's latest books. To keep June's illusions, but more important, to keep Uncle Bumps's doings out of the papers so as not to disillusion his vast juvenile following, the publisher invents a heartbreaking story that poor Bumps is a widower with a delinquent son—none other than Butch Jenkins. Incidentally, Hume Cronyn is the publisher—and no one is more hilariously harassed.

The story touches June's tender heart so that she moves in to mother Van and the brat—just what the publisher *didn't* have in mind. From here on in, it is really terribly funny. Unfortunately the end goes into slapstick but by this time you're weak from laughing so you may not mind. Van Johnson is wonderful in a role that must have left him black and blue from pratfalls, bumps and bruises inflicted by the little delinquent, and June's drunk scene is simply out of this world.



Johnson and Allyson—a hilarious couple.

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THE REVIEWER'S BOX *continued*

THE MATING OF MILLIE (Columbia) ....◆◆

A bus driver turns out to be a prince charming, a stern career woman turns out to be a lovesick young girl and an orphan becomes the motive for true love in Columbia's "The Mating of Millie."

It's a cute picture that starts off with a punch. The pace slows down after the first sendoff but not enough to make you lose interest. Glenn Ford is a bus driver who gets exasperated when his passengers refuse to move to the back of the bus. Evelyn Keyes is the career girl and when Glenn leaves the bus, passengers and all, she's enchanted and invites him home for cocoa.

No one would guess that Evelyn would like to have a home, a husband, and especially, that she'd like to adopt a child. She can't get the child she wants unless she's married so as a friendly gesture, Glenn offers to help her get a husband—even plans a proposal from another man. Then the green-eyed monster strikes and you'll like the way Glenn and Evelyn "find" each other.

Ron Randell and Willard Parker are good as the two suitors who lose their case to Glenn.

TO THE VICTOR (Warner Brothers) ....◆◆

Richard Brooks' story is a bit too involved to be always plausible, but the Paris backgrounds and the character portrayals in this film are so nearly perfect, you'll find yourself enjoying every minute of "To the Victor." The story has to do with an American in Paris who is up to his neck in black market dealings, and who finds himself tangled up with the wife of a French collaborationist being tried for treason. The girl is innocent and only desires to get out of the country to forget the horrors she was forced to go through during the war. Viveca Lindfors is the girl and she's wonderful. She'll remind you of Bergman—has the same clean, healthy type beauty and she can really act. Dennis Morgan as the American in Paris is fine. Real orchids, though, go to William Conrad as a philosophical author gathering notes for a book, and Joseph Buloff, Anthony Caruso, Luis Van Rooten, the most sinister trio of bad men we've ever encountered.

HAZARD (Paramount) ....◆◆

Paulette Goddard and Macdonald Carey play a romantic game of tag from coast to coast in the screen version of Roy Chanslor's thriller.

Paulette's a young lovely who can't rid herself of gambling fever. She welches on a bet to a gangland chief who sends a private eye (Macdonald Carey) after her to bring her back. Complications take nine reels—but they're fun.

Novel originally tried to further the idea that gambling is a disease curable by psychiatric treatment. However, screenwriters Sheekman and Chanslor avoided heavy drama and concentrated on a slapstick routine that will send audiences home pleasantly amused.

WANTED! (United Artists) ....◆½

Mr. and Mrs. Joel McCrea (Frances Dee) combine forces in a pleasant western—which, incidentally, can boast of *no* bloodshed—something new for a western saga. The story deals with Ross McEwen (Joel McCrea) who becomes a wanted man after he steals money for no selfish reason. Even though he soon realizes honesty is the best policy, he refuses to give himself up. His unselfishness is especially apparent when he comes across a diphtheria-ridden household and stays on to help them even though it means he'll probably be discovered.

Frances Dee is the railroad nurse who takes care of Ross when he's bitten by a rattlesnake. She and the sheriff finally convince him to give himself up. They hope that because of his many good deeds and past good record, justice will be tempered with mercy. He hopes Fay will wait for him.

APRIL SHOWERS (Warner Brothers) ...◆½

Vaudeville makes a comeback in Warner's "April Showers." The routine of Ann Sothern, Jack Carson and Bobby Ellis as the Three Tymes is the saving feature of this picture. The hobo number that Bobby Ellis and Jack Carson do is little short of sensational and will make "April Showers" worth your while. Unfortunately the plot is so hackneyed that without half trying you know what's coming from one scene to the next.

You'll go away humming several of the tunes and if it's memories of the good old days you want, you'll enjoy "April Showers."

SILVER RIVER (Warner Brothers) ....◆½

Errol Flynn and Tom D'Andrea, buddies in the service are cashiered from the Civil War Army because they've burned currency intended for soldiers' pay.

Both feel they have been treated unjustly and so begin a "new" life—making their own laws and living by them. They start this life in Silver City. It is here they encounter Ann Sheridan and her husband, Bruce Bennett. Errol is taken by Ann and is responsible for doing away with her husband.

Lots of things happen before Errol discovers honesty and fairness are the best rules to live by.

There's only one shoot-em-up battle and for the most part, the story is too uneventful to be exciting western fare.

CASBAH (Universal-International) ◆

If you liked the old Charles Boyer-Hedy Lamarr picture "Algiers," you're in for a disappointment when you see the remake "Casbah." Tony Martin's Pepe Le Moko can't approach Boyer's wonderful interpretation. Yvonne de Carlo as the native girl does an adequate job with rather thin material. The really bright spot in the film is newcomer Marta Toren whose talents are wasted on the rewritten part Lamarr made famous. You'll like the songs—especially "For Every Man There's a Woman" and "It Was Written in the Stars."

Peter Lorre has his old part as the inspector. New additions to the case are Katherine Dunham and her dancers who have a couple of too-short spots, and Douglas Dick, who is Pete's traitorous friend.

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MEET A CHAMP

(Continued from page 21)

putting ring. He was determined to lick this movie game or knock himself out in trying.

In between the extra jobs he went back to lecturing. It was at one of these lectures, presided over by Mrs. Ralph Braddock, that he met her daughter Jeannette. He could hardly wait for the lecture to be over to talk to Jeannette some more. The pair drove over to the beach and Bruce introduced a brand new lecture entitled: "Love and marriage." It worked, too!

Now Bruce was more determined than ever to make good on the screen. He accepted a stock contract at $75 a week, and in a year's time he had played in over forty pictures. It was grand experience. On some days he might be a doorman in one picture, a restaurant waiter in another, and part of a night club scene in a third. He acted and watched and gained experience.

His break came when he played the tough sergeant with Humphrey Bogart in "Sahara." Now he was a featured player. That was the springboard.

Bennett was cast as Mr. Pierce in "Mildred Pierce," the picture that won the Academy Award for Joan Crawford; as the sympathetic doctor in Ann Sheridan's "Nora Prentiss," with Ida Lupino in "The Man I Love," and as a "heavy" in "Cheyenne." He worked with Humphrey Bogart and Lauren Bacall in "Dark Passage"; with Bogart and Huston in "Treasure of the Sierra Madre"; with Errol Flynn and Ann Sheridan in "Silver River"; and in "To the Victor" with Dennis Morgan.

Bennett likes to putter around the house and to teach daughter Christina how to throw a ball. Bennett's hobby is a carpenter shop in which he makes and finishes many of the pieces of furniture in his home.

The Bennett saga stretches from Olympic star to screen star. The going may have been hard—but it's never been dull!

THE END

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Susan Hayward

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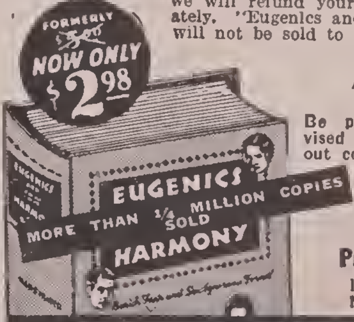

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BY VELMA SCOTT

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Metronome Riff

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CAPITOL
Matinee
That Feathery Feeling

Nicest recording of a new story-type song in Beguine rhythm is Gordon MacRae's "Matinee," a follow-up by the "Ballerina" author. "Matinee" should enjoy a lot of popularity. If you go for the sad, broken-love songs, you'll like Gordon's interpretation of this one. On the reverse is "That Feathery Feeling," a lively, very cute new tune. MacRae's fine on this bouncy side. Both good dance.

CAPITOL
Laroo Laroo Lili Bolero
Talking to Myself About You

With Peggy Lee's beautiful vocal on "Laroo Laroo Lili Bolero" this new rhumba ballad can't help but be a hit. The "Manana" combination of Dave Barbour and the Brazilians back Peggy on this disc, only this time in a serious mood. The change of pace is nice and Peggy Lee's mellow tones are just as good on slow as on jump tunes. On the flip Peggy steps up the tempo just a bit and swings a new rhythm ballad co-authored by Dave Barbour, "Talking to Myself About You." Both are swell, welcome additions to the other wonderful Peggy Lee-Dave Barbour records.

M-G-M

Here's a taste of tropical Latin rhythm on a ballad with a vocal by the guy who can husky-voice you right out of this world. Billy Eckstine's "Intrigue" is something you shouldn't miss for smooth dance or mellow dreaming. The mate is "I'm Out to Forget Tonight." Billy puts plenty of expression into this tale of heartbreak.

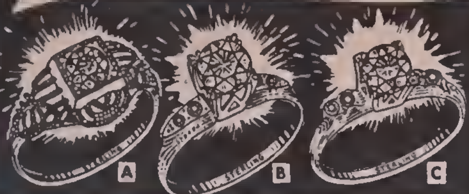
U-I's new film "Casbah" is filled with tunes, and Art Lund has recorded two of them, unfortunately not the best. His vocal on "What's Good About Goodbye" is pleasant, and he does a good job with a poor song. "It Was Written in the Stars" on the flip is much better. We'll buy his brand of schmaltz any day.

COLUMBIA

Here's a record all Lunceford lovers will want if they weren't able to get it when it was recorded years ago on the Vocalian label. It's terrific "old" Lunceford, especially Willie Smith's alto sax at the beginning of "Ain't She Sweet." On the reverse is "I Love You" in typical Lunceford on-beat rhythm with Dan Grissom on vocal. You'll like Earl Carruthers' baritone sax.

If you've been thinking Frank Sinatra hasn't had a really bang-up record recently, here's where you're in for a treat. "For Every Man There's a Woman" from U-I's "Casbah" is the kind of song Frankie does so well and when you've heard it, you'll fall for him all over

TO BE TREASURED FOREVER!



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again! On the flip he sings another sweet love ballad, "I'll Make Up for Everything."

Another Sinatra record out this month, but not so good as the first, pairs two slow ones, "We Just Couldn't Say Goodbye" and "But None Like You." Axel Stordahl's backing on the last side makes it our favorite of the two.

Dinah Shore's voice flows over velvet—at least that's the way it sounds. Billy Rose wrote some tempting lyrics for "Crying for Joy" and Sonny Burke's orchestra provides soft, provocative backing for this lovely ballad. "Little White Lies" is an oldie, and Dinah's rendition with rhythm is excellent.

One of the catchiest tunes to come out for a long time is "There Ought to Be a Society" and the Kay Kyser aggregation gives it a treatment you'll like. The song lends itself well to ad-libbing, and Gloria Wood and the Campus Kids come up with some original ideas on the vocal. On the reverse, Harry Babbit and the Kids do "Worry, Worry, Worry."

VICTOR

Thoroughly pleasant and soooooo smooth are both vocal and orchestral arrangement on the ballad from south of the border "An Old Sombrero." Almost every detail of the Beneke arrangement is good. Again Tex's band is in top-flight form for the flip, "Dreamy Lullaby." The Glenn Miller influence is still plenty apparent in the arrangements Tex is using. We're glad.

APOLLO

Though these are Gail Meredith's initial waxings for Apollo, you may have heard her before on the air or singing in clubs. If so, you'll remember her soft, intimate styling. The gal's control is really amazing! On both these oldies, "These Foolish Things" and "That Old Feeling," she's so blue you'll be wiping away the tears. There's nothing off-handed in the way she puts a song across. She's a perfectionist on tone and phrasing.

DE LUXE

Typical blues in a subdued manner is "In the Evening When the Sun Goes Down" written and sung by Paul Gayten. The trio is smooth and they concentrate on an even-rhythm tempo good for dancing. All three join in on the vocal for "Peter Blue and Jasper Too," a novelty that doesn't say or mean much. Good guitar is the best feature on this side.

CAPITOL

You say you like novelties? Here's one you'll really go for. The evils of "Cigarettes, Whiskey, and Wild Wild Women" are in for some discussion by Red Ingles and his Natural Seven. Rural rhythm at a revival meeting is the theme and you're sure to chuckle at the sermon. On the flip they go in for French—in a manner of speaking—and you may be startled at the accents. But stick to it and you'll find the moral to the story of "Pearly Maude."

Nothing could be better when you're in a mellow mood—or would like to get into that mood—than a King Cole Trio record. They're in wonderful form on "I've Only Myself to Blame." Nat's terrific cocktail-hour style is backed perfectly by the trio. For slow, smooth, romantically-paced music you can't beat this record. Romance is paired with a be-bop arrangement of Nat's new tune "The Geek." They go to town—but good!

THE END

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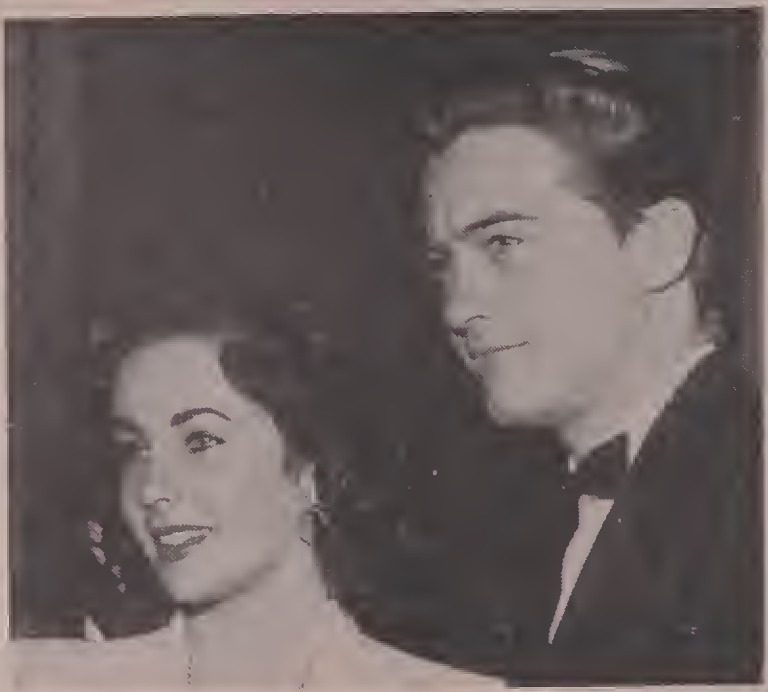
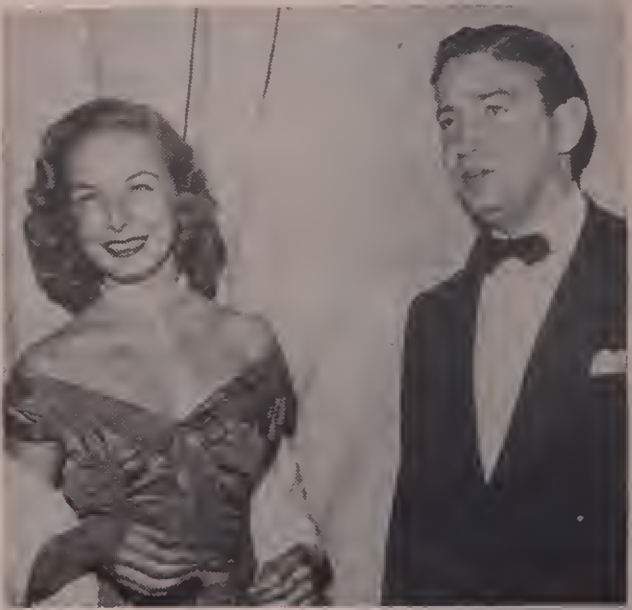
INSIDE HOLLYWOOD

(Continued from page 81)

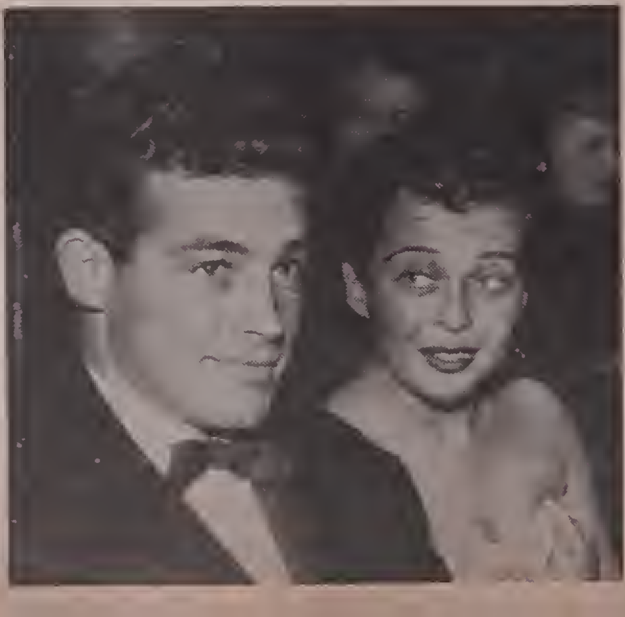


Elizabeth Taylor—who's fast becoming Hollywood's most beautiful girl—was squired to the Awards by young actor John Sands.

Hollywood's Young Hopefuls turn out to witness Academy Awards— and dream of future triumphs



This twinkly smile appeals to everyone! It belongs to very pretty Diana Lynn, here with best beau Bob Neal.



This romance keeps us guessing, but Gail Russell and Guy Madison are still holding hands.

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CAN I HELP YOU?

(Continued from page 19)

too strong to you, I'm glad, because I mean it to. Youth is a precious thing, and to squander it on this man is downright foolish.

RIGHT AGE

Dear Miss Crawford:

As a mother, I should like to ask you this question. In your opinion, how old do you think a girl should be before she goes on dates alone? Also how old should she be to go on group dates, to basketball and football games?

Mrs. Urena R.
Wrightsville, N. C.

I don't believe there's any set age. It all depends upon the girl's physical, emotional, and mental maturity. It's a question of individual development. Some girls can take care of themselves when they're fourteen. Some can't do it when they're forty.

FRIENDS SCOFF

Dear Miss Crawford:

I'm studying for a career on the stage. My friends seem to find that very funny. They laugh at me. They mock me. They call me Ethel Barrymore and Sarah Bernhardt and make me the butt of all their jokes.

It's become tiresome and disturbing. I have also gotten to the point where I am losing confidence in myself. My singing teacher considers me her most promising and talented pupil. Why do my friends jeer at me, or is that the price which every hopeful actress has to pay? I am seventeen.

June A.
New York, N. Y.

It's hard for me to tell, but it is true that drama students are usually much more expressive than students who pursue other subjects. It's possible that your daily actions are over-dramatic, which is why your friends kid you. It's also possible that they're jealous. In either event, it's not serious, and I certainly shouldn't lose any sleep over it. Many of us who wanted to become actresses were laughed at, and many of us succeeded despite all the laughter and discouragement. It makes success, when it finally does come, so much the sweeter.

OLD CLOTHES

Dear Miss Crawford:

I have written to a dozen movie stars, asking each of them to send me their old clothes. They all wrote back and said that they couldn't, they had already given them away or to some relief agency. Don't you think the movie stars should give their old clothes to the fans who helped make them popular?

Clarrissa M.
Denver, Colo.

I think the movie stars ought to give their old clothes away as they see best. That's the way you do it, don't you? For some strange reason, many of the fans seem to forget that the stars have families, too, and not wealthy ones, either. . . . Many of my actress friends send their old clothes to needy relatives or to their favorite orphanages or to the Salvation Army. You mustn't forget that if one fan receives an old dress from me and another fan who writes in, doesn't—then I've lost a fan.

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Screen Guide

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Screen Guide

The Magazine for Sophisticated Moviegoers

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Sincerely Yours

Marital Mix-ups

I think it is absolutely disgusting how Hollywood publicizes its many divorces. Who in the world cares how many husbands or wives any Hollywood personality has. In the first place, it can prove embarrassing to the person that it refers to, for most of the time the columnists get the facts so mixed up that by the time copy reaches the public it is nothing but a pack of lies.

I believe that wagging tongues on the part of several of the Hollywood columnists is the cause of some of the marital mix-ups today. One of the recent examples is the Tyrone Power-Annabella episode. It was nobody's business what became of them. Divorce is too final a step for busy-bee columnists to be putting their fingers into. So why don't they just keep their hands off and nine times out of ten, the problem can be straightened out.

Mary Alice Smith
Buffalo, New York

For More "Art" in Films

Last night I went to my local neighborhood theater and saw two revivals, "The Private Life of Henry VIII" and "Topper." The combination of these two film classics makes for brilliant entertainment. Hundreds of cheap and worthless motion pictures are currently passed off as entertainment; and artistic achievements of this calibre are a welcome relief. I was shocked, however, to discover that the theater was more than half empty. As a moviegoer who has always wanted and searched for the best in motion picture entertainment, I find it unfortunate that the tastes of the American people are such that they will not take advantage of the opportunity to see true, artistic screenplays.

Maurice Miller
Brooklyn, New York

Why not more such pictures as "The Bells of St. Mary," "Green Dolphin Street," "The Song of Bernadette"?

"Forever Amber" and "Duel in the Sun" and other such smutty pictures should never be shown. Americans are craving to see good clean pictures. Obscene motion pictures degrade the motion picture industry.

Emma Lola Cadle
Detroit, Michigan

A New Look for Junie

Most people out Hollywood way are style-conscious, but will June Allyson ever change her style? I think she's plenty cute but her clothes are so plain. Her evening dresses remind me of a school girl's first prom gown—high neck, puffed sleeves and oh, those waist lines!

Why doesn't she wear glamorous clothes and let her hair down? Comb out that page-boy, put drop shoulder gowns on her—for heaven's sake, do something!

N. K. O.
West Virginia

Edward Small, producer of "The Life of Rudolph Valentino," considers Ricardo Montalban the No. 1 choice for the lead role.

Valentino—1948 Model

Here's a challenge to M-G-M studios. You have Ricardo Montalban under contract to you and whether you realize it or not this boy has talent, real talent! If Columbia could make Larry Parks famous by making "The Jolson Story," you can do the same with Ricardo. How about making "The Life of Rudolph Valentino"? If you remember correctly, you billed Ricardo as the second Valentino. Now, prove it!

Audrey Batt
Milwaukee, Wisconsin

Who's Queen on the M-G-M Lot?

I don't like the letter Miss Spelotti wrote to Movieland. Above all, I don't like the last sentence of her letter: "Please Hollywood, no more Deborah Kerr." As for Miss Kerr not taking Garson's place, we shall see. There's plenty of room on the Metro lot for two queens.

Miss Kerr is also a wonderful, talented actress and I predict Miss Garson will move over and let a real star on top. Miss Kerr proves to be better in many ways but most of all, in her love scenes!

Jo Mier
Akron, Ohio

In Anel Spelotti's letter she insists that there should be no more Deborah Kerr. What is she talking about? I think she is a grand actress—so is Greer Garson! Miss Spelotti says the British should keep Miss Kerr. Miss Spelotti probably doesn't know Miss Garson is also from England.

I for one, hope to see many more films with Deborah Kerr in them. If Miss Spelotti doesn't like her, she doesn't have to go to her movies!

Nancy Teel
White Haven, Pennsylvania

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GREEN (AS SHOWN)
CORAL, AQUA,
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With the bolero, a dance dress.. coquette cap sleeves. Without the bolero, a sun dress. Zipper back. In smoothest rayon.
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Amazing New "PETTY GIRL" HI-BALL GLASSES

WATCH EACH BEAUTY
"Come to Life"
as you pour your drink

THIS PHOTO ACTUAL SIZE

ADD ZIP TO YOUR PARTY

Your parties can now be the gayest and most hilarious in your crowd. These beautiful PETTY GIRL glasses start your party off right and keep it going. Each girl is a luscious lovely, created by world-famous girl-illustrator, George Petty. These cuties are lightly clad in sheer costumes that accentuate their "natural" beauty. But . . . wait . . . wait until you see them as the glasses fill up! Your guests will gasp as these lovelies become even more exciting. They "do things" to your party! Not offensive . . . just a riot of good clean fun for everybody to laugh about. PETTY GIRL glasses make your party a sure fire success. Never a dull moment. They always create a spirit of fun. The Petty signature is on each glass. Made of high quality, crystal clear glass. Order yours today. Use coupon below.

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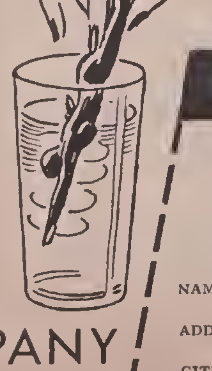

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Vol. 6
July, 1948
No. 6

MOVIELAND

Cover photo of Susan Hayward by L. Willinger. Miss Hayward's newest picture is Universal's "Tap Roots."

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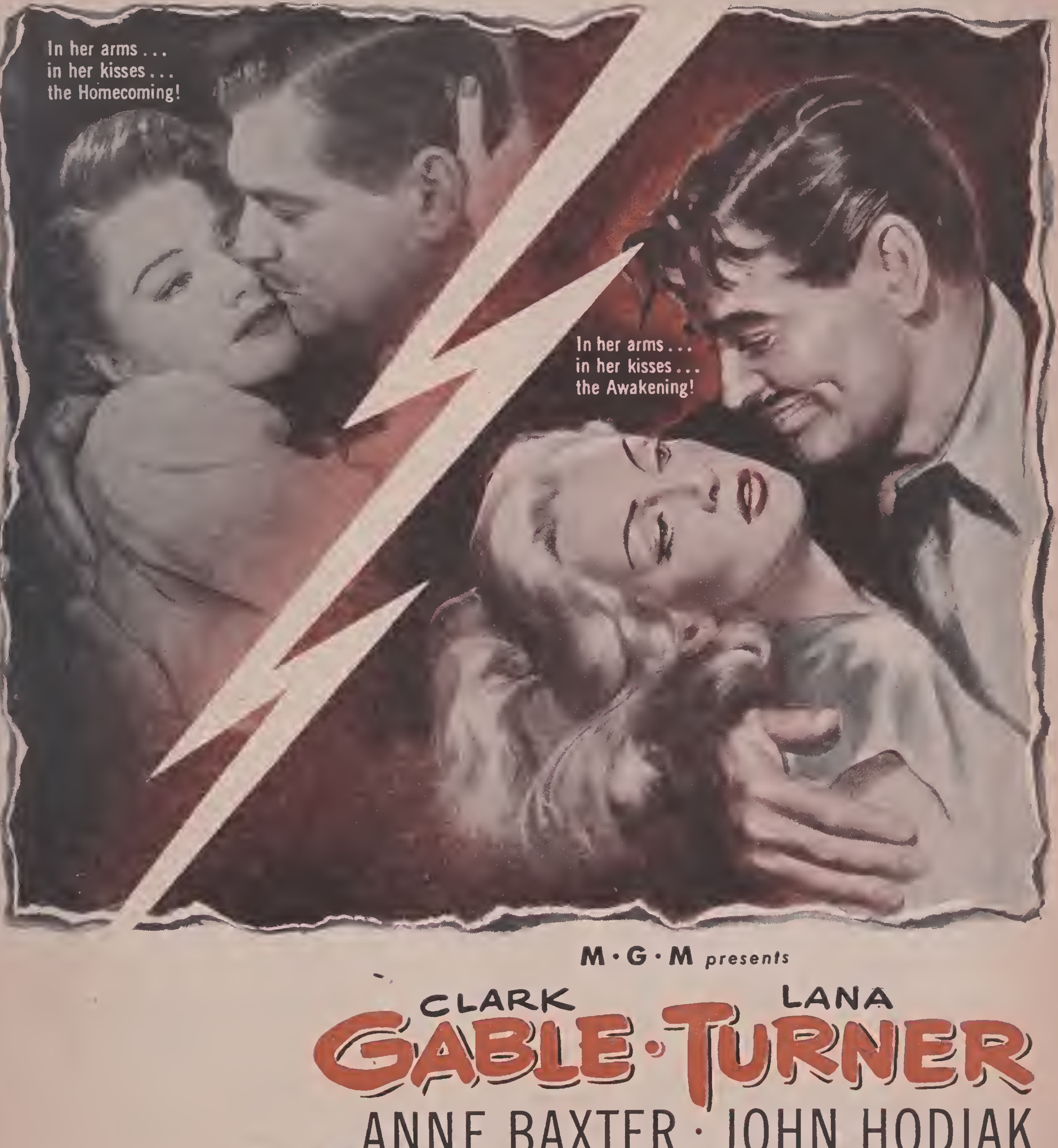
The Love Story of a He-man and Two Women!


In her arms . . .
in her kisses . . .
the Homecoming!
In her arms . . .
in her kisses . . .
the Awakening!

M·G·M *presents*

CLARK
GABLE · TURNER
LANA

ANNE BAXTER · JOHN HODIAK

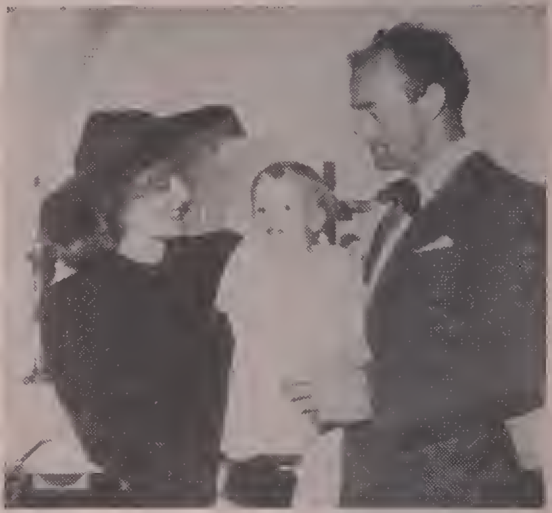
Homecoming

RAY COLLINS · GLADYS COOPER · CAMERON MITCHELL
A MERVYN LeROY PRODUCTION
Original Story by SIDNEY KINGSLEY • Adaptation by JAN LUSTIG • Screen Play by PAUL OSBORN
Directed by MERVYN LeROY • Produced by SIDNEY FRANKLIN
In association with GOTTFRIED REINHARDT • A METRO-GOLDWYN-MAYER PICTURE

- And look what's coming! Irving Berlin's "Easter Parade" M-G-M Musical in Technicolor, Starring Judy Garland, Fred Astaire, Peter Lawford, Ann Miller.

Everybody's relieved about the Ronald Reagan-Jane Wyman reconciliation. No one wanted to see this marriage break up.

Love's still in bloom for Diana Lynn and Bob Neal—if this Ciro picture is any indication.



Barbara Davis Sherry, daughter of Bette Davis and William Sherry, poses after her christening.

Inside Hollywood

BY BEATRICE LUBITZ COLE

There's always something newsy going on under the Hollywood sun. F'r instance . . .

And so it goes—on and on! Those good friends, Clark Gable and Dolly Dorelis, dine at the Stork.

★ Hedy Lamarr is turning an icy shoulder to the wooings of her wealthy ex-husband, Fritz Mandl. We understand that she refuses to accept his phone calls, letters, and gifts. Says she, "My connection with him is a cold, forgotten chapter in my life; and his persistence is embarrassing." It was Mandl who attempted to stop the circulation of Hedy's embarrassing picture, "Ecstasy," by buying up all of the prints, but it is still shown occasionally at small theaters.

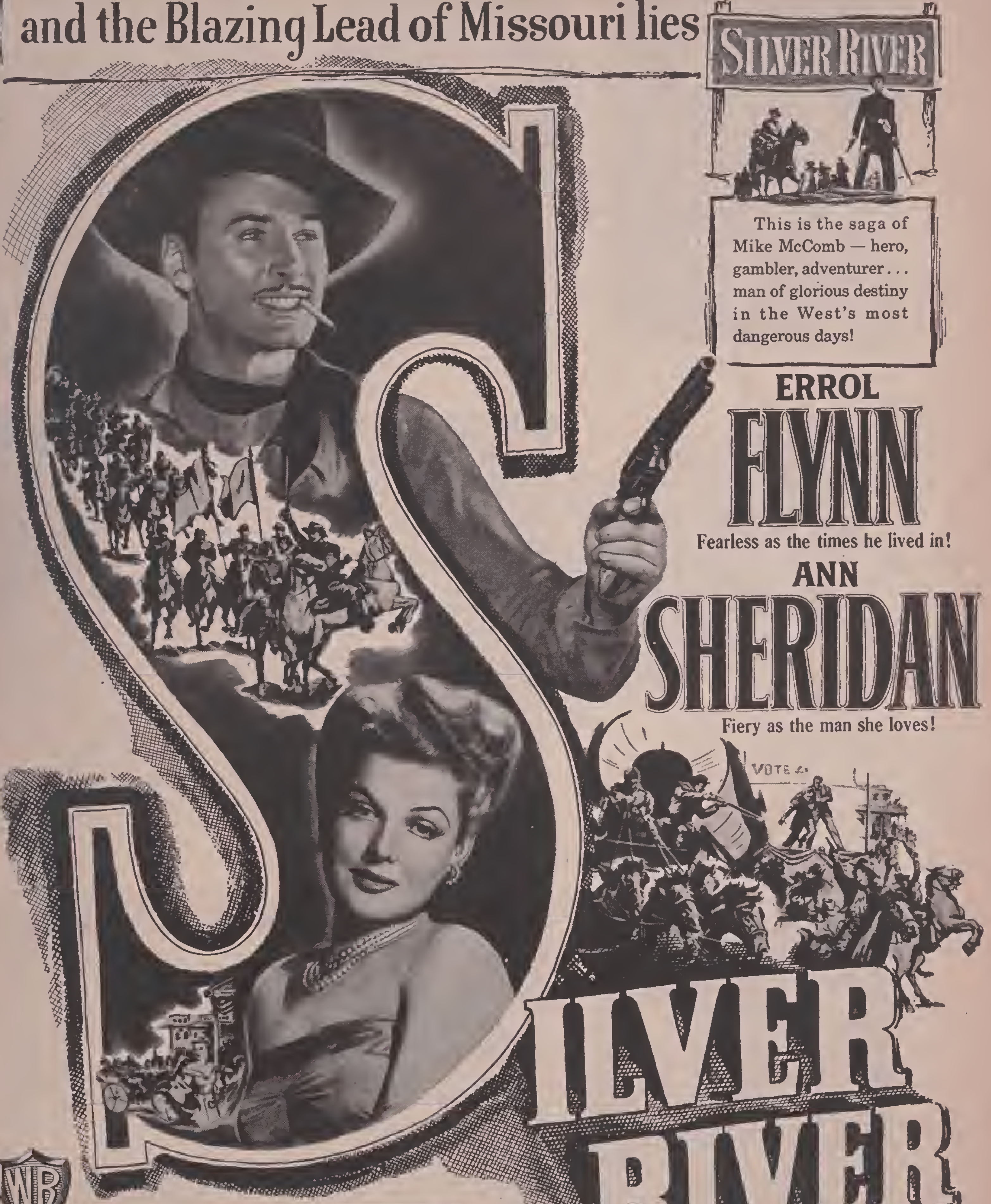
Rita Hayworth has been seeing a great deal of Howard Hughes. When asked if the romance were serious, she replied, "It's pleasant. But we haven't had a chance to know each other well enough to be getting serious." Wonder what Jean Peters has to say on the matter!

* * *

In Hollywood the belief that Rita will eventually reconcile with Orson Welles still persists. When their marriage split up, Orson told us that Rita had been

(Please turn to page 8)

Between the Perilous Gold of California and the Blazing Lead of Missouri lies SILVER RIVER



This is the saga of Mike McComb — hero, gambler, adventurer . . . man of glorious destiny in the West's most dangerous days!

ERROL FLYNN

Fearless as the times he lived in!

ANN SHERIDAN

Fiery as the man she loves!

SILVER RIVER

WARNER BROS. MADE IT

WITH THOMAS MITCHELL - BRUCE BENNETT - DIRECTED BY RAOUL WALSH - PRODUCED BY OWEN CRUMP

SCREEN PLAY BY STEPHEN LONGSTREET AND HARRIET FRANK, JR. FROM A NOVEL BY STEPHEN LONGSTREET MUSIC BY MAX STEINER

Joe Cotten, who hasn't missed a circus opening yet, gets a big hand at this one.

Everybody loves the circus and Red Skelton's no exception. Only he goes a bit farther and does a little clowning for the benefit of *Movieland's* photographer.

Inside Hollywood

continued

working very hard and wanted an opportunity to have some fun, but he was too involved with picture plans to take time off. Now that she's had her fun, a quiet, domestic life may look more enchanting than freedom.

* * *

Some of our movie people are proving very bad ambassadors south of the border. In Mexico City, one of our top male stars, after guzzling too much

(Please turn to page 10)

Talk was all about home folks when Vice Air Marshal of Britain, T. D. Williams, and dinner partner Greer Garson met each other at Constance Bennett's party.

Mrs. Gary Cooper pokes her husband out of his reverie during dinner at Ciro's.

When stars meet stars—they exchange autographs. Jean Simmons of "Great Expectations" fame meets U. S. favorites Elizabeth Taylor and Lon McCallister.

Men
called it
"Lulu
Belle
fever"...

COLUMBIA
PICTURES
presents

DOROTHY
LAMOUR

as

Lulu Belle

co-starring

GEORGE
MONTGOMERY

with Albert DEKKER · Otto KRUGER · Glenda FARRELL · Greg McCLURE

Screenplay by Everett Freeman • Additional Dialogue by Karl Kamb
Based upon the play by Charles MacArthur and Edward Sheldon, produced by David Belasco
Directed by LESLIE FENTON
A BENEDICT BOGEAUS PRODUCTION

"What a fowl trick!" protests Van Johnson. Before Screen Guild show Esther Williams and Harry Von Zell gift him with prop duck.

The bishop, David Niven, and angel (?) Cary Grant get together for a return engagement of "The Bishop's Wife" on CBS Screen Guild.

Jeanette MacDonald is hugged and congratulated by Jane Powell at Metro's party for her.

Perry Como and Ray Milland are a handsome couple—but not so pretty is the music from this duet on NBC's Supper Club show.

Inside Hollywood

continued

giggly water, began to cast aspersions on the country and its people. The incident was picked up by one of Mexico's leading columnists. And it required some fancy diplomatic maneuvering on the part of the star's studio to straighten the matter out. Hollywood still shudders at the memory of what happened to Lee Tracy when he insulted Mexico some years ago. The event killed him off professionally not only in Mexico, but practically in this country as well.

In a Mexico City night club, one of our younger stars got soundly slapped by her boy friend. And it wasn't a love pat.

* * *

It has been reported that Jean Arthur will spend most of her future time in making pictures. But Jean assures us that she'd like nothing better than spending the rest of her life going to school. Last year, Jean dropped everything to spend a session at Stephens College, where she studied psychology and philosophy. She's now mapping out more courses of study. Understanding the complexities of modern life, she believes, requires much knowledge; and it is the duty of all of us to obtain it.

* * *

The sensational Tyrone Power-Linda Christian romance seems to be losing its fever. But such is the way of spectacular romances in Hollywood, so it doesn't surprise anyone too much. Ty, incidentally, is getting very sensitive about his publicity. He's asked that his name be kept out of columns, whether the items are favorable or otherwise.

* * *

While Deanna Durbin has been seen

(Please turn to page 12)

Boyer and Bergman, together at NY opening of "Arch of Triumph," were a treat for fans.

"I'm through helping other people ... Lu ...

from now on I'm concentrating on you . . . !"

RAINBOW PRODUCTIONS, INC. presents

GARY COOPER
ANN SHERIDAN

IN

LEO McCAREY'S

GOOD SAM

WITH

RAY COLLINS • EDMUND LOWE
JOAN LORRING • CLINTON SUNDBERG

PRODUCED AND DIRECTED BY LEO McCAREY
Screenplay by KEN ENGLUND

Released by RKO RADIO PICTURES

But ... here's Sam in another jam!

Made by **LEO McCAREY** who gave you "THE BELLS OF ST. MARY'S" and "GOING MY WAY"

Esther Williams seems to be smiling happily as Audrey Totter oh's and ah's over her new lapel pin, a gift of husband Ben Gage (center). They're at Perry Como's party.

Dottie Lamour hears about "Loves of Carmen" from Rita Hayworth, Charles Vidor.

At last! Van Johnson leaves a famous footprint at Grauman's Chinese Theater.

Hedda Hopper was sure of a roof over her head when she wore this hat to the Stork!

Inside Hollywood

continued

about town with both Lawrence Tierney and Vincent Price, she has also been doing considerable talking with Felix Jackson. There is a strong likelihood of a reconciliation between those two.

As a sweet, wholesome young girl Deanna was one of Hollywood's top money-makers. Her career went into decline when she became sophisticated. Now we understand that her studio is in the process of de-sophisticating Deanna. But with two husbands and two separations to her credit, it may be hard to sell the public on the idea that she is still the young girl who endeared herself to millions a few years ago.

* * *

There is a strong possibility that Bing Crosby and Judy Garland will be teamed in the screen version of "Annie Get Your Gun." Reports that Judy and her husband Vincente Minnelli are having trouble with their marriage still persist.

* * *

What famous screen "doctor" (single) frequently got a chance to apply his medical knowledge by massaging the feet of a lovely feminine star (married) during the lonely evenings when they were making a picture on location?

* * *

Though there seems to be considerable domestic difficulty in the Van Johnson household, we don't expect a separation. The publicity accompanying his marriage to Evie did his career no good; and a divorce would but add fuel to the fire. With his really good job of acting in "State of the Union," Van won many of his old fans back; and we don't believe he'll risk losing them again by unfavorable publicity. We hear that Van was relieved of his role in "Monty Stratton" (story of the one-legged pitcher), because his bodily movements were not convincingly those of a baseball player.

* * *

Elizabeth Taylor and Peter Lawford may not be serious; but from the way they're making with the dates, you'd think so.

* * *

Tempus fugits. Barbara Bushman, 22-year-old daughter of Francis X., plans a screen career. Her dad was the Clark Gable of the silent film era.

* * *

Greta Garbo astonished Hollywood by making an appearance at one of our big parties. She seemed very much at ease until a columnist approached her; then she suddenly became the "I tank I go home girl" again.

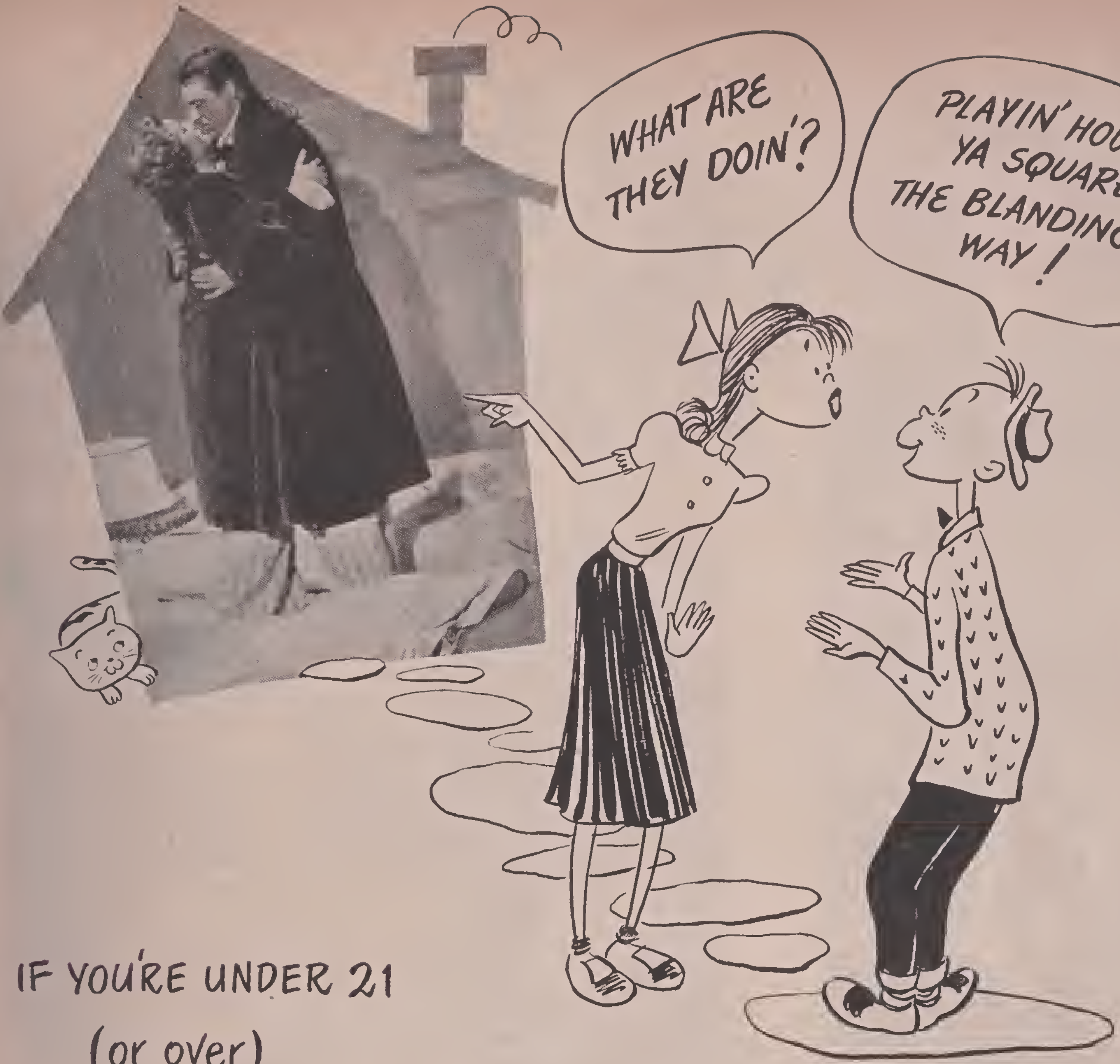
* * *

Sonny Tufts' career is again on the upswing now that he's eased up on that fire water. He wants to do some western pictures.

* * *

Director Alfred Hitchcock always gives himself a bit in his pictures for luck. But Jean Negulesco has different ideas.

(Please turn to page 14)


WHAT ARE THEY DOIN'?
PLAYIN' HOUSE, YA SQUARE, THE BLANDINGS WAY!

IF YOU'RE UNDER 21
(or over)

and like to play house, see MR. BLANDINGS & HIS DREAM HOUSE (some people call it his love nest . . . others, "the funniest picture of the year")

DORE SCHARY presents

CARY GRANT · MYRNA LOY · MELVYN DOUGLAS

IN

"MR. BLANDINGS BUILDS HIS DREAM HOUSE"

Produced and Written for the Screen by Norman Panama and Melvin Frank • Directed by H. C. Potter • An RKO Radio Production • A Selznick Release

FANS: Send 25 cents to Selznick Studios, Culver City, California, for a 64-page copy of Close-up Magazine devoted to "Mr. Blandings and his Dream House."

AMERICA'S NEW SCREEN SWEETHEART!
BUBBLING OVER WITH LOVE, LAUGHTER AND SONG!
LOIS BUTLER as "Mickey" IN CINECOLOR!
with Bill Goodwin
Irene Hervey, John Sutton
An Eagle Lion Films Production
Presented by David W. Siegel

Inside Hollywood

continued

He puts his lovely wife Dusty Anderson in the bit scenes.

* * *

We wonder why Marie McDonald dropped her ex-husband, Vic Orsatti, as her agent. Or was it his idea?

* * *

Perhaps that top feminine star will not solve her financial problems by marriage to her reputedly wealthy boy friend. We hear the guy has spent the bulk of his fortune by gambling and high-living.

After "The Outlaw," Jack Beutel's film fame faded, but he's still part of Hollywood's social life. Here he is with wife at Tail o' the Cock wine sampling party.

"An Innocent Affair" marks the return to the screen of Madeleine Carroll and Buddy Rogers. They'll co-star with Fred MacMurray in the James Nasser film production.

Are you in the know?

Can "toothpick" pegs gain beach allure, via —

- ☐ *Gooey sundaes*
- ☐ *Bicycling*
- ☐ *Scanty swim suits*

Try this for thighs — (and pegs, too) that aren't so fully packed: Mooch a bicycle. Pedal like mad, daily, to build up underdeveloped leg muscles. Meanwhile, a discreet dressmaker bathing suit will help keep 'em beach-worthy. It's a good style for your particular problem. And here's a good thought for problem days: Kotex comes in *3 sizes* — giving you a choice of Regular, Junior and Super. So, there's a Kotex napkin just perfect for *you.*

Do the Crew Cuts rate you —

- ☐ *Affectionate*
- ☐ *Affected*
- ☐ *A femme to follow*

Since smooching won't improve her rating, a gal might improve her conversation. Don't keep saying "See?" . . . "I mean." And only a dreep would dare the affected "Do you *rah*-lly?" approach. Shun mannerisms. Be yourself. And be rated a femme to follow. You can always be your own gay self when calendar qualms are off your mind. With that exclusive *safety center* of Kotex for *extra* protection, there's no ceiling to your confidence!

How to start a modeling career?

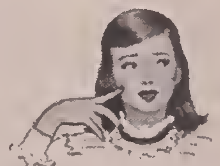
- ☐ *Trek to the big city*
- ☐ *Take a charm course*
- ☐ *Find out if you're qualified*

Modeling's glamorous . . . but gruelling. How's your health? Disposition? Can your arches take long hours of standing? You needn't fly far afield to find out. Try your wings in fashion shows at your local department store. Good training. Tells if you're qualified. On "those" days, comfort *counts.* Not 'til you've tried *new* Kotex can you appreciate this new, suave softness that *holds its shape.* It's utter — this napkin, made to *stay* soft while you wear it.

When can a girl ask for a date?

☐ *But never* ☐ *In Twirp Season* ☐ *How desperate can you get*

A miss *can* stalk her man — in Twirp Season. Anytime you and your gal pals declare one. Call for your dates, give 'em zany corsages. Plans can include a dance or movies, plus refreshments — natch. The catch? Twirp means The Woman Is Requested to Pay. At certain times, choosing Kotex pays, in self-assurance. Why not, with those *flat pressed ends* preventing telltale outlines? Thanks to this secret mission, Kotex' flat pressed ends help *so* many girls to stay in the fun . . . serenely!



3 guesses what girls forget most

- ☐ *De-fuzz your gams*
- ☐ *Make with the mouthwash*
- ☐ *Buy a new sanitary belt*

No doubt your breath's above reproach . . . your pegs are satin-smooth. Okay. Well, isn't there something you *didn't* remember — like buying a new sanitary belt? That's what most girls forget; keep putting off "till next time." But to get *all* the comfort your napkin gives, now's the time to buy a new *Kotex* Belt!

You know, the Kotex Belt is made to lie flat, without twisting or curling. You get such snug, comfortable fit with a *Kotex* Belt for it's all-elastic; adjustable . . . doesn't bind!

KOTEX
Elastic
BELT

Kotex Sanitary Belt

Ask for it by name

KOTEX
SANITARY NAPKINS
KOTEX
KOTEX

More women choose KOTEX than all other sanitary napkins*

*T. M. REG. U. S. PAT. OFF.

TERROR STRIKES CANON CITY AS KILLERS ESCAPE!
CANON CITY
Filmed where its savage fury ACTUALLY happened!
Produced by BRYAN FOY
An EAGLE LION FILMS Production

HOW TO GET IN PICTURES

Here's a straightforward answer to your sixty-four-dollar question!

BY LILLIAN ALBERTSON

RKO Talent Scout and Author of "Motion Picture Acting"

★ For the many thousands of young people who long for a career in motion pictures, I should say the sixty-four-dollar question is: *How do you go about getting in?*

That's the question I have been trying to answer for many months, in a way that would be constructive and helpful to the youngsters asking it. The deluge of letters, which have been coming in from the remotest corners of the English-speaking world, was the result of a quiz in *Movieland*, some time ago, in which it seems I had propounded eight questions for aspirants to ask themselves in trying to determine, for themselves, whether or not they had any aptitude for acting.

Little did I know—that day over a luncheon table in Lucey's—what I was letting myself in for! I was most happy, in such genial surroundings, to formulate the questions at the urging of a charming woman editor. What I didn't know was that I was going to be asked to supply the answers—*individually!*

"Lots of study and hard work are requisites for Hollywood success," says Lillian Albertson. Bill Williams and Barbara Hale are shining examples of this rule!

Miss Albertson shows proof of her new book "Motion Picture Acting," to Irene Dunne.

You see, I had naively imagined the correct answers would be right there, at the end of the article, and that would be the end of it. How was I to know that *Movieland* gets around like that? From British Columbia to England and clean over to Australia—to say nothing of the forty-eight States?

In response to the first few hundred letters, I dictated most painstaking advice as to how to prepare for a picture career. But then the mail got too heavy; so this article was conceived. This, then, is in answer to those omnipresent questions: HOW CAN I GET IN PICTURES? HOW, WHEN I LIVE ON A FARM IN SASKATCHEWAN, CAN I EVER GET TO HOLLYWOOD? WHO IS GOING TO DISCOVER ME IN THE CORNFIELDS OF KANSAS . . . ?

It would be so easy to go platitudinous and say smugly, "Where there's a will, there's a way"—that is, if you didn't know in your heart that the "will" wouldn't get anyone very far without something to back it up. And that something is *talent.* Without that, there just isn't any way.

Merely a desperate longing to do or be something isn't enough. I have seen too many people ruin and embitter their entire lives trying for a career in some field where the good Lord in His wisdom never meant them to labor.

Now, don't think I am counseling any meek, fatalistic acceptance of your lot. No one believes more stubbornly than I that every living creature has the divine right to reach for the stars. But this is what I am afraid of: that the reach may be out of all proportion to the ability to grasp and hold.

I would have been much happier about the whole thing if even fifty percent of the letters had asked, "How can I prepare myself for a career in pictures? What can I do that will make me capable of getting a motion picture contract?"

There seemed to me to be too little appreciation of what it takes to become a successful actor. And I couldn't help wondering how many of these young people would still want that career if they knew a bit more about the hard work and the heartaches that have been endured by some of the stars they so long to emulate.

I'm not going to do any sob-story on the "hard work and heartaches" theme —but I know a few of our foremost players who could certainly tell you one if they wanted to. But the stars were not made of the stuff that quits! Most of them worked harder, in their early days, than any longshoreman or scrubwoman.

(*Please turn to page* 97)

FOR HER:
"Flamingo"— Individually hand-blocked print on Celanese Prospector — Lastex back. $14.00

FOR HIM:
"Cocoanut Palms" Ensemble of combed cotton Oxford. $11.00

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the month
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Made of compressed absorbent cotton, Tampax was invented by a doctor for this monthly use. Individual applicators make insertion easy and when the Tampax is in place it cannot be seen or felt. It is quick to change and easy to dispose of. Also, no odor can form. Do you wonder that millions of women are now using Tampax?

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TAMPAX
SUPER TAMPAX
JUNIOR TAMPAX

Accepted for Advertising by the Journal of the American Medical Association

Talking theater with stage veteran Dame May Whitty is a treat for Phyllis Thaxter, herself a recruit from Broadway. They exchange anecdotes on "Sign of the Ram" set.

Grand Dame

Life begins at eighty—at least that's the way Dame May Whitty feels about it

She made her first talking picture at the age of seventy-two.

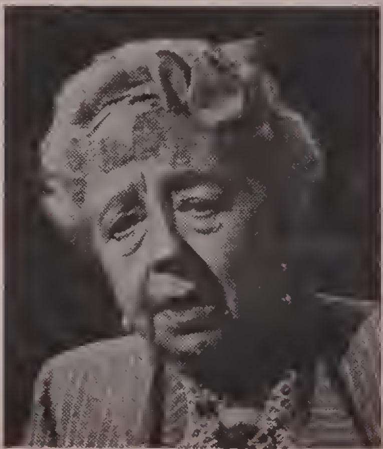
By Maude Cheatham

★ She's amazing. She's gay. She's versatile. She's eighty-three. Dame May Whitty.

Relaxing in a big chair facing the long windows of her living room, she smiled when I asked what were the most exciting moments in her life.

"I couldn't begin to recount them," she

After one session behind cameras she became "One-Take Whitty."



Retire? Never! Only the aged and infirm retire—I'm neither!

chuckled. "I could go on without end. Every day holds vital moments for me. Each play—and I've been in hundreds, and every film—and I've been in many—are outstanding because each holds its own special significance."

Settling back in her chair, Dame May let her thoughts wander into the past. "I was born in Liverpool, England, on June 19, 1865," she began. "My grandfather had founded the *Daily Post* and my father was associated with him, so I was reared in a typical newspaper atmosphere.

"From the time I was six, I was familiar with Dickens, Scott, and the Shakespearean dramas and always I loved the make-believe world. Finally, I announced to mother that I wanted to become an actress.

"Being wise, she offered no objections and when Mrs. Kendall, the noted star, arrived in Liverpool, she took me to see her. She was most gracious and immediately introduced me to the manager of the Court Theatre. He told me to report that very night to go on.

"So I, a very green little girl of fifteen, made my theatrical debut in 'The Mountain Sylph,' an adaptation of the ballet, 'Les Sylphides.' I was a fairy in the ballet. I tried to tip-toe, swing and twirl as the girls ahead of me were doing and somehow I managed to get through it.

"But to become a fairy on the stage, at a moment's notice, was a terrifying, an exciting experience that has always stood out vividly in my memories. Mother, sitting in the first row, almost had hysterics as she watched my efforts.

"I remained at the Court Theatre for a few months, then as my father had died, mother and I went to London to live and I was a chorus girl for two years more."

One of her big moments, Dame May readily confessed, was when she became understudy for the theatrical debut of the much publicized Miss Webster, granddaughter of the noted actor, Benjamin Webster. Dressing together, the girls became friendly and one night as they came down the long stairway after the performance, the handsomest young man she had ever seen was waiting and her new friend introduced her to her brother, Ben Webster.

She became intimate with the Webster family but it was seven years before she said yes to Ben's proposals. She thought herself a career girl, absorbed in her work and she didn't want to get married.

"But," she gaily admitted, "I'm very glad he overcame my foolishness. We were married in London in August, 1892, and had a happy and a very beautiful life together.

"Ben had become a barrister but he couldn't resist his theatre heritage and soon turned to acting. We took a charming apartment near the Garrick Club which became the rendezvous for the witty, brilliant coterie of young people of the theatre world, both in London and America. We were noted for our suppers and for the brilliant conversation that followed.

"Ethel Barrymore was always our guest when she visited London, also John Barrymore. And the beautiful Maxine Elliott, Anthony Hope, Richard Harding Davis, and scores of others who were in fame's limelight at that time. Yes, those were happy days."

Then came World War I, and everything changed. Dame May plunged into war activities. She was always the chairman, and always raising money for this and that, until her friends ran when they saw her coming.

(*Please turn to page* 93)

New Powder Shade makes even a Bride look more Alluring more Romantic!

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Lady Esther
FACE POWDER

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Address..........

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Joan doesn't have much time between films. "Miss O'Brien, School Teacher" is her next.

CAN I HELP YOU?

By Joan Crawford

Let glamorous Joan Crawford help you solve your problem. Write her c/o Movieland, 916 N. La Cienega, Los Angeles 46, Calif. Your letter will receive her personal attention

"MY MOTHER STEALS MY BOYFRIENDS"

Dear Miss Crawford:

I'm a young woman of twenty. My mother is thirty-six. She's been married three times. She knows all there is to know about men. She knows how to flatter them, how to tease them, how to make them return. She has them like pigeons, pecking away at her and eating out of the palm of her hand.

I never resented this talent of mother's until I started going out with boys. Naturally, she was never interested in my teen-old boyfriends. But now that I'm going out with mature, intelligent young men—men who are twenty-five and even thirty—mother has become my rival.

I know this sounds terrible. But it's true. My mother steals my boyfriends. Take last night, for example. A very nice young man—even though he goes to Harvard he's still nice—came to call on me. Mother started talking with him. The talk was all about college life and professors she had known and the wind-up was that I went to bed at eleven, and mother and my date were still talking.

This is no isolated case. It happens all the time. I was dating a lieutenant in the Navy. The next time he came to town he called mother, not me.

Six months ago I began dating a man who ran a bookshop. I took him home to meet mother, and ever since he's dropped me like a hot potato.

It's getting so, Miss Crawford, that I'm hating my mother. What shall I do? Shall I meet my dates away from home? Please advise immediately.

Joan B.
Cambridge, Mass.

I think you'd best sit down with mother and have a little heart-to-heart talk. Tell her you know it's foolish but you have the strange feeling that unwittingly she is taking your boyfriends away from you. Cite chapter and verse to her as you have to me.

Tell mother it would be so nice if she built you up to your boyfriends. Tell her that she's giving you an inferiority complex. I'm sure your mother wants you to be happy, genuinely happy, that she hasn't got the slightest idea of what she's doing. Some women have a wonderful power to attract men. Your mother is one of them. She should use it to attract men of her own age or older. If you make known your feelings to her, I'm sure you'll find a change in her conduct.

CHEATING JAMES

Dear Miss Crawford:

I don't want to burden you with a

long, tiresome story. But I'm a girl not very long married, and this problem has me down.

Two years ago I married a soldier. I loved him then, and I guess I love him now. It wasn't the glamor of the uniform which attracted me either. It was his character and personality. When James got out of the service, he went back and worked in a Building and Loan Association. We were very happy when our baby—a girl—arrived last year.

Now, however, I find that while I stay at home nights with our baby, James goes out. I don't know with whom, but I've seen lipstick on his shirts, and I have a pretty good idea. What should I do, Miss Crawford?

Ellen MacG.
Rutherford, N. J.

First off, take stock of yourself. Ask yourself if there's anything you're doing or have done which your husband dislikes Have you changed much since the arrival of the child? Are you still as cheerful, as affectionate, as considerate as you formerly were? Have you begun to nag or grow sloppy? Take a full inventory of yourself.

If you're entirely guiltless, sit down with your husband and ask him to explain his feelings towards you, the child, and your future. There is no sense in permitting this sort of conduct, this kind of aggravation. It will do none of you any good. If your husband wants a divorce, it's best to let him have one.

LOANOUTS

Dear Miss Crawford:

I was reading somewhere that when an actress is under contract to one studio, she can be traded to another studio just like ball players are traded. I understand, too, that if one studio loans out a star, it keeps all the money it makes on that star. Is that true?

Carl R.
Muncie, Ind.

No, it's not true. When a studio loans out one of its stars, it keeps whatever profit is involved in the deal. For example, if I am under contract to Warner Brothers for $1,000 a week, and I am loaned to Paramount at a rental of $100,000 for fifteen weeks, all I get is my salary for fifteen weeks. Anything above that amount goes to the home studio. All these figures, you understand, are purely hypothetical.

CHANGE OF MIND

Dear Miss Crawford:

Five years ago when I was twenty, I was madly in love with a boy I shall call Harold. He was tall, handsome, really nifty. He said he loved me, too; but he went off to Cleveland, and the next thing I knew, he was married. He settled down and had a child and that was the last I heard of him; that is until a week ago.

Then he moved back into town with his wife and child. I ran into him on the train to New York. We met for lunch. He told me that he had always loved me, that he loves me still, that he wants to get a divorce and marry me. What shall I do?

Sally W.
Greenwich, Conn.

It's difficult to advise you, my dear, because I don't have enough facts in the case. Do you still love this man? That's the key to the problem. If you do, then I suggest you have nothing to do with him until he is divorced.

THE END

How Ignorance and Prudery
can destroy a wife's happiness

Learn *here* the REAL TRUTH about these *Intimate Physical Facts!*

Often a woman's married life isn't happy simply because she hasn't *proper* scientific knowledge of these intimate physical facts. And she's too lazy or shy to find out. Or she may be following ignorant advice of 'supposed' girl friends.

So here's really a chance to learn scientific truth *you can trust.* Girls, you simply *must* realize how important vaginal douching often is to intimate feminine cleanliness, charm, health and *marriage happiness*—to combat one of woman's most embarrassing deodorant problems. And what's *so very important*—learn why you should put ZONITE in your douche.

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"What makes this sinful – our love or their malicious tongues?"

CORNEL WILDE

as

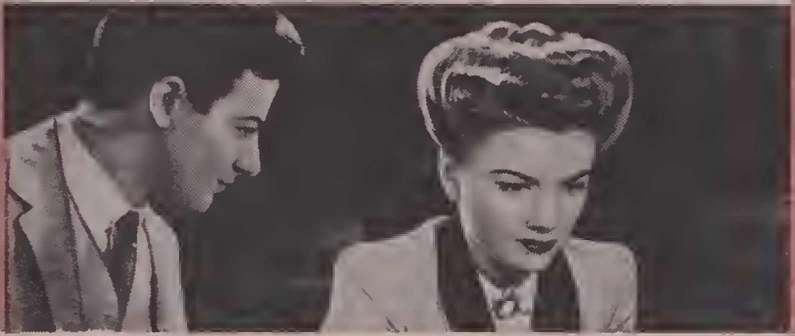
DAVE

"A town can be too small for my kind of love!"

LINDA DARNELL

as

ALGERIA



"No law . . . no covenant . . . can keep me from him!"

ANNE BAXTER

as

JULIA

"You're all the woman a man like me ever needs!"

KIRK DOUGLAS

as

TUCKER

All the heartbeat and people of a great best-seller!

THE WALLS OF JERICHO

20th CENTURY-FOX

with

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BARTON MacLANE • GRIFF BARNETT • WILLIAM TRACY • ART BAKER
Directed by JOHN M. STAHL • Produced by LAMAR TROTTI
Screen Play by Lamar Trotti • Based on the Novel by Paul Wellman

JERICHO
KANSAS

Your Hollywood *Memo from the Editor*

There is nothing on heaven or earth as charming as youth, and I find the greatest thrill in meeting young actresses—I mean the teen-agers. Such a fledgling in years—but experienced in pictures—is Vanessa Brown, the young 20th Century-Fox star I had the pleasure of meeting this month.

My impression of the young lady who has appeared in "The Late George Apley" and in "Mother Wore Tights," was that she looked like a budding Talisman rose. She has that fresh, dewy look. Her eyes are clear; her skin, free of make-up, actually glows—and every separate hair on her head has a life and sheen of its own. And this beautiful creature was once a Quiz Kid! No wonder I was enchanted!

Vanessa ordered grapefruit juice which she sipped from a straw. But there was nothing adolescent or immature in her level-headed, intelligent point of view. Here's a young actress who knows where she's going—and we'll make a bet that she gets there!

Speaking of young girls, I got a real thrill when I got a batch of still photographs from Warner Brothers of their new starlet, eighteen-year-old Patricia Northrop. Pat lived across the street from me in Hollywood; so it's exciting to realize she's starting off on a movie career. She's so pretty—and talented, too! Pat's first picture will be "Adventures of Don Juan."

Warner Brothers is grooming her for stardom and I know you're going to like her. She's a natural blonde with a gardenia-like loveliness (Why do they all remind me of flowers?) and she has a voice that is a cross between Deanna Durbin's and Kathryn Grayson's.

I met some charming men this month, too! When Ray Milland and his lovely wife invited us to a small party at their suite at the Waldorf Towers, I promptly made an appointment to get my hair set. (Do you blame me for wanting to look my best?)

At about five o'clock, Victor Mature called me. He was in town only for a few days to shoot the New York sequence for "The Law and Martin Rome," and wouldn't I come over at five for cocktails?

"Victor," I said sweetly but firmly, "I'd love to—but my hair is in pin curls strictly for Ray Milland."

It was the first time I had ever met Ray and he's really charming—even with a cold in his head! He was a little bitter about New York weather—but being a fair-minded man, admitted he'd just been through (of all things!) a hailstorm in Hollywood.

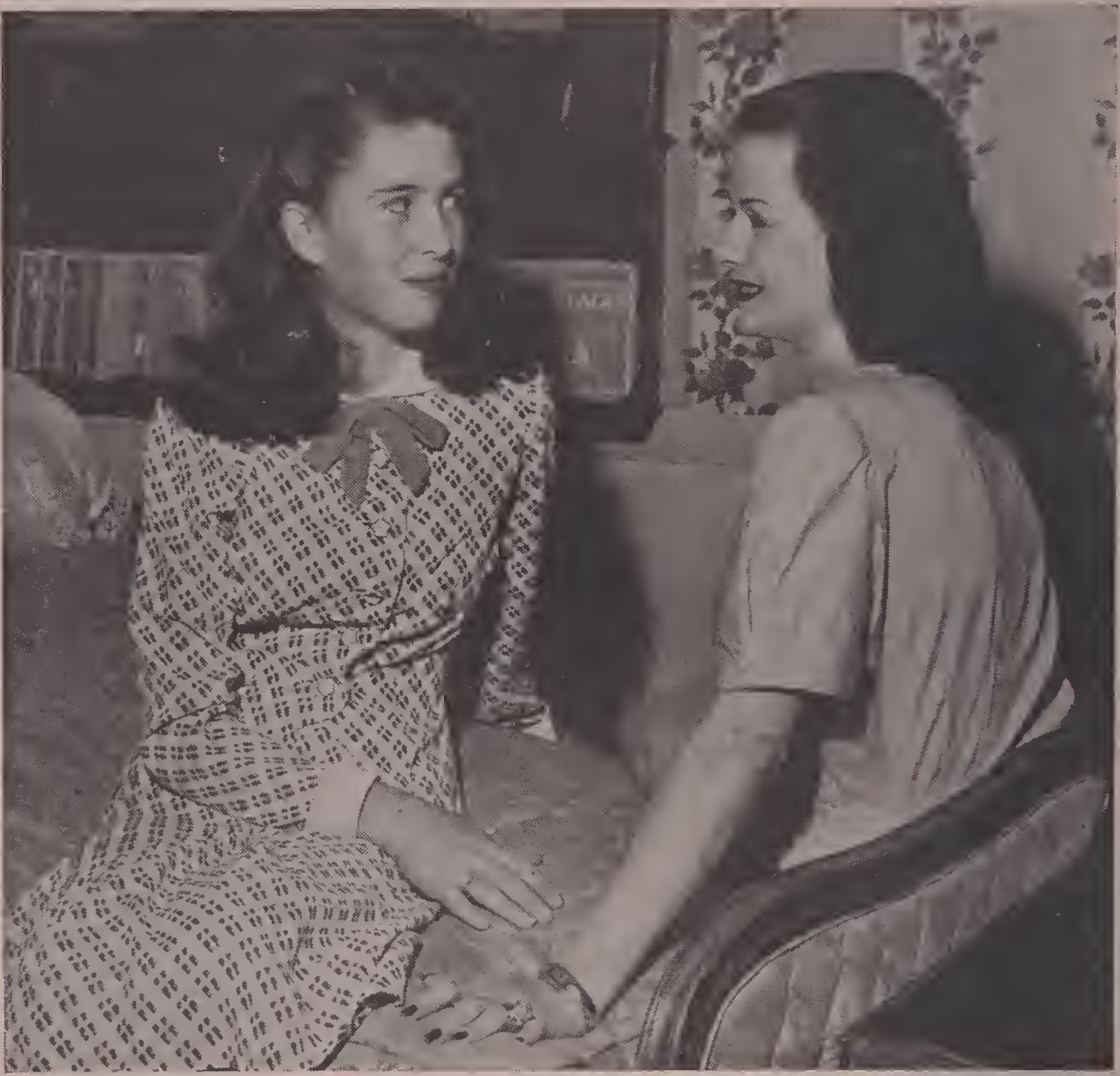
Yes, we've had fun this month, what with parties, personalities and some wonderful pictures like "State of the Union," "Mr. Blandings Builds His Dream House" and others—Don't miss the reviews of these pictures on page 98 this issue. B. L.

The Millands didn't let Ray's head cold interfere with their fun during New York stay.

Warner starlet, Patricia Northrop, has been cast in "Adventures of Don Juan."

Vanessa Brown, Ronald Colman, "Late George Apley" stars, co-star again—this time on the air.

LETTER TO MY DAUGHTER



You have chosen acting for your future, Melinda. I hope you will be able to profit by my disappointments.

BY JOAN BENNETT

SINCE TIME BEGAN MOTHERS HAVE ADVISED THEIR DAUGHTERS IN ONE WAY OR ANOTHER—JOAN BENNETT PULLS NO PUNCHES AS SHE FRANKLY WARNS 14-YEAR-OLD MELINDA, "DON'T BE LIKE ME!"

★ At fourteen, Melinda, life is yet to be lived. It seems odd to realize that I was only two years older than you are today when I married the first time. Sixteen! I think I would collapse if you married at such an age. It's so obviously too young. How can you possibly know the type of man you want to spend the rest of your life with—at sixteen? You have not yet developed yourself physically, emotionally, or spiritually. Until you are mature enough to know what you want out of life—and are absolutely sure—you shouldn't get married.

But I don't have to worry about that yet, do I, sweetie? Because you are interested in a Career, with a capital "C". You've been talking about it for at least three years. At school, you are always competing with Elizabeth, Bob Montgomery's daughter, for parts in school plays. I guess I didn't know how serious it was with you until the night Sir Alexander Korda came to our house for dinner two years ago.

Later, on your birthday, he sent you what seemed to be a regular studio contract. In it was stated the fact that you appear at his offices, in either London or Hollywood, on your eighteenth birthday. Salary to be discussed later. I remember hearing you on the phone the next day telling all your little girl friends, "I'm going to be under contract to Alexander Korda!"

You thought that contract was legal and real. Perhaps you still do. I hate to tell you that it was only a very sweet birthday gesture of a very nice man.

I don't know if it will help you any to tell you of mistakes I made, but it's the only way I can impress certain things upon you.

I remember that I had been in my first Broadway play, Jarnegan, in which my father, Richard Bennett, starred. When the play went on the road, I didn't want to tour. I had been offered a Hollywood contract, so I accepted. George Abbott, who had directed Jarnegan, advised me not to go to Hollywood. "You have such a lot to learn. If you go out there, they will put you in leads. You won't have any training period."

But I wouldn't listen. I went to Hollywood, anyway. And he was right; I was plunked right into leads. My first picture was opposite Ronald Colman. I was lost. I had an awful time. I didn't know what to do. I was self-conscious, unsure of myself. I was painfully shy. I wanted everybody to turn their backs when I did a scene.

Melinda, I think that's the kind of fear only inexperience gives you, and that's why I want you to go to New York and first tackle summer stock. I want you to get the poise and assurance that comes from working before an audience. I don't want you to be catapulted into big parts right away. I want you to get thorough stage training before you even think of Hollywood. Don't make the mistake I did of doing one fast play in New York and then whisking right out here without any real experience.

If I have to sell you on this idea—let me go further. I think that the greatest talent is the theater talent. I don't think there is the timing on the screen that you get on the stage, nor the shading. I don't think there is the variety of roles. You don't develop the depth and control of voice that is a must in the theater.

Motion picture technique is a thing in itself—moving from chalk mark to chalk mark, keeping in camera (Please turn to page 84)

I enjoy working but my greatest happiness is in my daughters, Diana, Melinda and Stephanie.

The girls call Walter (Wanger) "Pops." Diana can vouch for how wonderful he is with them.

Information, please!

By ALICE TILDESLEY

All right! YOU asked Greg Peck these questions. Here are his own answers

What's my idea of a perfect evening? I'd say staying at home with Greta and the children: Jonathan, age three; and Stephen, a very active two-year-old.

★ "The $24 Questions!" marveled Gregory Peck, looking over the piled papers of every size and hue and texture that littered his dressing-room couch. "What is this—a bargain? It used to be $64."

Pushing aside a batch of scripts he was reading looking for that next, right picture, Greg scanned the selected letters, considering each one carefully before he replied.

He's tall, dark and fine-looking; his face has filled out a little more, so that he is losing that early-Lincoln resemblance.

"They're good questions in the main," he commented, at length. "I don't pose as one of the Wise Men, but for what they are worth, here are my answers":

Question 1: What was your favorite scene?
(Marlene Hartman, Cicero, Illinois.)

Answer: The one in *Keys of the Kingdom* where the Mandarin makes a gift of the side of a mountain for the new Mission, and I am so elated that I forget I am a priest, pick up my skirts and start running like mad up the hill with the little Chinese boy.

Q. 2: How do you go about preparing for a role in which you are asked to create a character completely alien to your own, and outside your own experience?
(Eleanor Merriam, Chicago, Illinois.)

A: I doubt if I could do a role that was entirely outside my own experience. But up to now I have always been able to find an experience that would apply. (*Please turn to page* 92)

How high is up? Jonathan finds out when he rides on Greg's shoulders!

Don't let that calm, unruffled look ➤ fool you. Paulette Goddard's a woman of action in "Hazard."

Perils of Paulette

A romantic game
of tag in
Paramount's *Hazard*
calls on
Paulette Goddard
to display
stamina as well
as sex appeal

Strong arm tactics are Macdonald Carey's forte when he tracks down pretty gambler Paulette.

The rough-house treatment backfires. A picture falls and Carey goes out—like a light.

Paulette's been kidnapped by Carey who makes the mistake of admiring the pastoral scene for a minute—

. . . always a mistake with a woman of Paulette's temperament as poor Mac discovers when he gets the boot—into the river.

(*Please turn to page* 30)

Paulette gets a bit involved helping Mac overcome villain Fred Clark. Oh-oh! Mac's about to deliver a haymaker—

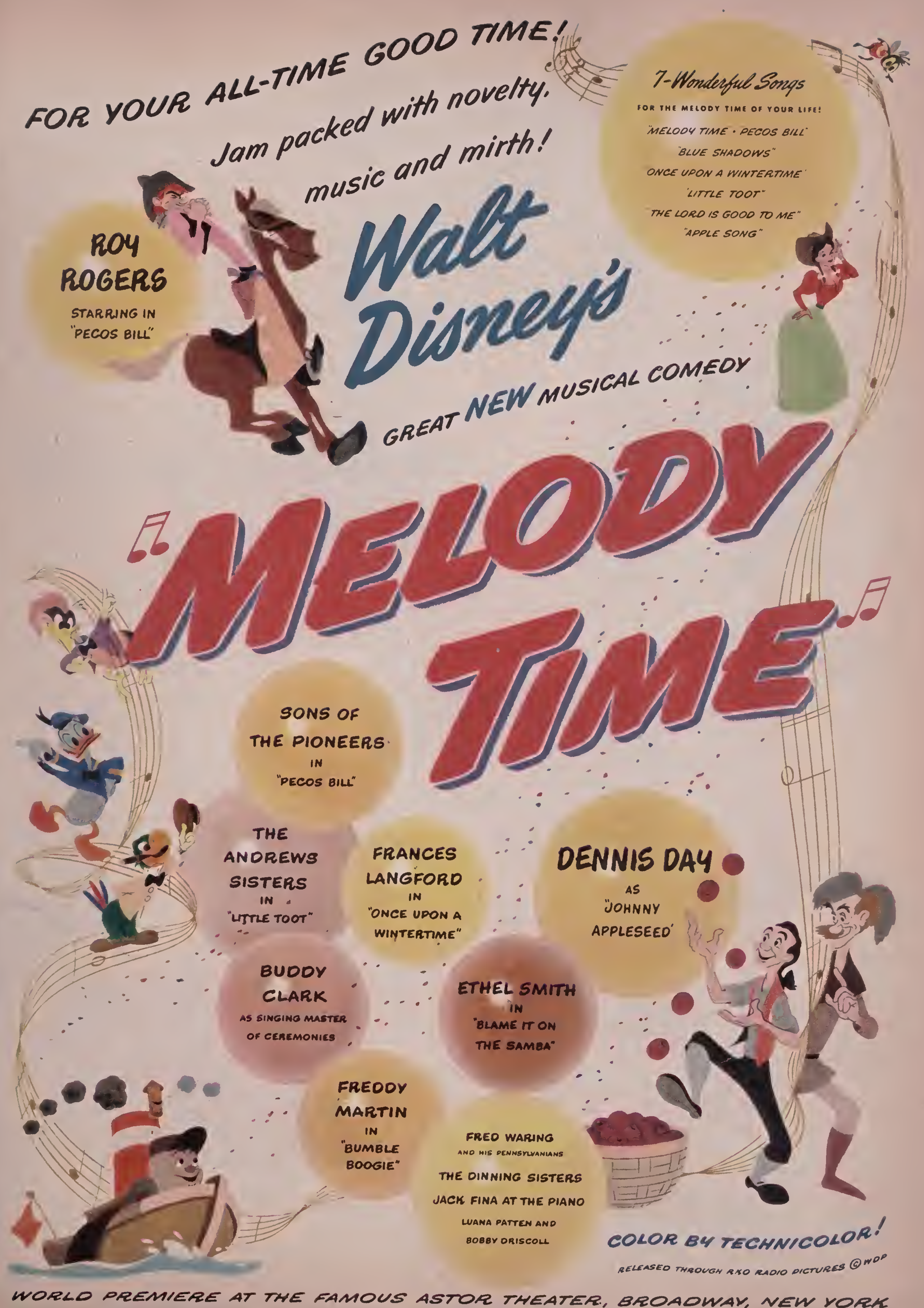
. . . And he does—right on Paulette's pretty chin! This is going to be tough to explain. You see, he loves the girl!

Paulette's carried away by Mac's cave man tactics. Does she really like this? Not yet, but she will!

PERILS OF PAULETTE *continued*

No peace for peripatetic Paulette yet. Her next step is an unsocial visit to the jail.

She's got a mean gun—but a soft heart. Leading man Macdonald Carey discovers both before last reel ends.



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FOR THE MELODY TIME OF YOUR LIFE!
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"BLUE SHADOWS"
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"LITTLE TOOT"
"THE LORD IS GOOD TO ME"
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Walt Disney's
GREAT NEW MUSICAL COMEDY
"MELODY TIME"

SONS OF THE PIONEERS
IN
"PECOS BILL"

THE ANDREWS SISTERS
IN
"LITTLE TOOT"

FRANCES LANGFORD
IN
"ONCE UPON A WINTERTIME"

DENNIS DAY
AS
"JOHNNY APPLESEED"

BUDDY CLARK
AS SINGING MASTER OF CEREMONIES

ETHEL SMITH
IN
"BLAME IT ON THE SAMBA"

FREDDY MARTIN
IN
"BUMBLE BOOGIE"

FRED WARING
AND HIS PENNSYLVANIANS
THE DINNING SISTERS
JACK FINA AT THE PIANO
LUANA PATTEN AND
BOBBY DRISCOLL

COLOR BY TECHNICOLOR!

RELEASED THROUGH RKO RADIO PICTURES © WDP

WORLD PREMIERE AT THE FAMOUS ASTOR THEATER, BROADWAY, NEW YORK

By Alyce Canfield

. . . I like being the typical American girl. She has a lot of spunk and somehow she always looks chic.

Listen in on

. . . about that fish story. It really wasn't a big trout but the story improves with age!

. . . I'm proud to be associated with our industry. The people I work with are the most loving, the most giving. I love 'em.

. . . have you ever shot rapids in a flat-bottomed boat? It's like riding a roller-coaster—only more fun!

. . . as for the bobby-soxers, they're a lot more hep than I was at their age! Let's hope they can build bigger mouse-traps and catch bigger fish.

Ginger Rogers

Here's one for the record! The pencil-and-pad method isn't good enough for an interview with Ginger. For this Movieland exclusive we're using a wire-recorder—just to make sure we don't miss a single word

★ When Ginger Rogers arrived at my apartment, I told her:

We'll test your voice with this magic eye, Ginger, and see how much volume we should turn on to take down this interview. Meanwhile, let's just sit back and relax. Let's talk about a lot of things: your new company, for instance. How did you happen to call your company Lincoln Pictures?

Well, the name Lincoln has always stood for a love of justice, truth and freedom. I felt if you're going to build something, you should give it a title symbolic of the finer things.

There has been such a trend lately of movie stars going into production. This was most unusual a few years ago. Today, it's just the next step forward. Why, I wonder?

I think producing is everyone's ambition. People who have been in this business for any length of time like to go out and do something on their own, to express things from their point of view, instead of being puppets.

How right you are.

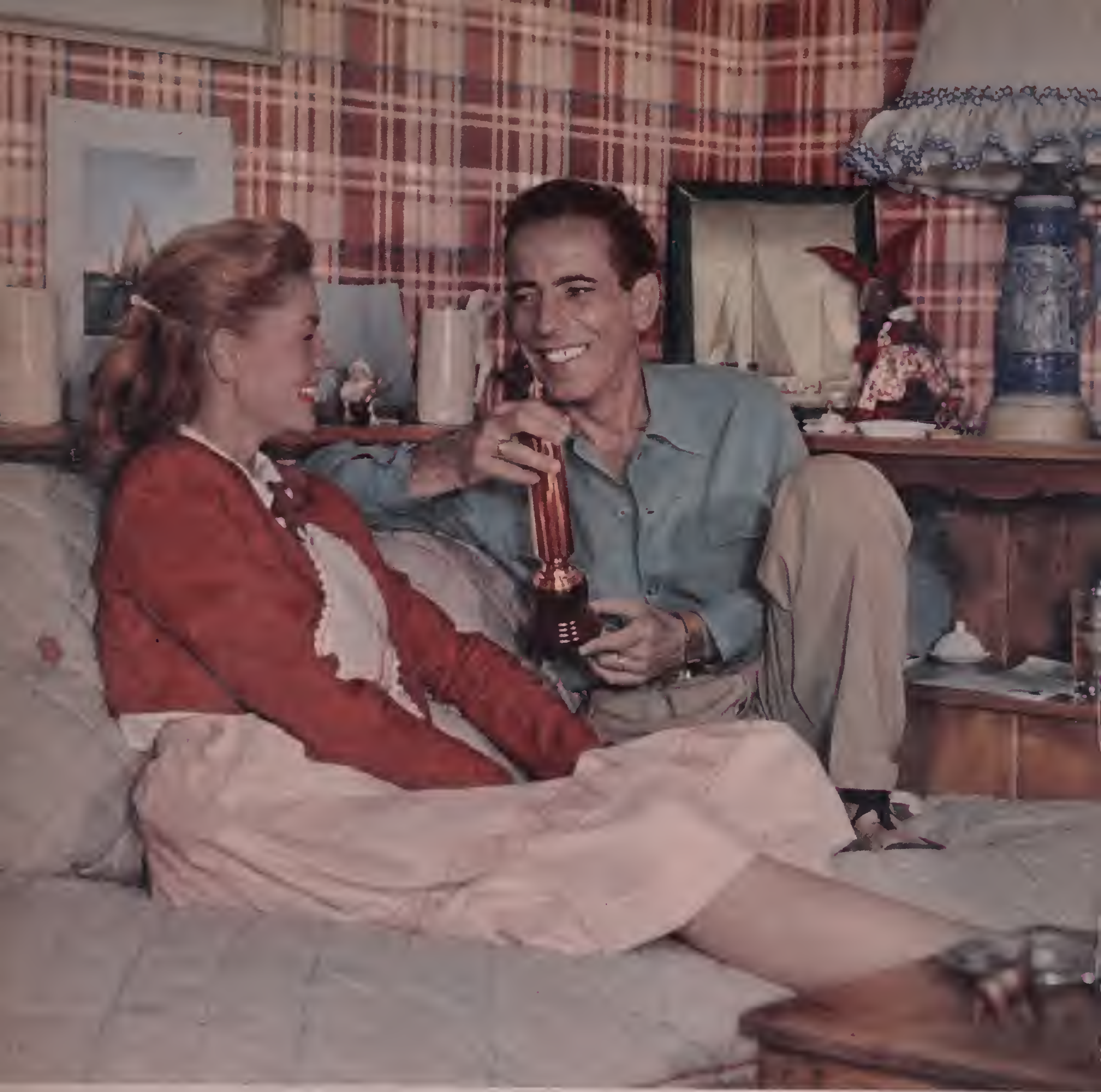
Well, an actress, too, likes freedom of expression. It's natural that after many years an actress likes—not to be the boss exactly—but to express herself as *she* feels she should. Perhaps I don't make sense?

No, I understand what

(Please turn to page 90)

SOUNDMIRROR

Mike fright? Not Ginger! She's off even before author Alyce Canfield can turn on the sound mirror recorder.



Vacation's over. The Bogarts take a last look at their yachting trophy before starting to concentrate on their new film.

Still Whistling

BOGEY AND HIS BABY

New production technique calls for a week of rehearsals and lots of coffee for Lauren, Humphrey and Thomas Gomez.

Phillipa Gomez who is merely 102 years old, makes her film debut with the two B's in their newest thriller, "Key Largo."

Suspense runs high when Bogey and Bacall put their heads together with scene-stealer Lionel Barrymore.

GO INTO ACTION AGAIN. THEY'RE CO-STARRING IN WARNERS' *KEY LARGO*

My Life with Dana Andrews

We never "just sit" at home. He's one of those fellows who likes to keep busy.

By Mary Todd Andrews

DANA'S WAY OF LIFE IS HECTIC, EXHAUSTING—BUT IT'S ALWAYS FUN!

★ Being married to Dana Andrews is like running up a "down" escalator. If you've ever tried this stunt, you know what I'm talking about. If you haven't—well—you'll soon see what I mean.

It's Dana's philosophy that a man has to keep learning new skills, improving his old ones, thinking hard and working fast or he moves down the escalator. This is his way of life and we live it—madly, hectically, excitingly and continually.

Dinner over, he rounds up some friends or a few brothers (he has six) and we talk and argue until everyone is exhausted—everyone but Dana. He's apparently tireless. He may then develop some film, repair one of his cameras (he's an amateur photographer) or he may read a novel until he dozes off. I don't know how he does it, but he can get along on five hours of sleep.

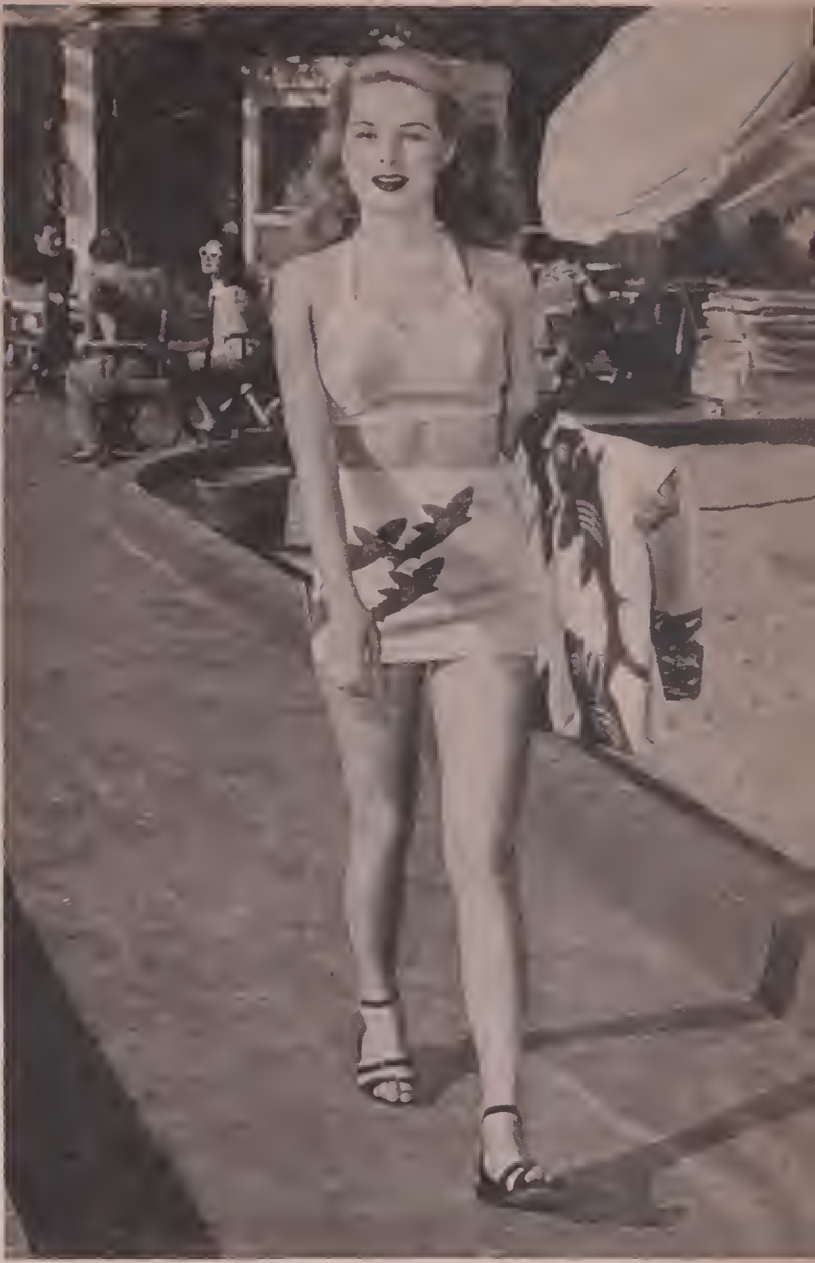
Weekends he spends on one of our two sail boats: the 80 ft. Belihia or the 50 ft. Kathryn. Dana's learned to sail with the same thoroughness with which he took up accounting, singing, dramatics, photography, home recording, and skiing—in that order. Needless to say, he's a man of tremendous drive and energy.

I entered Dana's life at the singing phase and I've been following in his wake (you'll have to pardon the nautical terminology but that's the way we Andrews' talk these days) ever since. I manage to keep up with him solely because I devote all my time to doing just that—keeping up with Dana. And I can't imagine anything more interesting or rewarding.

Originally I, too, planned on having a theatrical (*Please turn to page* 89)

◄ Dana's roles are improving all the time. Next is "Deep Water."

◄ Queen of the Bathing Beauties, Esther Williams upholds her title in "On an Island with You."



Pretty Joy Lansing's hand-blocked, all lastex "Shark" suit is a guarantee of whistles from all onlookers.

Happily Suited

There IS something new under the sun and these "Easter Parade" lovelies prove it—in Catalina's latest bathing suits

Marjorie Jackson likes the Latin effect of the drop-shoulder on her seersucker "Dogwood" suit.

Marjorie's not afraid to get her "Tapa Sails" suit wet, but she'd like to do it another way!

Twin "Zebra" suits of Lola Albright and Richard Beavers don't mean that they agree on everything!

(please turn to next page)

Happily Suited (continued)

Dick won't win this match—even with Marjorie's help! Joy's "Cattails" and Lola's "Wavy Leaves" suits will distract him!

One for the money, two for the show—and the show here is Marjorie's sensational "Bamboo" two-piecer.

Lola's "Ladder Back" suit won't interfere with a smooth tan. She can make it backless and strapless.

The diving board at the Beverly Hills Hotel swimming pool is a likely spot for a sunbath—and Marjorie just can't resist it. Something else she can't resist is posing for the spectators in her new "Ladder Side" suit made of Lastex woven gabardine.

Colleen with a Plan

By DOROTHY O'LEARY

Imagine being a "has-been" at sixteen! Sounds like a fate worse than death for an actress; but it was a stroke of luck for Colleen Townsend

★ Fate twice has kicked 19-year-old Colleen Townsend in her pretty, even teeth, but on the other hand, Opportunity has come knocking not twice but three times at her door; so this soft-voiced girl with the tip-tilted nose isn't complaining. Things currently are roseate and she thinks it's all because she firmly believes in the law of compensation.

Colleen, you see, was labeled a has-been at 16! She had been signed by Warners but dropped because it was decided she was too old for kid parts, too young for romantic leads. First knock of Opportunity; first kick of Fate. Then Colleen decided to go to college. She earned part of her tuition by modeling for photographers and a cover picture of her led to her present contract with 20th Century-Fox. This, of course, was Opportunity's second knock.

Her small introductory role in *Summer Lightning* with June Haver and Lon McCallister so impressed the boss-men that Colleen was announced for the leading role in *Green Grass of Wyoming.* She was, to put it mildly, ecstatic. For five weeks she trained for the role, then Fate delivered that second kick; the lead was taken from Colleen and given to Peggy Cummins.

"I really do believe in compensation," vows Colleen. "That same thing had happened to Peggy when 'Amber' was taken from her and given to Linda Darnell, so it seemed she *should* get a good break. Of course I was disappointed. Who wouldn't be? But see what happened? A few days later my compensation came in the form of a very dramatic role in *Walls of Jericho.* I really think it's better for me. So Opportunity knocked a third time."

Colleen, who at college was voted "Friendliest Girl in School," had won scads of friends on the studio lot, too, and her philosophical acceptance of her big disappointment—without wailing and complaint—won her many more. Linda Darnell was one.

Linda learned that Colleen's scenes in *Walls of Jericho* were all with Cornel Wilde and Anne Baxter, none with herself. So she offered Colleen her very attractive portable dressing room to use instead of the ordinary one assigned to a supporting player. Colleen happily accepted and she can never forget how wonderful Linda is.

From now on Colleen Townsend is headed for stardom. You'll be seeing her in 20th's "Walls of Jericho."

Colleen has several weeping scenes in this picture, the first she has ever done and they had her plenty worried. She thought of everything sad she could conjure up before the initial try at tears, but when Director John Stahl told her to turn on the weeps, nothing hap-

Please turn to next page

"Smile pretty, please," is an easy command for Colleen to follow when 20th's glamor photog, Frank Powolny, clicks the shutter.

Head hair-dresser Irene Brooks styles Colleen's locks, recommends a short hair-do for her heart-shaped face.

Preliminary training for stardom keeps Colleen on a rigid schedule

Experienced stars are good teachers. Colleen watches Ty Power and Anne Baxter act in "The Shamrock Touch."

COLLEEN WITH A PLAN *(continued)*

pened. Try as she would, her eyes stayed dry.

"I guess we'll just have to help Miss Townsend," Stahl said wryly and told the prop man to bring on the stuff that makes gals cry.

"That's all I needed. I was so humiliated at the thought of having to resort to false tears that I started to cry and could hardly stop," Colleen relates. "Anne Baxter is wonderful, too; just to make me feel better she told me the same thing has happened to her several times."

Colleen's very first scene in this picture was on a night location out in Chatsworth, in which she had to run across several railroad tracks, straight toward the camera. So vigorously did she run that she fell flat on her face. Stahl likes to tease her that the fall is the cause of her nose tilting up.

That nose, of course, perfectly suits a girl named Colleen with predominantly Irish heritage. She was born in Glendale, one of Los Angeles' suburbs, on December 21, 1928, and was christened Colleen Townsend; she's one of the few actresses using her own name. It was in Hollywood High that she became interested in dramatics and appeared in several school plays, including *Stage Door.*

She was 15, waiting on the corner of Sixth and Broadway in downtown Los Angeles for a girl friend when she was offered a television tryout. It was at a subsequent Video rehearsal that a Warners talent scout saw her and suggested a screen test. She played a child bride in *Janie* and other minor roles before her option was dropped.

"Through in pictures at 16! It made me feel like an old wreck," she can say mirthfully now. At the time it wasn't funny. She decided to concentrate on education and chose Brigham Young University in Utah because she had met several boys and girls in high school who were Mormons and whose ideals she admired.

Before leaving Los Angeles, Colleen spent six months working as a model; in an orphanage,

Colleen has amazing poise for a 19-year-old, but she still gets instruction from drama coach Helena Sorrell.

Her figure is strictly whistle-bait and she intends to keep it that way, too! Daily exercises at the gym help her stay in trim.

of study, study and more study!

doing radio bits, to earn college expenses; then entered the university in January, electing to major in education. She also continued working: at the student soda fountain and doing commercial photography modeling in Salt Lake City.

It was during her sophomore year that a 20th Century talent scout saw her cover girl picture, wrote and asked if she would like a screen test. She refused, gratefully but firmly. Came another letter that she should write if ever she changed her mind. Just before Christmas vacation when her funds were running low, she asked for that test.

On the last Wednesday of her vacation she tested with Dave Street in a love scene. The following day she did an intensely dramatic sequence with Glenn Langan and on Saturday was called and told a contract was waiting for her signature. That was the beginning of January, 1947.

Her first assignment was to go to the Actors Laboratory Theater for training. She was terrified this would lead to "sitting around," but since her role in *Summer Lightning* there's been no sitting-still time for her.

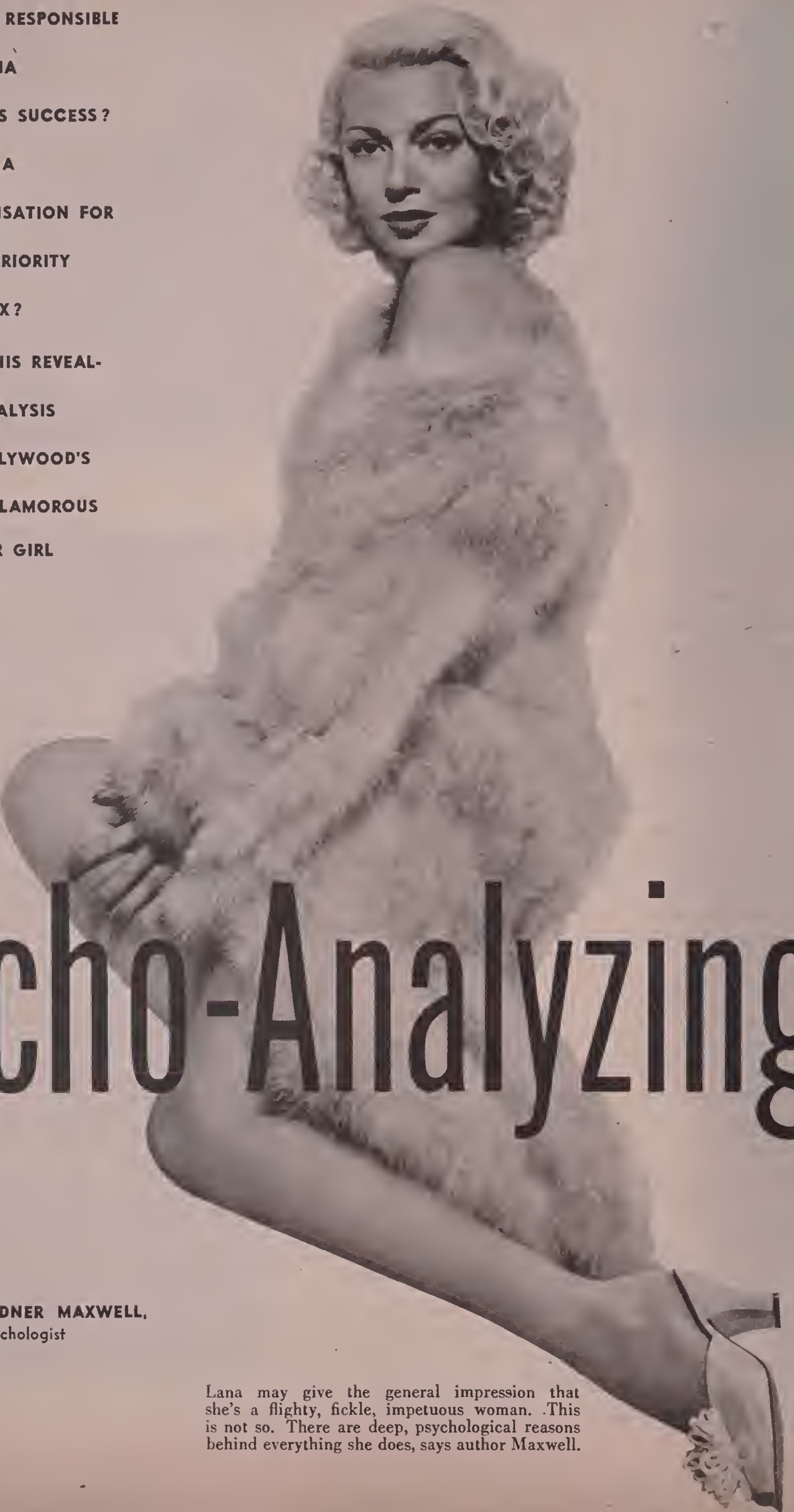
Colleen, whose hair is dark brown and eyes bright blue, who is 5′6″ tall and weighs 120, oddly is nicknamed "Coke." It was a name bestowed on her in grammar school. She doesn't know the significance, if ever there was any, but it has stuck. She is (*Please turn to page* 81)

Dodging raindrops, Colleen races to dance class. After this she'll call it a day, go home, rest up for tomorrow.

WAS THE SEX FACTOR RESPONSIBLE FOR LANA TURNER'S SUCCESS? WAS IT A COMPENSATION FOR AN INFERIORITY COMPLEX? READ THIS REVEALING ANALYSIS OF HOLLYWOOD'S MOST GLAMOROUS GLAMOR GIRL

Psycho-Analyzing

By GARDNER MAXWELL,
noted psychologist



Lana may give the general impression that she's a flighty, fickle, impetuous woman. .This is not so. There are deep, psychological reasons behind everything she does, says author Maxwell.

At 16, Lana was physically mature, but still being accompanied everywhere by her youthful and attractive mother, Mildred Turner, who now manages to keep out of public eye.

At 15, Julia Jean Mildred Frances Turner was "discovered" sipping a soda in a Hollywood drugstore. Fans admired her and her sweater in "They Won't Forget."

By the time she was 20, Lana had married, divorced band leader Artie Shaw. Later she eloped with tall, handsome Stephen Crane (above). The marriage lasted only 2 years.

Lana

★ Any psychoanalysis of Lana Turner unearths two paramount facts: (1) Her appeal to men is primarily physical, and libidinal; (2) Lana Turner suffers from an inferiority complex.

These are not surface conclusions drawn from gossip or hearsay. These are the results of a thorough study of Lana Turner's behavior pattern for the past ten years.

Unless you understand these two fundamental factors, it is virtually impossible for you really to appreciate Lana or her problems or her talents or her actions.

She gives the general impression of being a flighty, fickle, impetuous young woman. This is not so. There are deep psychological reasons, profound human motivations behind all her love affairs.

Let us therefore consider, first, the girl's vital sex factor. As a teen-year-old student at San Francisco's George Washington High School, Lana was regarded as physically precocious. Men who remember her from

please turn to next page

After her second divorce, Lana again took honors for being Hollywood's most sought-after glamor girl. She appealed to men who liked their women loaded with sex-appeal. For a short time one of her many beaus was Bob Stack—

. . . then came a brief engagement to man-about-town Greg Bautzer (currently the consort of Joan Crawford). After that followed Victor Mature, Tony Martin, Howard Hughes, Peter Lawford—

Motherhood was a new and strange role for glamorous Lana—but one that warmed her heart. Her devotion to Cheryl Christine, born in 1943, was complete; but couldn't save her marriage to 2nd husband Crane.

Psycho-Analyzing Lana *continued*

their school days, claim that the contours of her lovely figure are still stamped indelibly in their minds.

A radio announcer who attended school with her says, "As I recall we used to call her Mildred. She was easily the best built girl in the whole place."

A San Francisco policeman says, "She looked more like eighteen than fourteen. I sat behind her in several classes and I'm telling you, that Turner girl had everything!"

That Lana was so well-developed at fourteen and fifteen is indeed a surprising fact, especially when it is noted that she was raised in cold climes where girls mature much more slowly than they do in warm and tropical ones.

She was born in Wallace, Idaho, daughter of a miner, and her physical precocity is almost due entirely to the genetical heritage from her mother, an attractive woman named Mildred. (It is significant to note that Lana was also christened Mildred.)

As a matter of fact, it was Lana's physique, her facial and bodily beauty, which first attracted the eye of Billy Wilkerson, the oft-married owner of a Hollywood trade paper. Wilkerson spotted the girl sipping a coke in a drug store opposite Hollywood High. He was struck at once by the girl's enormious sex potential.

She was wearing a red sweater at the time. It fitted snugly. There was an undeniable innocence in her

. . . and Bob Hutton. Connecting Lana's name with any young newcomer was (and still is!) a sure-fire way to quick success. Bob's married now to Cleatus Caldwell but his film career was assured by the time Lana lost interest. Her next heartbeat was

. . . Turhan Salahettin Schultavy Bey: Turhan Bey to film fans. "We'll marry soon," Lana told reporters in December of 1945. But the marriage never came off. Nor did her plans to marry her next much publicized romance with good-looking Ty Power. . .

Lana's famous for letting her heart rule her head. At 27 she still retains her irresistible lure, her great physical charms. Now, charming, wealthy, but somewhat oversize Bob Topping has successfully become the fifth ex-husband of former actress Arline Judge, and the third husband of lovely Lana.

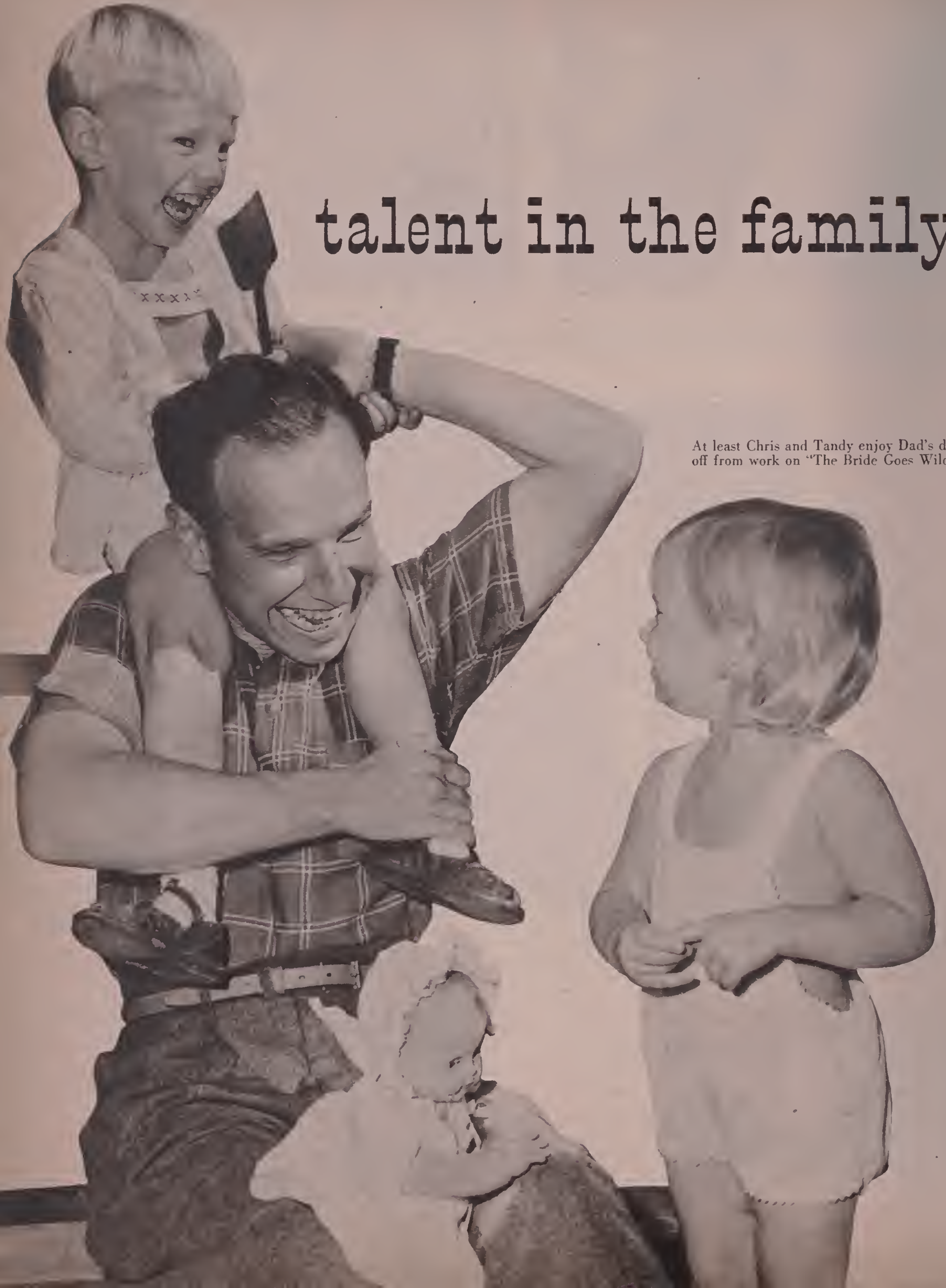
hazel eyes. That face, that body, the amount of sex appeal they generated made the girl "a natural" for the screen.

Remember! This girl had had no previous dramatic training. She was scarcely sixteen. She had been in Hollywood High School three months. She had thought in her early childhood of one day becoming a dress designer. There was no dramatic tradition in her family. To her there was no difference between Cyrano de Bergerac and Joe Jones. Her father had been robbed and murdered when she was but ten. Her mother ran a beauty shop.

In other words, all this girl had to offer the motion picture industry was youth, a beautiful face, and a beautiful body.

Billy Wilkerson took Lana (*Please turn to page* 71)

talent in the family



At least Chris and Tandy enjoy Dad's day off from work on "The Bride Goes Wild."

A family portrait: Hume, Jessica and the three hopefuls: Tandy, three; Christopher, five; Susan, twelve.

Like father, like daughter! Tandy goes for the idea of having her picture taken.

Who says marriage and career don't mix? Jessica and Hume Cronyn are an exception to that rule—but then, they're very exceptional people

Dinner on the terrace. No wonder Jessica hated to leave this to go East—even for her hit play, "A Streetcar Named Desire."

By FREDDA DUDLEY

★ If you lived in Hollywood there is one couple whom you would want quite definitely to number among your friends: Mr. and Mrs. Hume Cronyn.

You have seen Hume in *Shadow of a Doubt*, the Hitchcock thriller in which Joe Cotten and Teresa Wright starred; you were terrified by his Nazi portrayal in *Cross of Lorraine* with Jean Pierre Aumont; you were caught by his charm as the Cockney sailor in *Lifeboat* with Tallulah Bankhead; and you have seen him more recently in *The Sailor Takes a Wife, A Letter For Evie*, and as the sadistic prison guard in *Brute Force*. His next picture is *The Bride Goes Wild*, a comedy in which he plays a pompous publisher opposite Van Johnson and June Allyson. He's hilarious in it.

As for Mrs. Cronyn, whose screen and maiden name is Jessica Tandy, she turned in a splendid performance as Hume's wife in *The Seventh Cross*, and has been outstanding in such recent pictures as *Valley of Decision, Dragonwyck, The Green Years*, and the soon-to-be-released Universal-International drama, *A Woman's Vengeance* with Charles Boyer and Ann Blyth.

At the moment Jessica is the toast of New York for her interpretation of the neurotic heroine of Tennessee Williams' new play *A Streetcar Named Desire.*

Before coming to the States, Jessica Tandy had

(*Please turn to next page*)

Chris can swim without Dad's help but when Tandy gets a lesson, he goes along for the ride.

Jessica keeps dry as Hume and Susan undertake the job of teaching Chris and Tandy that the pool's for swimming—not drinking!

talent in the family

continued

There's no danger of anyone laughing when Tandy sits down at the piano! Even at the age of three she's learned some tunes.

gained a position of distinction on the British stage because of her work as Ophelia opposite John Gielgud's "Hamlet," as Cordelia opposite his "King Lear," and as the Queen opposite Sir Laurence Olivier's "Henry IV."

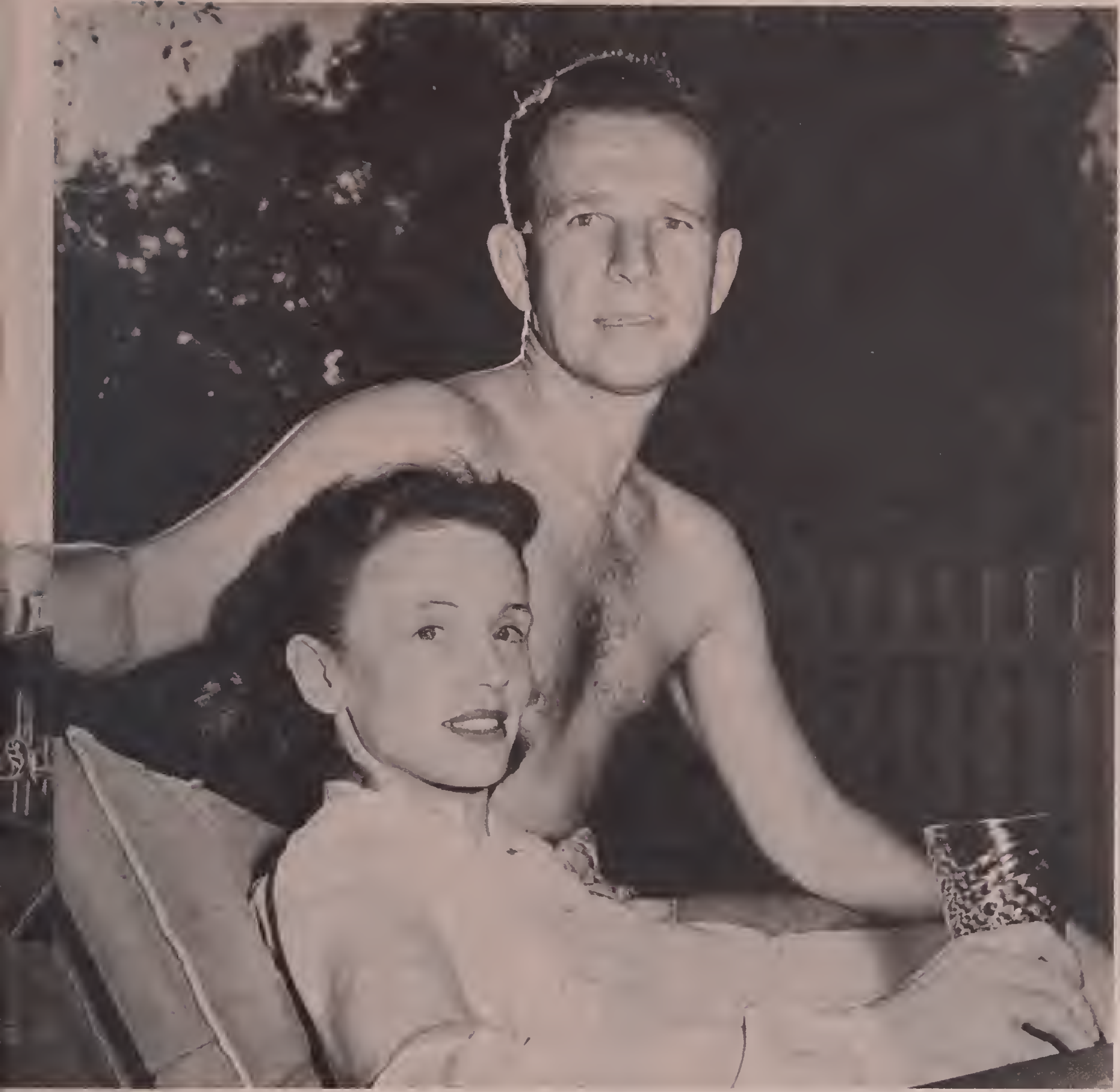
There are at least a dozen reasons why the Hume Cronyns are so much in social demand in Hollywood, but one of the major facts about them is that they are a team in the most comprehensive sense of the word. Unlike some professional marriages, theirs is a partnership in which Hume exhibits more interest in Jessica's career than he does in his own, and in which Jessica relishes Hume's triumphs more than she glories in the honors paid to Miss Tandy.

When Alfred Hitchcock telephoned from his hide-away in Santa Cruz to ask Hume to collaborate on a screen play of the celebrated story "The Rope," it was Jessica who told family friends about this recognition of Hume's extensive writing talent.

When Jessica was signed to star in "Streetcar," it was Hume who dialed almost everyone listed on his telephone pad jubilantly to tell them the big news.

Other professional couples may bicker over the magnitude of their individual breaks, but the Cronyns assume that the good luck of either partner is the property of the entire family, and fine reason for a celebration.

This cohesion is sensed in the very house in which they live in Brentwood. A spacious home with ample



Jessica and Hume have bought an island in Flamingo Bay and hope to have a home there someday, but that's all in the future. For the time being, both are most content to concentrate on a busy, successful life together.

grounds, it gives the impression of being as cosily compact as a country cottage.

When they bought it in 1945 (after having been rental tenants for two years), it was—according to Hume—"aggressively Spanish" in an architectural style permanently popular in Southern California. Hume and Jessica, wistful for an English provincial home, removed the grilled iron gateways, the trellises, and the iron lattice-work; next they replaced the stained glass windows with clear panes set in casement sash; finally, they had plasterers advance from room to room, squaring into doorways the dozens of mission arches.

The enormous west windows overlook an informal garden and a hill-backed canyon whose mists and colors and panorama change as the day changes.

Perhaps the most-used room in the house is the den with its enormous plaid lounges, its generous coffee table always stocked with jars of peanuts, popcorn, and candy, and fireplace of white-washed brick.

Friends of the Cronyns, commenting on this room, have said, "We had dinner with Hume and Jessica last night, and stayed much too late. There's something about the Cronyns settled in that den which makes it impossible for a guest to leave. It seems to generate a series of magical conversations."

Both of the Cronyns are gifted conversationalists—and why not? Each has acquired a rich collection of theatrical anecdotes; each is (*Please turn to page* 78)

IF YOU KNEW SUSIE

By **JERRY JEROME**

★ Susan Hayward is getting a little fed up with all the sweetness-and-light stories that have been appearing about her lately. They are almost as bad as the "tough kid from Brooklyn" ones that floated around when she first hit Hollywood. For BM&T (Before Marriage & Twins), Susan was known as a girl with a mind of her own; a rugged individualist; a gal with temper and temperament.

Then, all of a sudden, she was a Mother—sweetly forbearing, an angel, a perfect little lady. You'd think no one had ever been a Mother before. To all this slush, Susan gives a jaundiced look. Her reaction to the "perfect little

"This will be the prettiest dress at the Academy Awards," designer Don Loper promises contender Susan Hayward. P.S. He was right!

angel" trend is strictly Susan. "Who, me?" she asks.

"I pick up a magazine and I read how wonderful I am, what a lovely person. You know? And I think, 'Can this be Susan?' It isn't the Susan *I* know, and I'm sure it isn't the one Jess knows. As for the twins, I'm glad they still aren't old enough to read."

Susan doesn't know how it all started, but it's making life pretty tough on her. Ever try being an angel twenty-four hours a day? It's tough. At the studio, people expect you to be a little darling, *regardless!* At home, shining white angels are supposed to be even more shining and white. This, my friends, is not our Susan.

No, Susan Hayward is infinitely more human, real, and interesting than that. She flies off the handle, loses her temper (sometimes just for the heck of it to see what will happen next), speaks her mind—and she's anything but blah. She's intriguing, exciting, stimulating. No one can ever accuse Susan of being dull.

Her virtues have the flavor of warmth and humanness about them. For instance, she's a pushover for a sob story. Because of this, people sometimes take advantage of her.

Recently a friend of hers came to her, practically with tears in his eyes. "Susan," he said, "I must have $200 immediately." Susan didn't question his need. She didn't pry. She said, "I'm sure you must need it very badly if you have come to a woman for it." And she gave him the two hundred bucks.

When she found out, later, that the money was for a gambling debt, she was a trifle irked, to say the least. The way the man had talked, she had thought it was something much more serious, perhaps even an emergency operation.

For awhile, thereafter, Susan was hard-heartedly prac-

Studio dressmakers go to work on a three-tiered, fitted gown of filmy white lace, with bodice trimmed with white crystal beads.

Gown is fitted on model of Hayward figure. Loper designs all Susan's clothes; also did her wardrobe for "The Saxon Charm."

You'd know she was temperamental, high-spirited; meticulous in all her dealings with people; in taste and dress. In short, Susie is a perfectionist—and she's also a gorgeous redhead!

During lunch hour Susan tries on the gown, passes judgment on net fischu being draped by Loper and one of his salon assistants.

Gorgeous white ermine stole adds the finishing touch to Susan's "Awards" outfit. Do you blame her for looking so very pleased?

IF YOU KNEW SUSIE *Continued*

tical. But then one day another "friend" came along, with a tearful tale, and Susan fell for it again.

Wayward, impulsive, unpredictable—there is a tremendous and surprising depth to Susan Hayward. For one thing, she has a great deal of intelligence which she is reluctant to show people, unless she has to. For instance, when Susan was working on *Tap Roots,* a friend of hers happened by the set and took a peek at Susan's copy of the script. The script was filled with detailed notations. The brain work, the planning, that Susan had put into her characterization was fantastic. She's no actress who waltzes through each picture. She's no director's puppet. Susan is not only a clever and gifted actress, she's a painstaking workman.

When Susan first came out here to test for the role of Scarlett O'Hara in *Gone With the Wind*, she was a fresh kid. Strictly from Brooklyn, wearing a sassy chip on her shoulder, she wasn't going to be anybody's "yes girl." Her frankness captivated the press, although it may have annoyed big studio moguls. She spoke her mind, and that is something that takes a great deal of courage in any walk of life.

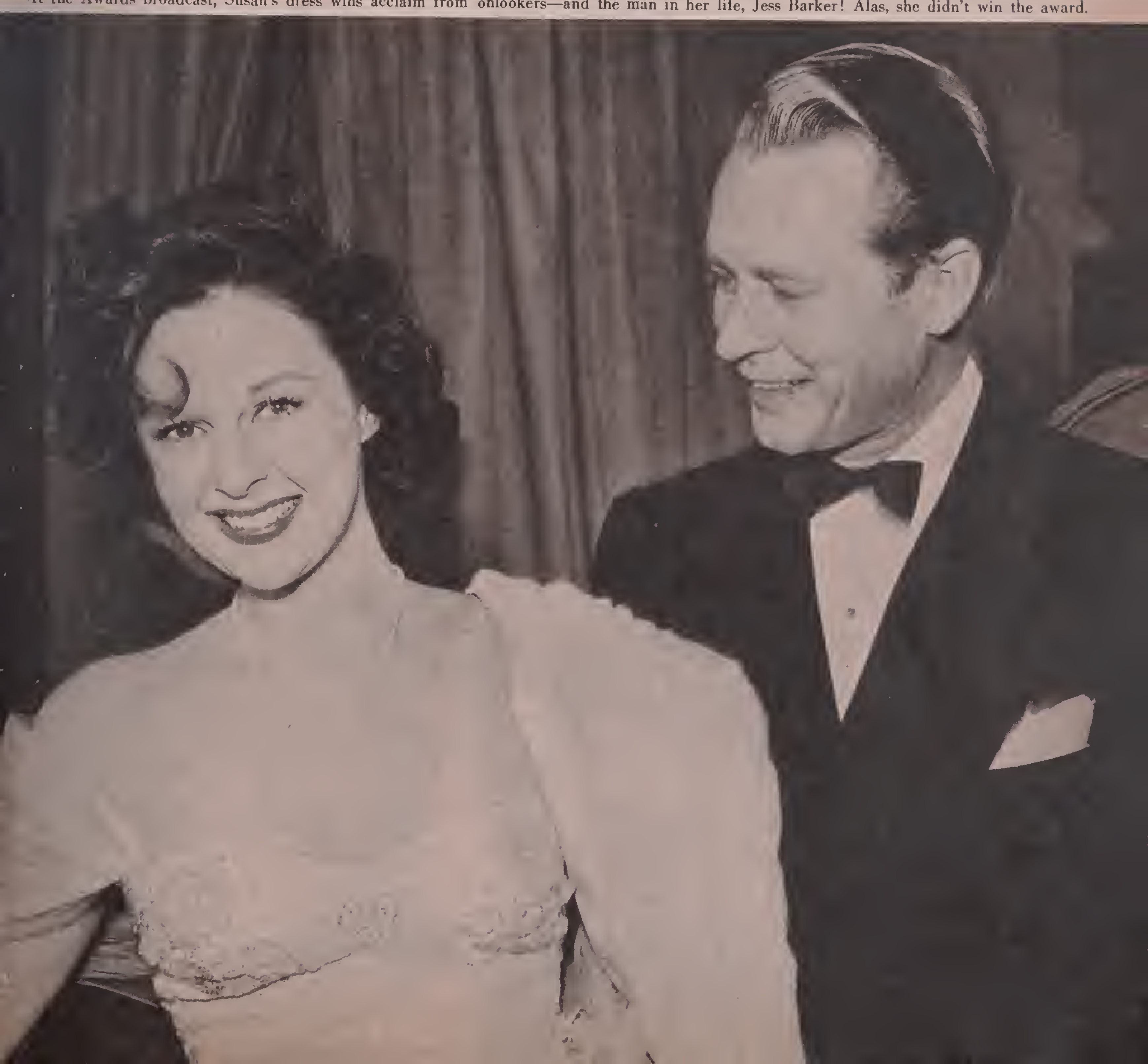
At first, Hollywood clucked at her. Because she was a little nobody, she was labelled "difficult." Today, the picture has changed focus, although Susan is the same. "It's only when you aren't considered important," she says, "that people say you are 'difficult.' As you progress, make a little more money, get better parts—then you become 'interesting.' They say you have a mind of your own, and spirit. Now they listen to what Susan has to say, captivated by the "originality" of her views. If Susan occasionally wears a Mona Lisa smile when confronted with this, it's only because she remembers when.

When you analyze Susan, you have to remember she's a redhead. This means that from (*Please turn to page* 80)

Dainty gloves with rose detail, beaded bag, strand of pearls, ermine stole are Susan's accessory choices.

Day of the big event, Susan has her hair set. Nothing different, however: just waved, turned up at the ends.

At the Awards broadcast, Susan's dress wins acclaim from onlookers—and the man in her life, Jess Barker! Alas, she didn't win the award.



"OLD HOME" WEEK

you are cordially invited to attend a reunion in glenn ford's first new york home in the village. r.s.v.p.

Glenn, with three pictures behind him, "Man from Colorado," "Return of October," and "Loves of Carmen," is shown skyline by Bill Stone on studio roof.

★ MOVIELAND invited Glenn to the studio of Bill Stone, our cover photographer, to sit for a portrait. The studio, in Greenwich Village, resembles the Left Bank of Paris. Years ago, when Glenn was a struggling actor, he lived in this same studio.

Glenn suggested he'd love to throw a party in his former home for old and new friends. Bill Stone said, "You got a deal!"

Like old times in the old days: A phone call, promise of spaghetti, red wine and it's a date. Be here at six.

And like way back when, Glenn goes to the neighborhood Italian stores for wine, cheese, breadsticks, etc.

The gang's all here! Glenn Anders (Lady from Shanghai), Luther Adler (Loves of Carmen), Sid Caesar, famous comedian. Today the boys are all in the dough but each of them can recall when a party meant a square meal.

Everybody wants to get in the act. Glenn Ford says he cooks a sensational spaghetti. Glenn Anders says sure—only he has an old recipe.

So has Sid Caesar. No matter how much experience Glenn has had with sauce, it can't compare to his Mom's recipe. Nope, this isn't it!

please turn to next page

At least Glenn fixed the salad—the way Eleanor Powell does it. You might say it's a specialty of the Fords.

But no, Luther Adler says no one fixes a salad dressing like the Adlers. His Dad was famous for his salad oil.

Before dinner, Glenn takes pictures. That's Beatrice Lubitz Cole, executive, MOVIELAND editor. Girl is Betty Beuhler, radio actress.

"OLD HOME" WEEK

continued

Glenn serves Judy Cole, daughter of MOVIELAND editor. Girl between Glenn Anders and Caesar is Jeannie Rockwell, model.

Too many cooks really produced a wonderful dinner. It is said that actors have the world's biggest appetites. This is too true!

The aftermath of every party—the price for every square meal—the cleaning up. Honors fall to Sid Caesar who graciously accepts.

No one laughed when Glenn sat down and played the piano—that is, no one except Sid Caesar, that great critic.

I want to Forget

Bob Taylor speaks out about the fair sex; but don't get him wrong, he loves 'em—especially lovely Barbara Stanwyck

Many a comely lass has been wooed and won by handsome Robert Taylor in pictures. His newest leading lady is Audrey Totter in M-G-M's "High Wall."

★ It's pretty hard getting hold of Bob Taylor these days. He's bought himself a plane and when he wasn't working on *High Wall*, soon to be released, he's literally been up in the air. When he was asked to give out a few words of wisdom about annoying feminine traits, he came down to earth—with a thud!

Not that Bob doesn't like women. Far from it. He has a great admiration for women—especially if they're like his wife, Barbara Stanwyck. But show me a man who doesn't have his pet peeves about the fair sex—and I'll show you an oddity.

As we sat in the colorful living room at his home in Beverly Hills, Bob said tentatively, "Topping my list of women men forget is Juvenile Jenny—the lady who coyly refuses to admit she's skating past forty or sliding near it. This never fools anyone for long. I always feel it's better for people to say of a woman, 'She looks wonderful for forty' rather than 'she looks lousy for twenty-eight.'

"There was a woman I knew once who cut out the fun in her life because she wouldn't admit her age. She had seen many wonderful things in her life—premieres of famous Broadway plays of the years gone by, for example. Yet, whenever she was reminded of them, she'd always say, 'Oh yes, auntie took me to that when I was a little girl.' She purposely destroyed the thrill of reminiscences, of her really memorable moments because she was afraid they'd date her.

"Women who won't admit their age fail to make the most of their lives. They build their existence on a false and shallow pretense. They forget there's a thrill about every year in a person's life. Such women go into second childhood without ever growing out of the first. And they frequently get psychopathic about the whole thing. They see a wrinkle or a grey hair and they get in such a state they have to traipse off to a psychiatrist. They then become the Psycho-Psyche type who is forever speaking of 'escapism,' or 'being conditioned.'

"I have little patience with them because women say that no man is exciting until he's forty. Why shouldn't this apply to the ladies too? Not until women admit they're adults—and not frustrated ingenues—are they interesting."

Bob took time out for a cigarette and to add more fuel to (*Please turn to page 74*)

I want to Remember

As Told to
Jack Holland

It's the little things that count. Barbara Stanwyck learned that a memory from the past can change a lifetime

★ I'm not one to linger in the past. All to
well I know that yesterday's gone. Tod
is brief and tomorrow uncertain. But or
in awhile it's fun—and sort of "balancir
—to remember bits from other days beca
it reminds us that the unforgettable mome
are usually concerned with *little* thi
which, of themselves, were not importa
What they stood for or what they led
made the difference. Sometimes they e
changed one's life.

I have such memories. Not tidily
dexed nor chronologically arranged. T
ramble through my mind—distracting li
vagrants, but not unwelcome.

It's difficult trying to write them d
They're hard to capture when you
them.

Offhand, I like to remember the first
I ever got real star treatment from a c
of fans. I'd managed to escape the f
clothes-grabbing, souvenir hunting att
suffered by most stars. Even without a ha
(I don't own one) or dark glasses, I'm seldom recognized when I'm not with Bob—if I keep my mouth shut.

Apparently my voice is easily identifiable, but the popular idea of what a movie star should look like is not supported by my appearance. First, I know I photograph larger than I am. I never wear any makeup, except lipstick, when I'm not working. Well, I enjoyed my privacy just fine.

One evening during the war I'd been to the Hollywood Canteen, done my stint and gone to the Brown Derby for a late dinner. While I ate I noticed some excitement taking place outside the entrance but I'm one to mind my own business.

I was ready to leave, the head waiter, flanked by two assistants, came to the table and in a tone of mingled appeal and authority said, "Please, Miss Stanwyck, will you leave by the kitchen door?"

My mouth hinged open. Then they explained in a rush that there was an unusually large and demanding crowd outside—waiting for ME! The police were trying to get them dispersed as they were milling out into the street and blocking traffic. So would I help?

Fine thing! First time I have a chance to be mobbed, I get a quick "Command Exit" through the back door. Well, it was on the level, anyway. Nothing like that had ever happened (*Please turn to page 76*)

For additional family pictures turn page

Bob has no trouble slipping into the role of a gallant when Barbara's cigarette needs a light—not just "party" manners, we assure you!

Even stars have homework of a sort, so part of the evening is devoted to studying scripts.

Stop in the Taylors' den for a good movie most any evening. Missy, the poodle, apparently doesn't care for the program.

Barbara and Bob
have captured a Utopia
all their own.
***Movieland* dropped in**
for a visit and
found a home Taylor-made
for happiness

While they're both working on pictures, Bob and Barbara try to make their schedules jibe. Scripts in hand, they leave the house together.

But in the garage they climb into their respective cars and head in different directions—Barbara to Paramount, Bob to M-G-M.

By Helen Hover Weller

BARBARA LAWRENCE is just 18 but she's an old hand at acting. Her next film is "The Street with No Name."

HOWARD DUFF is Sam Spade of radio and star material at U-I where he shines brightly in their "All My Sons."

TIM HOLT waited twelve years for a hit role—then made the most of it in dramatic "Treasure of Sierra Madre."

WANDA HENDRIX: miniature dynamo with a sense of direction toward success. Her next, "Now and Forever."

LOIS MAXWELL had to go to London to be discovered by Hollywood. Now she has the lead in "The Big Punch."

PREDICTING THE FUTURE CAN BE RISKY BUSINESS—BUT NOT IN THE CASE OF THESE SIX YOUNGSTERS. STARDOM IS THEIR GOAL AND THEY'RE FLYING HIGH TO THE VERY TOP!

Going Places

★ They're swinging to the top, this younger crop of players whom we choose for our latest parade of new faces.

You and you and you—all you fans have helped them on the way up with your queries, your letters, and your interest in them. Some of them are married; most are still in single stride, but they all carry a special romance and glamor about them that reaches out from the screen. They have zing and zip, and their fan mail is piling up like towels in an Esther Williams movie.

Here is our round-up of young attention-getters whom we choose as "most likely to succeed." We pick them to be the winners in the great Hollywood sweepstakes for their all-round popular appeal, genuine talent and atomic personalities. Now just watch them take off for the top!

Howard Duff is first on our list because he's an example of a fan-made star who zoomed way up after only one picture. Need proof? Here it is: After having been seen for the first time on the screen in *Brute Force* (and at that, he wasn't the star; Burt Lancaster was), such a hue and cry went out for Howard that 250 fan clubs instantly sprang up in his honor.

It's been a long time since *Brute Force*, but you'll be seeing Howard more often now in such fine Universal-International pictures as *The Naked City* and *All My Sons*.

There is something about Howard that makes the girls go for him. He's not conventionally handsome. He has laughing, green eyes, the kind of wavy hair you'd like to run your hands through, a warm grin that would be worth 5,000 votes to a politician and a pair of shoulders made for tweeds. And can that boy act! If you've seen him you know.

Although Howard is among our film newcomers he is a veteran actor. Started in the Repertory Playhouse in his home town of Seattle. He put in a five years' apprenticeship there which is considered the finest kind of experience for a newcomer. From there he drifted into radio when he doubled in brass as announcer, newscaster, hero in kid serials, and smoothie on the evening shows. He spent a spell in the Army, taking in such spots as Saipan, Iwo Jima, and Guam—but he doesn't like to talk about that.

He had a particularly long stint with Uncle Sam for he was one of the first draftees called and one of the last to be discharged. But that five-year gap didn't hurt his career at all, for immediately upon his release the late Mark Hellinger signed him up and simultaneously the airwaves grabbed him to portray Sam Spade, that popular Sunday night radio sleuth.

Howard is as popular with the ladies off the screen as on. But don't call him a ladies' man. He's not the type. He's thoughtful and serious, wears glasses and is well-informed about world affairs. He does go out with the most beautiful girls in Hollywood, however. Yvonne de Carlo, for one, almost went to the altar with him. Their habit of quarreling every time they were together soon terminated that romance.

Next, Howard beaued gorgeous Ava Gardner around. They were seen at Ciro's and at the town's gayest spots. That, too, petered out, only to flame up again recently. Joan Crawford is one of the latest to find him interesting. Howard has never married but (*Please turn to page* 94)

DONALD BUKA made his film debut in "Vendetta," will be seen next in 20th's "The Street with No Name."

For cooperation beyond the call of duty, Ann would be cited any day. Camera-operator Jack Warren adjusts her hair on "Good Sam" set.

Are they married or not? Though both Ann and publicist Steve Hannagan deny such rumors, the question is still being asked in Hollywood—because they're always seen together!

Where Annie is, there is bound to be good cheer. Zachary Scott finds you can't be around her contagious laugh for long without joining in.

Being together in "Silver River" was like a re-take for Ann and Errol Flynn. They dated when Ann first came to Hollywood, have co-starred in other films.

One of Ann's most ardent fans is her stand-in, Marveen Zehner. Besides working together, they're good friends.

Down to Earth Annie

SHE HAS ALL THE QUALIFICATIONS OF A MOVIE QUEEN—PINUP FACE AND A PERFECT FIGURE. BUT IT'S HER WARMTH; HER SINCERITY AND A 200-WATT PERSONALITY THAT MAKE ANN SHERIDAN THE DARLING OF THE WARNER LOT

By AVERY CARROLL

★ No studio has ever staged a popularity contest among its players for reasons of tact and certainly no such competition will ever be held at Warner Brothers; but if they did, everyone knows who would win: Annie Sheridan—in a walk!

Ann would be the first to deny this, quickly mentioning the names of her fellow players who are, according to Annie, "right guys." She would cite instances of generosity before and beyond the camera; she would tell stories to illustrate the good sportsmanship of hundreds of her co-workers.

But for every heartwarming story she could tell about another, someone would arise with two about Annie. Sheridan is the darling of the lot.

In the words of a script girl: "She's our beautiful, laughing, big-hearted, four-square, sterling silver, down-to-earth Annie."

In a town in which prima donnas of both sexes are legion, Annie is as crisp and fresh as a breeze from the sea.

Ann has won respect in a number of additional ways, too. She is one of the fastest "studies" in Hollywood.

Also, she has a theory: Most of the lines are likely to be altered the next day.

Her practice is to run through her dialogue while she sits under the drier in the morning. When the camera and mike are ready for Ann, Ann is ready for them. Of course she blows her lines occasionally—everyone does. But when Ann misses a line, it is because the diction seems awkward or out of character to her, and not because she has forgotten.

Publicity men swear by her. She has never been late for an appointment. Furthermore, she is a delight to take on personal appearance tours. She is always in the hotel lobby ready for departure

(*Please turn to page* 73)

ANOTHER PART OF THE FOREST

1. Regina (Ann Blyth) can cajole her father but she can't charm brothers (Dan Duryea and Edmond O'Brien).

For a change, Hollywood offers gripping, dramatic, adult entertainment—if you can take it!

The Hubbards: Father, the most hated man in town; Oscar and Ben, his vicious sons; Regina, his sly daughter; his gentle wife; John and Laurette, friends.

2. Mrs. Hubbard begs her husband to use his black market war gains to build a hospital to make amends. He curtly refuses.

3. Regina is infatuated with John Bagtry (John Dall). He loves her in spite of despising her family, but shies from marriage with her.

4. Oscar is in love with cancan dancer (Dona Drake). She won't marry him until he can get money.

5. Ben and Oscar appeal to their father for money. Ben, hell-bent to make his own money, wants to buy stock. Marcus (Fredric March) refuses both; retains his power over them by keeping them penniless.

6. John's sister (Betsy Blair) comes to a party at the Hubbards to try to make a loan for their starving family, but is refused; John, too, is humiliated by arrogant host.

7. Ben tries to finagle two thousand dollars from his father but is betrayed by Regina. Enraged Marcus orders his son to get out of the house in spite of pleas of his stricken wife (Florence Eldridge).

8. Ben discovers his father's treason during the war; blackmails him into signing over his ill-gotten gains. He'll rule the roost now; his mother, fed up, will leave her greedy family.

PRIZE PICTURE OF THE MONTH

While Butch Jenkins doesn't seem to have his usual aplomb as he gets his first screen kiss from co-star Margaret O'Brien—he doesn't seem too unhappy about the momentous occasion, either! They're appearing together in "The Big City."

PSYCHO-ANALYZING LANA TURNER

(Continued from page 47)

around to see Zeppo Marx, an agent. Zeppo turned the girl over to one of his assistants, Henry Willson. Followed then a tour of various studios. Casting chiefs looked at Lana and her sweater. They listened to her talk. They watched her try to dance. For five months, Lana tried and failed.

Finally, Solly Baiano, a fine tennis player and at that time another Marx assistant, took Lana to meet Mervyn LeRoy.

LeRoy, shrewd and knowing, signed her to a contract himself. He then let the girl wear her sweater in a picture entitled, "They Won't Forget."

But the fans did forget; they forgot practically the entire picture except for one short scene in which Lana and her sweater walked down a street.

Men of all ages in theatres all over the world who saw that scene let go with whistles, wolf calls, sounds of delight. Here at long last was a girl with the perfect body, the divine figure, the beautifully proportioned thoracic basket. Here was sex with a capital "S."

Fan mail poured into the studio by the carload. Walter Winchell named Lana "America's Sweater Sweetheart." Radio comics ordered writers to use her form as gag material.

The entire build-up was physical. It appealed to men's passion; to their hearts—never their heads.

How did this sudden admiration of her charms affect Lana? She found herself desired by many men, especially men who were more interested in a beautiful face than a beautiful mind. To the exclusion of her own sex, she was attracted to the opposite one.

For several months after the build-up, she made the rounds of all the nightclubs. It was part and parcel of her growing years. She should have been in high school. She should have been reading Shakespeare. She should have been wrestling with geometry. But no. Her physiological growth had outrun her mental growth, and she was wrestling with the conga on the dance floor at the Trocadero instead.

She appealed to men who liked their women loaded with sex appeal. Her first engagement was to Greg Bautzer, an attorney and Hollywood man-about-town. Bautzer is currently the consort of Joan Crawford. Then followed Victor Mature, Tony Martin, Bob Hutton, Howard Hughes, Peter Lawford, Turhan Bey, Tyrone Power, and Bob Topping. All these are men who date predominantly beautiful women, who seem to accent the physical rather than the mental.

Sandwiched in between these were two husbands, Artie Shaw and Stephen Crane.

In some quarters, notably his own, Shaw is considered an intellectual. In others, he is considered a moody, mixed-up, emotionally immature, much-married musician. The mutual attraction between Lana and Artie, however, was apparently physical, because the marriage lasted only five months when Lana announced, "We're through for keeps."

Two years later, Lana eloped again, this time with a tall, dark-haired gentleman named Stephen Crane. After six months, she demanded an annulment. She claimed that she had married Crane before his divorce from his first wife had become final.

Here again, the allusion is that the physical attraction was so great that neither party could wait for the rectifying of legal entanglements. They had to elope; they had to get married. Was the physical force so great, the passion so compelling, the love so driving? Apparently, yes!

What was the result? A child was born to the couple. In order to assure its legitimacy, Lana re-married Crane in Mexico, only to divorce him again.

Her next masculine attraction was a Turk with sideburns named Turhan Salahettin Schultavy Bey. "We'll marry soon," Lana told reporters in December of 1945. But the marriage never came off. Bey became a private in the Army, and Lana became in turn a fast friend of both Tyrone Power and Bob Topping to whom she will be married by the time you read this.

Lana is now twenty-seven. She still retains her irresistible lure, her great physical charms. They aren't as great and as potent as they once were. From time to time of late, she has been overflowing her girdle, but she still is recognized as the most physically appealing actress on the American screen.

Her physiological contours won't last, forever; and the realization of this fact causes her to suffer in turn from an inferiority complex.

Hollywood, no matter what you hear about it, contains many truly intelligent men. Directors, writers, producers; all of these are persons with fine minds. These are the people an actress must see, must work with, must talk to.

As Lana herself on occasion has said, "There have been times when I didn't understand a lot of those big shots."

Lana still feels that way. When she makes an entrance into a night club or at a social function, she gets nervous and walks imperiously towards her table, focussing on a chair or some static object rather than looking about and nodding.

She also has the uncanny knack of getting into trouble by saying the wrong thing at the wrong time. She's impetuous and knows it. A year ago she flew to Mexico City to see Tyrone Power without first asking herself if she could get reservations for a return trip.

To add further evidence to the existence of Lana's inferiority complex, take the house she used to live in. It was a Bel-Air mansion and it required five in service. For a short time, it gave Lana a feeling of prominence, of wealth, of position. The feeling was pure compensation.

When she realized that a large house was merely a sop to her ego, she moved out into a smaller, prettier one.

Lana is insecure. Her family background, her marriages, the Bob Topping romance, her spats with the studio—none of these have helped her gain confidence.

Now as Mrs. Bob Topping she's assured of financial security. But she still hasn't achieved her lifelong ambition—to feel on an equal footing with intellectuals.

In the presence of executives like Louis B. Mayer and J. Robert Rubin, in the presence of writers like J. P. Marquand and Sinclair Lewis, in the presence of actresses like Ina Claire and Katharine Cornell—Lana Turner is out of her intellectual class, and she knows it.

Lana is an honest, kindly, decent, generous, friendly, sweet, charitable woman. Her popularity on the MGM lot is second to no one. But the truth is that she has got to cultivate her mind.

Nature gave her a body and she has developed and used it to the utmost.

The Lord gave her a brain—and well, it hasn't kept apace with the body.

Lana has let her heart rule her head. This is the most expensive way of life known to woman; for after many a year, even the strongest heart abused by men sometimes breaks.

Then, a woman needs a really trained mind to heal the wound.

THE END

After cash settlement of $100,000 on ex-wife Arline Judge, Bob Topping and Lana wed. Ceremony was small—but expensive. Lana's trousseau cost was estimated at $25,000.

*footnote

By Anne Ansley

*Thank the powers of modern design that the "new look" didn't bring back the bathing suit fashions of era 1918—including the lisle stocking and rubber swim shoes! Feet that are well-cared for deserve looking at; but not if they display corns, calluses and cramped toes.

Gone are the days when femininity depended, in part, on the ability to squeeze a 6C into a 4A—and still smile. The primary requisite for foot health and beauty is correct shoe fitting.

Here are some pointers issued by Dr. Benjamin Kauth, of the American Foot Care Institute:

1. When you're home from work, change into house shoes—*not* the sloppy slipper kind. Rather a pair of light-weight leather soled oxfords.
2. Avoid short shoes and baggy heel fit. Well-fitted shoes result in fewer corns and minimized foot fatigue.
3. Spend part of your daily beauty ritual in foot and leg exercises.
4. If your feet show signs of skin infection, corns or calluses, don't practice amateur surgery. Consult a podiatrist.

To a movie star, like lovely Barbara Bates, soon to be seen in Warner Brothers' "Romance on the High Seas," care of good looks isn't just vanity—it's career protection! And foot care is all-important to health and beauty.

Barefoot fashions for summer demand that beauty extend to the tips of your toes

Lying flat on your back, with legs up against a wall, is wonderful way to minimize foot and leg fatigue. Try this exercise for at least ten minutes every night.

The 26 muscles of the feet need exercise too. Gripping a pencil and lifting it from the floor provides for strong, non-tiring arches. This also eases foot fatigue.

Pedicures once a week are a must for pretty feet. For a non-smearing application of polish, use rolled tissue between each toe to assure neat, pretty nails.

DOWN TO EARTH ANNIE

(Continued from page 67)

before the rest of the entourage; she is always at the airport, or the railway station in ample time to please local photographers, yet to put no strain upon transportation time schedules.

For years (six, to be exact) Ann has worn the same suit for traveling. It is a sleek beige gabardine, superbly tailored, with which she wears a variety of handmade, tailored blouses. She carries a brown alligator bag and wears matching shoes and gloves.

Last spring, upon learning that Ann was planning a trip East, a friend exclaimed in despair, "Don't tell me you're wearing your beige suit! Don't you get *sick* of things you've worn over two seasons?"

Ann's expression indicated mild surprise. "But it's a good suit," she said. "Still in style, made of wonderful material, comfortable, un-fussy, and sensible. What more could I ask?"

Although Ann has a closet filled with handsome afternoon and evening clothes, Ann still wears—on every appropriate occasion—a Paisley satin formal that she bought eight years ago. Its design is classically simple; its bodice is snug, its shoulder straps are narrow, and its skirt is voluminous. It is a wonderful dress for dancing. It's cool, comfortable, and graceful in action.

Aside from her beloved suit and her carefully preserved party dress, Ann likes to wear tailored slacks and blouses. Designers say that there is no figure in Hollywood which does more for a sports blouse and a pair of slacks.

Ann hasn't reached her present state of clothes sophistication without some painful experiences. During her high school days, she attended a masquerade, dressed as a pirate. For weeks, she and practically every member of her family had exerted themselves to get the proper props together with the result that, on the night of the party, Ann's outfit was perfect.

Her corduroy shorts had been torn into ragged fringe. It was this brigand-touch that caused trouble.

One of the faculty members approached Ann and explained that the costume—because it revealed Ann's "limbs" somewhat above the knee—was immodest. Ann was sent home to change into something more ladylike.

Ann went home but she didn't come back to the party. Her entire family was up in arms over this slur upon their Clara Lou. (Ann's baptismal name.)

Years later, when Ann was awarded her "Oomph Girl" title (a term that she has always loathed), she studied photographs taken of the Sheridan torso completely swathed in a molten gown of gold lamé, and said with a wry grin, "If the faculty of Denton High School could only see me now!"

Ann's home life, like her wardrobe, is remarkably without chi-chi. She lives on a small farm in San Fernando Valley where she keeps one cow, one heifer calf, and a fine flock of chickens. For a time she had several saddle horses, but when her groom retired (he was elderly), she sold the horses. She felt that the expense of the paddock was out of all proportion to the use she made of the bridle path.

During the food shortages, she supplied many studio people with butter and eggs. She seemed to be embarrassed when people, overwhelmed to have butter on the table after months of doing without, went into ecstasies over her thoughtfulness. With a deprecating wave of her hand, she would hurry away, calling back over her shoulder, "It's nothing. Just forget it."

Her idea of the best dinner in the world is a two-inch steak, broiled medium rare with onion rings, a baked potato, and a glass of milk. She could eat this menu twice a day, after having polished off a platter of ham and eggs for breakfast, without gaining weight.

Her home parties usually adopt the Mexican motif. During her trips to Mexico she has so endeared herself to the Mexican public that she has been given a building site near Acapulco as enticement for her to spend *all* her spare time in the Land of Guadalupe.

Those lucky enough to receive a Sheridan invitation may expect to make selections from a buffet table on which there will be a dozen kinds of fruit, a steaming tamale pie, a chafing dish in which enchiladas are drowning in cheese sauce, a platter of tostados, and bowls of avocado and mixed green salad.

In the background, a group of Mexican musicians—they would be called *mariaches* in Mexico—will be strumming tunes set to throbbing rhythm by the click of maracas.

Ann's parties are usually attended by the most interesting people in Hollywood. A boresome person is simply dropped from the guest list, not for weeks, not for years, but forever.

In contrast to Ann's austerity about her own surroundings and possessions, is the fact that her gifts to friends and co-workers are spectacular for their beauty and for the thought invested in them. Upon hearing a hairdresser commenting upon a red crocodile bag which was beyond her means, Ann called up Saks-Fifth Avenue and had the bag set aside. On Christmas, long after she had forgotten about it, the box was delivered to the stunned hairdresser.

Ann has her sentimental side, too. Of all the gifts she has ever received, the one she cherishes above all is the small gold locket given to her when she was eight or nine, by her father.

For years, she preserved her first Hollywood evening gown. It was beaded yellow satin-back crepe and it had been given to her by one of her best friends when she left Denton, Texas, to report to Paramount Studios for her first film part in "The Search For Beauty."

No one who has ever heard Annie's hearty laugh has been able to resist joining her—a complication that is funny, particularly when Ann goes off to the theater.

When Ann was in New York last spring, she attended the Gertrude Niesen show in which that seasoned trouper sang "I Want to Get Married." The lyrics tickled Ann. She laughed so heartily that everyone in the audience joined her, breaking up Miss Niesen for several seconds. Gertie and Ann are good friends and Miss Niesen was hard put to it to keep from laughing herself.

As soon as Ann finishes her role in "Good Sam," the Leo McCarey production starring Ann and Gary Cooper, she will vacation in Florida. The charm of Florida, for Ann, is its deep sea fishing.

The last time she was down there she went out on a patrol cruise in hope of finding some sail fish. She didn't find any, but Annie landed her first king fish, which had to be played for almost an hour before he could be hauled in. Ann performed the feat herself, even handling the net in final landing operations.

She was wearing a white crepe blouse that day. Once the fish was stowed away, she looked herself over. Her blouse and slacks were covered with sea water, fish scales, and blood. One cuff link was gone, and one sleeve was torn. Her left forearm, over which she had played the fishing pole, was badly scratched and bruised. Her forehead and nose were sunburned, and she was exhausted. Most girls, uttering little cries of embarrassed dismay, would have begged the skipper to head for the harbor so they could make personal appearance repairs. Not Annie.

Consulting her watch, she cried happily, "We still have time to make another run for it. Maybe I can get another big one before dark. Oh boy, this is the life!"

THE END

Though Warners' "Silver River" is a "western," Ann has a chance to sport some mighty fancy clothes. She and Bruce Bennett are hosts to General Grant in one of the scenes in the film.

the Chevron

ANOTHER TORSO BLOUSE ORIGINAL BY JOAN LYNN OF HOLLYWOOD

Another chance to "scoop your group" with an original blouse style fresh out of Hollywood. Cool, lightweight summer rayon jersey slyly slanted to make your waist look breathtakingly slim. Goes with any skirt, great with slacks or shorts.

Navy, brown or green stripes on white.

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I WANT TO FORGET

(Continued from page 60)

his arguments. He was quite calm—and decidedly gentlemanly in his pronouncements.

"Then there's Crusading Cora," Bob continued with a smile. "Those women who feel an unconquerable urge to get up on the rostrum and settle world politics. Women politicians always seem wrong to me—even the ones with whose views I agree. They're trickier than they need be. They seem to spend their time on the wrong side of some issue—and the issue is usually a trivial one. I think I resent these women because they all seem so completely self-assured, and I don't think any man likes that in a woman. I like a woman to be completely and utterly feminine—and I see no reason why she can't be. Women in the public eye, after all, can remember they're females first and career people last. I believe that's my yard-stick for every woman—femininity. I never went with a girl who didn't have that quality.

"Another lassie I'd run from is Tea-Time Tessie. She's one of those busy little bees who are always organizing clubs or something. They're the types who spend their giddy moments at frantic bridge clubs or at some too-too social tea. They all seem to be floating about on fleecy clouds, having no purpose in life except to flutter away their time.

"These women don't have to take care of a house because they have servants; they don't have to work because there's nothing they know how to do. They don't have time to be mothers. They make a profession of being smart and sophisticated. They get up at noon, dress up in their finery, and dash madly to the tennis club—not to play tennis, but for luncheon. Their daily life is spent poring over a social engagement pad and exclaiming with due terror, 'Oh, I have never enough time! I'm so-o-o rushed.'

"Along with these girls are the ones afflicted with telephonitis. These are the charming ladies who get you on the phone and spend the first five minutes swiftly asking you how you are, then before you can answer, tell you all about their health. They extend a five minute call into a forty-five minute session of glorious twaddle about nothing. They make men revile the memory of Alexander Graham Bell and his invention.

"Then there's Prattling Polly: the lady who spends her time with people by interrupting them all the time. This type of woman feels duty bound to carry on the evening's conversation all by herself.

"So many women forget that a good conversationalist is first of all a good listener. With the gabbing girl, to ask her to listen is like asking her to join you at the dentist for a session with the drill.

"In fact, too many women talk too much—and a man hates that. Another peeve is Motherly Molly, who goes on and on ad infinitum about her children—what cute little things they did or said—and immediately pulls out the snapshots. (Men are just as bad in this, by the way.) Sometimes Molly is the Modern-Mothers' type. She'll tell you her theories of the modern way to raise children at the drop of a hat. She never disciplines her child and when Junior throws a bottle at somebody's head, she laughs and says, 'He's expressing himself.'

"I can also easily forget the woman who is best known as Authoritative Annie. She discourses endlessly on grand opera, on symphonies, and world-shaking problems that even diplomats can't figure out.

"Women who feel compelled to act as critics are strictly phonies in my dictionary. I've seen so many of them at operas as they walk grandly down the aisle sporting their new ermine coats and making sure that everyone sees them. They gaze at the stage during the opera with a soulful expression that is akin to indigestion. And they can hardly contain

One of Bob Taylor's ardent admirers on the M-G-M lot is Butch Jenkins. Maybe Bob doesn't realize what a chance he's taking when he lets Butch experiment with a new set of handcuffs.

themselves until the intermission when they can dash out into the lobby and yak-yak-yak about the performance which they not only didn't understand, but didn't even listen to.

"Why should women—or anyone, for that matter—be ashamed to admit they're not well-versed on a subject? What is wrong with being honest and seeking information from those who do know."

Bob took a deep breath and asked, laughingly, "I suppose I'd better begin dodging bricks, don't you think? I can only console myself with the thought that not all women are so easy to forget as those I've been talking about. Some are as exciting as men make them out to be."

Bob took a drag on his cigarette, leaned back in his chair, and continued, undaunted by the hornet's nest he was stirring up.

"I certainly dislike the Plastered Pretties—or lady drunks," he exclaimed. "I remember being in a night club one evening when a beautifully dressed woman came in. Everything about her was in perfect taste. She sat down with some friends and had a few drinks. Before the evening was over, she was disgusting. I forgot all about how charming she had appeared. She had suddenly lost all of her feminine qualities. A woman with any symptoms of drunkenness is revolting.

"At one party I attended I met the woman who personifies Effusive Elegance. She happened to be the hostess. She greeted me with hectic emotion by kissing me soundly. You'd think I hadn't seen her for twenty years. I was pretty startled. Then I noticed that she was kissing every man who walked into the room. This may be a defense mechanism with the lady. Maybe the food she's going to serve isn't so hot, so she hopes to hide it by an overwhelming cordiality."

At this point, I asked Bob, "What about the mousy type, who never says anything? Isn't she just as bad?"

"No," he replied. "Let her be quiet if she wants to. At least, she isn't getting into every one's hair."

Bob paused momentarily and then said, "My whole point is that women like Limelight Lizzie never analyze themselves. They are too completely self-centered. And again I say—a woman who is self-centered is not truly feminine.

"Primping Priscilla who is forever diving madly into her purse to yank out lipstick, powder, and a comb to run through her flowing locks is a bore because she is essentially conceited. She's forever doing a repair job on herself because she thinks that everyone notices when her lipstick begins to fade or a wave in her hair isn't falling over the right eye.

"The loud voice is also bad—and inexcusable. No woman needs to have a high, unpleasant voice when there are voice schools to correct the situation. A woman can't change her face or her eyes, but she doesn't have to sound like train wheels screeching on tracks.

"Finally, there's Never-sure Nora, the woman who can't make up her mind, who takes hours shopping for some little gadget, and who ponders eternally over a menu without being able to make up her mind. She's the type who turns to the waiter and asks, 'How's the clam chowder today?' What's he supposed to say? 'It's lousy'?

"And that's about my list. As for the ladies not bruised by what I've said, I can only add, 'To the ladies—bless 'em!' They're the ones I don't ever want to forget!"

THE END

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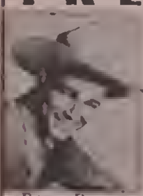

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I WANT TO REMEMBER

(Continued from page 61)

to me before—without Taylor around!

Another unforgettable moment was more dramatic. This time Bob and I were really mobbed. And I was scared stiff. We were in London for the world premiere of "The Other Love." It was quite an occasion and the crowd had been gathering for hours.

As our car approached we were recognized and cheered and the crowd surged around the car. They climbed on the running board and even on top of it. I was scared that someone would get hurt. When we got to the theater Bob managed to get out but before he could turn to help me, the crowd had borne him away. Then I was scared for him. I was shaking and felt utterly alone.

Finally two mounted policemen forced their way to me and as a result I am sure I'm the only actress who ever entered a theater lobby escorted by two horses!

Unforgettable, too, is the humility I felt when, after a more than generous and gracious introduction by Anna Neagle, I stood before that wonderful audience. They welcomed me so warmly that, before I could speak, I had plenty of time to look around the auditorium to see the members of England's nobility, its diplomatic, social and professional world. As the applause continued my eyes were damp, my heart was pounding, my knees were shaking and then a voice inside me spoke straightforwardly.

"Ruby Stevens," it said, "you've sure come a long way from Brooklyn!" That snapped me into my speech—which I cannot remember to save my soul.

It was on this same trip that a really wonderful, unforgettable moment joined our mutual "memory parade.".

We were in Paris and it rained every day. Bob, tourist and amateur photographer that he is, wanted to make pictures of me at the Arc de Triomphe. But the rain kept on and our last day in Paris dawned cold and dreary. You can't keep Taylor from getting what he wants, so we set out in the rain to get our pictures.

As we started back towards our hotel we saw two American sailors coming towards us—a little guy and a big guy. The kids went right on by. Suddenly, the little one came tearing back.

"Hey, are you Robert Taylor?" he yelled at Bob. Bob grinned and said, "That's right." Then he turned to me, "And are you Barbara Stanwyck?" "Uh huh," I said. He spun around and yelled, at the top of his lungs, "Hey, Slim—*Americans!*"

Bob and I looked at each other. We swallowed hard and shook a sudden mist from our eyes. If that kid had said, "Movie stars," it wouldn't have meant a thing to us. That one moment was rich with our pride in being Americans. We all took photographs of each other and Bob and I cherish that meeting.

Now I start to skip around a bit: Kid days. Grammar school days in particular. I'd always dreamed of going to Erasmus High School in Brooklyn. It was an ambition . . . an obsession. I used to stand before a bronze plaque on the building. It listed the names of noted people who had graduated from Erasmus.

I'd stand there and yearn to read my name up there. But I never got to Erasmus. I didn't even get to high school. . . . I went to work instead. Later, after I'd done a lot of pictures, I read I'd graduated from Erasmus! Denials did no good.

I took Bob on a tour of Brooklyn after we were married. A truly sentimental journey. We went to see good old Erasmus High. I stood there just staring at the building, still wishing I'd gone to Erasmus.

Then I walked up to that honor roll I'd never had a chance to try for. I looked . . . looked again. I fell apart. On that plaque was the name of Barbara Stanwyck! Bob, who inspected it, said "Nice." I've still to find out what *will* throw that man from Nebraska!

That reminds me. That whole Brooklyn tour with Bob was . . . memories . . . dreams . . . nostalgia . . . everything. I got a kick out of showing him Prospect Park where I used to jump off the rocks while pretending I was Pearl White in "Perils of Pauline."

At Ebbets Field I felt the pride we all had in the Dodgers when they won—

This may be the last publicity pose you'll see of Barbara Stanwyck and husband Robert Taylor. From now on their private life is their very own, they say!

or even when they lost. I showed Bob the Dutch Reformed Church, corner of Flatbush and Church Avenues, where I was baptized at eleven. That little church is surrounded by buildings now but its soul is still there.

The pastor, Reverend George Carter, who christened me, gave me a New Testament. I still cherish it.

I remembered my school teacher, Miss Phair. She thought Ruby Stevens was a dumb, dreaming kid. She wasn't far wrong. She told me life was going to give me an awful blow unless I got my feet on the ground. Yes, returning to Brooklyn is to go down memory lane. It is somehow a good kind of journey on which the kid I once was and the woman I am today find each other and understand each other.

And now we come to my career—its big, unforgettable moment.

I went to work in the chorus at thirteen. And in those days it was hard to keep working all the time.

Mae Clarke and Wanda Mansfield—she's Walter Donaldson's widow today—and I called ourselves the three musketeers. We helped each other find jobs. If all were jobless at once—which was often—we vowed one would not work without the other.

We were at the Tavern a lot. It was a mecca for theatrical people and those in the sports world. It was owned by Billy LaHiff. I'll never forget good old Billy—generous, tolerant, wise and helpful. A kid who was down on her luck could eat on the cuff at the Tavern. In Winter it was a warm, sure-of-your-welcome place to spend time between job interviews.

One night, Billy came over to me. "Ruby, you been out of a job long enough. I want you to meet someone important. Maybe he can help." The "someone important" was only Willard Mack, a top theatrical producer of the day!

He talked to me for a moment . . . said he had a bit part of a chorus girl and guessed I could play it. That close to a job, I got a mite elegant. In a pretty good imitation of hauteur I said, "I'm accepting no engagements unless my friends get parts too."

Mack knew the theater and its people. He grinned. "How many friends have you?" A little uncertain now, I told him, "Two." He let the pause run a bit. "Guess we can take care of that," he replied.

We were in! Hallelujah!! This was my lucky day! Willard Mack taught me more about acting in the months that followed than any one person has in the years since.

The Willard Mack company went to Philadelphia for the try-out of the play. It was called "The Noose." It was a turkey. I'll never forget the gloom back stage as the curtain fell. I was walking to my dressing room when Mr. Mack called, "Stay here, Ruby."

He wasted no time or words. Just sat down and began to write. And kept on—completely revising the play. All through that night and all through the next day he wrote and we worked. The role of the society girl was changed to a tough little girl from the other side of the tracks whose dramatic plea saves her brother from death. That was the part Willard Mack gave to me.

The curtain went up the next night. I'd had nothing but coffee for the last twenty-four hours. I had no idea whether I was clicking or not. I was intent only on pleasing Mr. Mack. I tried hard.

When I made my exit I heard a lot of

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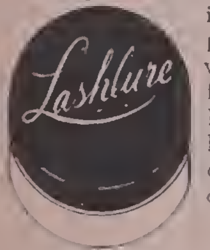

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noise out front but it didn't mean much. I was dead tired, numb with fatigue. Mr. Mack looked at me unsmilingly and my heart sank. Then he put his hand on my shoulder and said, "Ruby Stevens is no name for a star."

It took a long minute for me to digest that. There was a poster on the wall . . . an ad of a show that had once played the theater. I saw Mr. Mack looking at it. It read, "Jane Stanwyck in 'Barbara Fritchie.'"

I'll never forget that big, tired, wonderful guy as he turned to me, held out his hand and said, "Hello, Barbara Stanwyck!"

When it comes to remembering there's always that big moment—the first time she met her husband!

My first marriage had ended and for several months I wouldn't go anywhere. Marian Marx, Zeppo Marx's wife, didn't approve of this growing habit of aloneness. She kept telling me I needed to have fun. She kept talking about a man named Robert Taylor. I heard the routine for weeks but paid no attention. Finally, I decided that to keep Marian happy, I'd have to meet him.

It was anything but a bubbling gal who went to the Trocadero with Marian and Zeppo for the great blind date for Stanwyck.

Well, I walked in—and there was Robert Taylor! He was obviously waiting to meet me. Not too enthusiastically, either, I may add. Bob and I finally got to talking. . . . And that ended my days of solitude.

I started respecting Bob's enthusiasms that night. I still respect them, even if I don't share all of them.

Flying, for instance. Back from the Navy, Bob came into proud possession of a new plane. Day after day he asked me to go soaring into that wide blue yonder.

Finally, one morning, we were sitting at the breakfast table. I looked out the window. It was a wonderful day. Before I could stop it, I said, "Well, son, I'll fly with you today!" Bob almost drowned in his coffee.

We flew to Palm Springs. And I learned why everyone always says Bob is a born pilot. But don't get the idea that I'm now flying all over the place. Not by a long shot. I tried it and I'm glad . . . but once is enough.

And now to be strictly feminine and go fashion-plated, I was one of the first to sport the seventeen inch bob. Right in the middle of fashion . . . I was, on that. The long bob was easy to handle and I liked just running a comb through the hair. Bob kept saying he'd bet I'd look cute in a short bob.

Maybe the "cute" scared me. Anyway I didn't agree.

Then I signed to do "B. F.'s Daughter." There Irene, M-G-M's designer, showed me sketches of my out-of-this-world wardrobe, but, she said, frankly, I ought to cut my hair. It was the New Look. So after more hesitation and persuasion I let Guilaroff cut my hair.

Afterward I looked tremblingly in the mirror. And I liked me. I had a New Look! Suddenly I felt more feminine, younger, gayer. Why, I decided, I was a whole new personality. It just goes to show that the people closest to you can be right as rain. But they're often too close for you to mind 'em.

A silly thing to count as memorable . . . that hair bob? But what woman doesn't remember the day she feels like a new personality? And that's exactly how I felt when I saw my new coiffure.

And now you have an assortment of my big moments. Some little . . . some big . . . all part of the pattern which makes it good to be alive.

THE END

TALENT IN THE FAMILY

(Continued from page 51)

interested in ideas and ideals as well as in the theory of individual responsibility (Hume is still a little unhappy over his part in "Brute Force" because he felt that a prison picture should not content itself with reporting the violence of caged men, but should say something about our penal system), and each feels that he has a great stake in the future.

While Jessica is in New York, Hume keeps the home fires alight—to coin a cliché—and they have long telephonic conversations. Matter of fact, Hume was delighted at going into a play this season, too—the short-lived "Survivors." Hume got rave notices but the play folded after a week.

One of Hume's favorite stories deals with his original meeting with Jessica in New York in 1939. Hume (who was born in London, Ontario) decided to call on his Canadian townsman, Alexander Knox. At the time Mr. Knox was appearing in a Broadway play called "Jupiter Laughs," by A. J. Cronin. His leading lady was a British newcomer to the American stage, Miss Jessica Tandy (born in London, England).

The play, though well-written, was one of those doomed vehicles involving a great idea but not enough theatrical value, a fact sympathetically realized by Hume Cronyn as he sat in the audience. There were two rewarding aspects of the production: the performances of Miss Tandy and Mr. Knox. On his way backstage after the final curtain, Hume reminded himself that he could hang his compliments on these sturdy pegs.

It wasn't necessary for him to go into details. "Hasn't a chance, has it?" observed Mr. Knox philosophically after Hume had introduced himself. "Oh well, let's take Jessie out to dinner and forget our troubles."

In a moment of candor Hume said, "British, isn't she? Well, I *do* hope we get on well. Currently I have a prejudice against English girls."

Alexander Knox said something about this particular girl not fitting into categories, and resigned himself to the result which seems to be inevitable when a man and woman meet who have a pre-jelled antagonism.

The three dined at The Lafayette (a celebrated French restaurant in Greenwich Village), and fell into one of those cross-purpose conversations in which everyone seemed to be saying the wrong thing in the right way or the right thing in the wrong way. Mr. Knox, a knowing gentleman, excused himself so Hume could escort Jessica home and could make a date for the next evening just to prove that he was broadminded and could be rid of his prejudice against English girls.

In explaining his viewpoint, Hume discovered that he was talking a great deal about himself to the brown-haired, blue-eyed English girl with the swift sense of humor. He told her about the solemn family pow-wow during which his three much older brothers (who are, at this time, inordinately proud of Hume) asked him with a show of extreme patience, "Don't you think it's about time you settled down and got on with a respectable career?"

This question had been provoked by Hume's announcement that he wanted to go into the theatre. After hours of discussion a compromise had been reached: Hume was to go to McGill University to take his law degree. If he decided he didn't like law, the family would have another council.

After eighteen months of *whereas, to wit, time is the essence thereof,* and *party of the first part,* Mr. Cronyn shook the dust of Blackstone from his hair and went to New York. "So here I am," Hume concluded his recital to Jessica. "A plaintiff against the indifference of casting directors; a defendant before the eyes of my critical family."

Miss Tandy was loyal. "You're talented," she said. "You'll have your name in lights before long."

They fell into the habit of window-shopping down Madison Avenue, a fascinating street lined with shops offering the wares of the world. One night they paused in front of an antique store in whose black velvet showcase was displayed a magnificent topaz necklace. Jessica was inarticulate with admiration.

Hume said, "If you really like it, I'll buy it for you." His tone was jaunty in the manner of a man who promises a girl the moon in a Cartier setting.

"There's no rush," answered Jessica grandly. "I'd like it for my FIFTH wedding anniversary!"

The next morning the topaz necklace in its velvet case was delivered to a thoroughly stunned Miss Jessica Tandy.

And so they were married in 1942. Christopher, now a self-possessed blond lance of a boy, was born a year later, and he was followed in two years by his sister, Tandy.

Quite as fascinated by these two characters as their parents are, is their half-sister, Susan, who is Jessica's daughter by her first marriage.

Susan and Hume, working alternate daily shifts, have taught Christopher to swim, and are now teaching Tandy that a swimming pool is not to drink.

Without any coaching, Christopher has developed several other social accomplishments, one of which is passing the peanuts and popcorn to his parents' guests. Tandy is more inclined to eat the refreshments herself.

It may be that Christopher is unconsciously making up to his mother for the early embarrassment he caused her. On the afternoon when her doctor confirmed Jessica's suspicion that she had a rendezvous with the stork, Jessica took a screen test for the role she played in "The Green Years."

Afterward, she and Hume discussed the situation and Hume said, "It will work out fine. You'll be able to do the part because the picture is ready to roll next Monday and you'll be finished in plenty of time to get the nursery ready."

But when they had dinner with the director that night, he broke the news that the picture had been postponed for six weeks. Jessica gave up. "I wanted that part with all my heart," she said, "but this change in schedule is going to make it impossible for me to be photographed anywhere but behind a lounge."

The director was equally disappointed, but was forced—after consulting a calendar—to agree. He tested a series of young actresses, first showing them Jessica's film footage as an example of the flexibility and emotional reactions he wanted.

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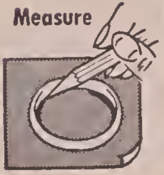

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After five weeks no one had been found who could give the performance he demanded, so Jessica was signed for the role despite Christopher's rather obvious participation in his mother's career. As you may remember, Jessica was filmed in one scene holding a baby; in another she was carrying a voluminous knitting bag; in yet another she delivered her lines from the bulwark of a quilt she was folding.

Two days after the picture was finished Jessica dashed to the hospital to welcome her son. The attending doctor prophesied his future: "Considering the talent in your family, young man, and your close association with your parents' profession, I'd say that you have a theatrical heritage."

In addition to their present busy and satisfactory situation, the imaginative Cronyns have a delightful future in prospect. They have bought an island in Flamingo Bay, a line of tiny dots in the Atlantic Ocean between the Bahama Group and Cuba.

The Cronyn island consists of 125 acres of sunbright sand, and native vegetation facing a wonderful natural harbor. Everywhere on this island fresh drinking water is available only a few feet from the surface.

As soon as it is possible to build the sort of home the Cronyns have in mind (an unpretentious but comfortable block house large enough to accommodate the family and a series of guests) they plan to colonize the island. It is not their intention to escape from a too-hectic existence into this tropical paradise.

Their idea is that dozens of city-exhausted theatrical people from New York and Hollywood will fly as far south as Kingston, then catch the once-per-week steamer to Cronyn's snug harbor.

"You can imagine what a wonderful time Jessie and I will have with a series of visiting actors, writers, directors, musicians, singers, and incidental characters," Hume told a friend enthusiastically. "The conversation will be worth recording and rebroadcasting. There will be copy enough for a play each week, and a novel every month. It's staggering to contemplate."

Hume, himself, turns out an occasional short story and has written about forty thousand words on a novel. His is not an amateur's hobby: recently he sold an article about Alfred Hitchcock to Maclean's Magazine in Canada which was reprinted by the Reader's Digest.

Jessica also has her literary abilities. Her critical judgment is so valued by her friends that several of them ask her to read and analyze any script in which they are considering a part.

No wonder the Cronyns are so popular in Hollywood and in New York. The touchstones of popularity have always been charm and talent, and there is plenty of both in that family.

THE END

IF YOU KNEW SUSIE

(Continued from page 55)

the time she was old enough to understand the word, people expected her to exhibit a certain amount of temperament and temper. As a matter of fact, people expect the unusual from redheads. If redheads went around behaving like nice, normal people, it would be downright disappointing. Susan has a reputation to live up to.

So, sometimes, when she gets bored, she looks around to see what will relieve the monotony. If it's a good, honest, forthright fight, it's exciting. For she has the redhead's uncanny delight in starting something for the sheer deviltry of seeing if she can finish it. Redheads need a certain amount of understanding.

But, essentially—and in all the things that really count—Susan is steady and sure. She's had some hot blow-ups with Jess, but, at heart, she has her values straight. That's why their disagreements never last.

"When two people marry," says Susan, "although they are individuals, they are two against the world. So many people forget that. They forget that when they married, they made certain promises. I don't know why, it's so easy to forget but it's quite a thing you promise when you get married. From this day forward . . . until death do us part. Sometimes we treat it so lightly.

"When you stop to realize what the oneness, the being together, means, why shouldn't you be nice to one another? This is the one person who, for the rest of your life, can be the nicest or the worst to you. You are so very close. You have the power to give happiness or misery to each other. No one else can affect you so deeply.

"For instance, I have no other man but Jess who is close to me or particularly nice to me. I have no one who says nice things, does nice things, or who is interested in me. I'm a married woman with two children. I belong to Jess. The same thing is true with him. No one is as close to him. We are two people who can give everything to each other. Sometimes, being human, we forget. Then we are pulled up tight on the reins. We take another look. We grow up a little more, adjust things and, after a realization of what we might have lost, we are closer than before."

Susan and Jess had some tough going at first. They were both difficult to handle, for neither had or has ever worn a halo. But how many couples, married four years, have the same intense interest in each other? Susan and Jess may quarrel, but only because they are so deeply in love, because every single thing one does is so vitally important to the other.

Susan is feminine, although not a clinging vine. In all matters pertaining to her career or business, she is efficient and self-sufficient. But, as a woman, she is never quite sure of herself.

"You can know your job very thoroughly," she says. "But, emotionally, a woman is dependent on the man she loves. Every woman needs a springboard. Where is bottom? How high is up? If you have a home and family, a husband and children—that's your anchor. With it, you have a different approach to life, a different point of view. You belong to someone. It's fulfilling and completing. It must be awfully tough for women who don't have it."

In many ways saucy, independent Susan is strangely surprising. Sexy and glamorous, with a Lorelei devilish enchantment in her glance, she is still an old-fashioned mother. She says of her three-year-old twins—with what she must consider modest restraint—"They are geniuses, really." And then goes on to tell how they are both men, now, with distinct personalities and unmistakable marks of talent. And you know—she's right!

Susan wants at least three more children. She wants a house full of boys and girls, and, if she can have them in sets—as she did Timothy and Gregory—so much the better. Then she won't have to wait so long for the really big family of her dreams.

I wonder if all this helps to explain Susan to you, the *real* Susan, who so few people seem to know? I'd like to tell you how she can make you laugh. She's a gay person, really, and humor moves like quicksilver through her conversation. I'd like to tell you how objectively she views her performances, what a stern self-critic she is.

She says brusquely of "The Lost Moment"—considered a very good picture by many top critics, *"It was the lost hour and thirty-five minutes."* I'd like to tell you how she approaches her job, in the spirit of doing the best she can and letting the chips fall where they may.

For instance, when London critics blasted her for bringing the portrait of a drunken woman to the screen in "Smash-up," Susan remarked acidly, "I suppose there are no female alcoholics in England. . . . There are a lot of people like the girl in 'Smashup.' I played the role as honestly as I could."

I'd like to tell you that the stories about her "shyness" have resulted only from Susan's dislike of large parties.

"When you have a room filled with people all on their best behavior, none of them acting naturally, let's face it—it can be a very repellent force. Maybe that's why I don't like 'em. Parties, where everyone is natural, can be fun. But this doesn't happen very often in Hollywood."

Yes, I'd like to tell you of Susan's directness. I'd like to smash forever the saccharine crown the press has wished on her ever since she traded her glamor girl life for the apron of domesticity.

No house in the suburbs will ever make a stolid little housewife out of Susan. Under that gingham apron is a pinup figure and a spicy temperament. The scene may seem deceptively domestic, but should you read about the Jess Barkers having a bang-up fight—in keeping with the modern trend of domesticity—just remember that it's probably only Susan topping Jess's prize story. It's probably only Susan proving she has red hair. It's probably only Susan.

THE END

COLLEEN TOWNSEND

(Continued from page 43)

enormously popular—she is vivacious despite her quiet speaking voice—with Hollywood's younger set, and with good reason. She felt that so many of the younger players from different studios should know each other better, so Colleen helped Bob Arthur get them interested in a Saturday night dinner party plan, alternating at different homes every few weeks.

Jane Powell, Vanessa Brown, Ann Blyth, Lon McCallister and Marshall Thompson are other charter members of The Crowd.

Colleen manages to maintain friendships with former schoolmates at BYU, has several boy friends at Occidental College—but has no Big Romance. She's concentrating on work, because she doesn't intend to let Fate kick her in the teeth again.

After all, those pretty teeth of hers are too valuable an asset in a movie career!

THE END

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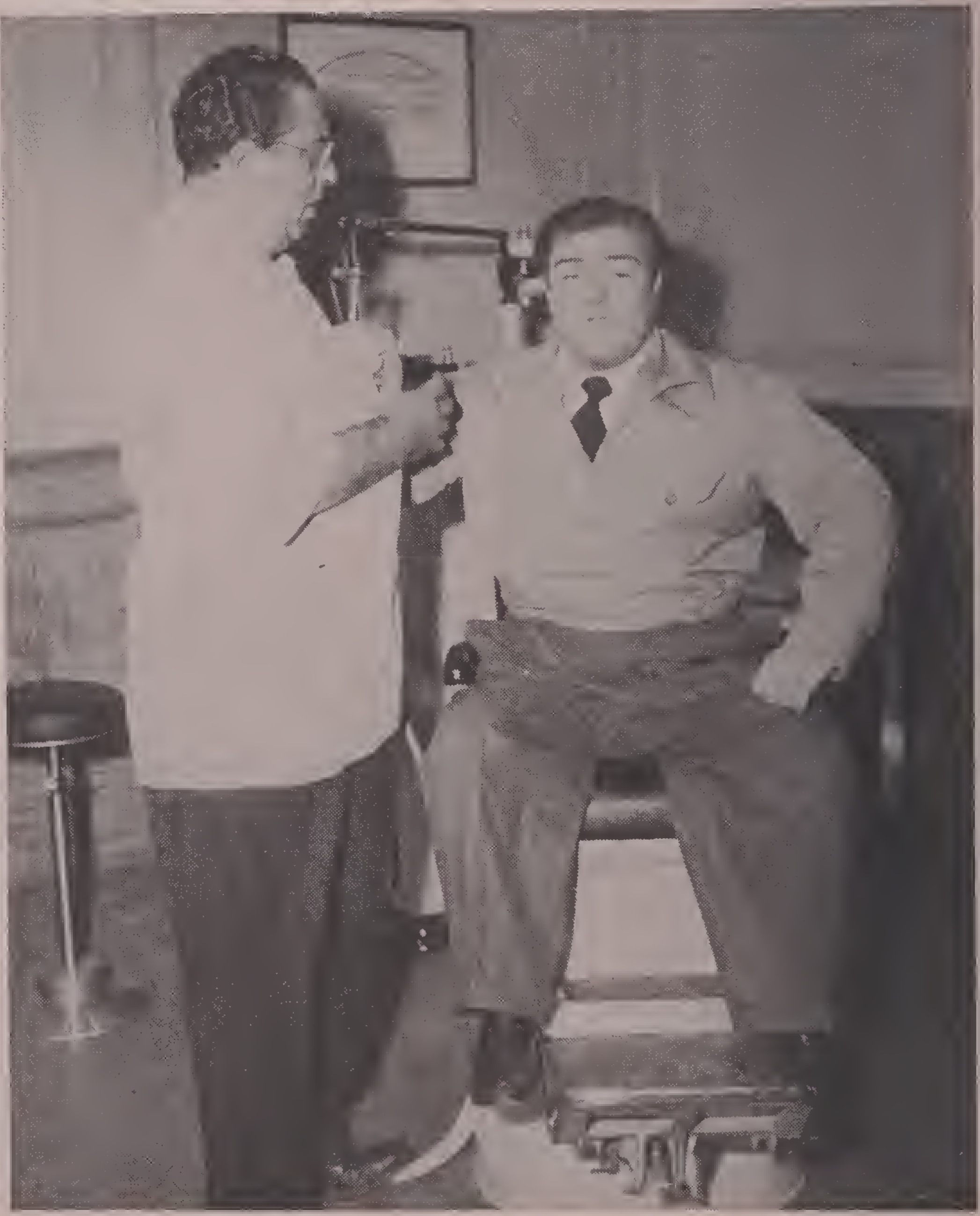

1. Lou really isn't scared! He has complete faith in his friend (?) Dr. Yanker. But as he gets near the chair, Lou suddenly remembers he has work to do on his film, "The Noose."

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5. "The tooth will out," says Dr. Yanker as Lou sadly sighs, "Fang for the Memories!"

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LETTER TO MY DAUGHTER

(Continued from page 25)

range. It's building up to a dramatic scene and having the director say, "Cut! We'll catch that in the close-up."

You have to remember a lot of things, and experience helps. How can you face a crew of grips, cameramen, technicians and "emote" without being used to an audience? It takes quite a background to look past the camera into a baby spotlight and pretend it's Paul Henreid!

I guess, if there's anything I consider more of a help toward a screen career than stage training, it's posture and grooming. I can see you make a face. *Posture!* It sounds so dull. But did you ever see a movie star who stood or walked badly? Good posture gives you poise, and poise is an essential. That's why I'm glad you're in a special posture class now.

I used to have pretty bad posture. I was terribly near-sighted, and I was always bending toward people—the better to see them. Also, I was self-conscious about my "Jane Russell" bustline and used to stoop over to camouflage it. I actually got in the habit of feeling more comfortable when I was round-shouldered!

A few years ago, I went to Elizabeth Arden's and took an extensive course to strengthen the muscles across my shoulders. If you once get those muscles strong, *then* it's tiring to slump!

As for grooming—that gives you poise, too. I want you to feel clean—well-pressed and well-dressed—from the skin out. I want your make-up, when you finally wear it, to be put on with discretion and meticulous attention to detail. I never want to see you with chipped nail polish, unruly hair. These things are for later, I know, but remember them when the time comes.

Don't think I'll desert you when you are making the rounds back in New York. I have no intention of your pounding the pavements when I have friends I can call on who may be able to help you. Not that I'll ask for big parts for you, but I'll try to arrange it so you'll have walk-ons and small parts with big companies. Then you'll be working with people from whom you can learn a great deal.

For, it's not going to be easy for you. First, there will be little theater and theater work. Finally, the right role and then, perhaps, Hollywood, where you'll have to learn a lot of other things besides acting.

Because a successful career doesn't just mean mastering acting technique. It isn't learning how to walk from one spot to another with cable all over the floor without tripping, nor how to avoid mugging in close-ups. It is also such things as not making one picture after another, regardless of caliber. I made that mistake. For a long time I didn't have the courage to demand roles of depth and strength.

Admittedly, my face was against me. I was a typical ingenue type, and that's how I was cast. But I wish I'd been like Bette Davis. I think she has handled her career admirably. Bette always knew what she wanted to do; where she wanted to go. When she was given two or three pictures she didn't like, she went off to England. When she came back, she was offered the type of parts she liked to do. A woman can be stuck in ingenue roles—and there's nothing duller—until she's forty . . . unless she takes a stand.

When success first hits people, they are much too inclined to splurge. They get themselves involved with houses, fur coats, swimming pools; and all these things must be paid for. Maybe sometimes they feel a role is bad, but they can't argue with the paycheck. Don't work for money, Melinda, work for the joy and happiness of working . . . and the money will come, too. It can be done. You don't *have* to keep up with the Joneses.

Look at Gregory Peck. He's certainly had terrific success. Yet he lives very modestly. He and his wife just bought a home in Brentwood. It's a lovely place, but it's not pretentious, large, elaborate. Don't heap so many obligations on top of your head that your work becomes a burden you must bear in order to pay the bills.

There's something else I want to warn you about. When you finally do come back here to Hollywood, don't let them change you too much. Don't be a carbon copy of every contract player in town. When I came out here, they bleached my hair, plucked my eyebrows, did everything they could to make me like everyone else.

I think that's a mistake. Individuality has always been the trademark of a successful actress. I think it was so clever of Gene Tierney's family to have had it put in her contract that the studio could not make her have her teeth straightened. The formation of her teeth gives her a very unusual and attractive mouth. If her teeth had been straightened, and she had fallen heir to the usual porcelain caps, her face would not have the same distinction and individuality.

If you are an actress at all, Melinda, I think you will be a dramatic actress. You are not a pretty-pretty type. Your face has force and depth, even now. I don't think, for instance, that you'll ever wind up in musicals.

Therefore, I don't ever want you to pose for cheesecake. Leg art has a definite place in the publicity campaign of a musical comedy star. But there's a wrong feeling, somehow, about an Ingrid Bergman or a Katharine Hepburn or a Helen Hayes posing in a bathing suit. An actress isn't supposed to exploit her pretty gams.

I suppose, just because you've planned a career and I'm taking you seriously, you'll lope off and get married instead when the time comes. Well, perhaps I can help you about that, too. If I had my life to live over again, theoretically I can say that under no circumstances would I ever have married so young.

And yet, if I hadn't married at sixteen, I wouldn't have your sister Diana. And, if I hadn't married *your* father, Melinda, I wouldn't have had you. If "Pops" (Editor's Note: That's what they call Mr. Wanger) hadn't come into our lives, you would have missed knowing him and there would have been no little Stephanie, nor the new baby now on the way.

In reality, when you find someone like "Pops," you wish that you had met him in the first place, that all your children had been *his* children. And yet, if that had been so, neither Diana nor you would have been exactly as you are today. And I love you all—just the way you are. I wouldn't change a hair on your heads.

I think the knowledge you gain from life is rather painfully won. But—just as I have said above—something good results from everything that happens. Emotional maturity isn't always easily attained but, strange as it seems, hard knocks can ultimately make life easier.

When things happen to you, Melinda, if they're very tough, try to remember they're worth it. For when you survive things that hurt you, it's a wonderful thing to discover you have an inner strength, and to realize that it will stand by you the rest of your life.

When a woman sees herself growing older, it isn't a happy experience. I don't know why everyone can't stay young forever. But there are so many compensations for getting older. One of them is that you are then conditioned against the blows life can deal. Everything hurts so much more when you're young. Later, things hurt so much less. It's something to look forward to.

I hope you don't have any grave disappointments. Since your heart is so set on an acting career, I hope your dreams come true. But, if—after you get what I consider a "break"—you find you simply haven't got it in you, I won't let you go on and on. If you're simply not an actress, I want you to get out of it.

If such is the case, Melinda, I don't think it will be an insurmountable disappointment. You have a great deal of intestinal fortitude. Furthermore, you'd be a wonderful wife and mother. You always loved your dolls. You are so fond of little Stephanie. You are so understanding with her. There is a great maternal streak in you, and I feel that your greatest happiness will come from marriage and children.

But who knows? Perhaps you may have everything. Some lucky people do. You may achieve great heights as a dramatic actress. You may also have a happy marriage and children of whom you can be proud.

Career women who might have had children but didn't because they felt it would be bad for their careers or spoil their figures, must be very lonely when they reach a certain age and have nothing to show for the years besides their press clippings.

As for advice on marriage: I have only one thing that I feel so strongly I'd like to beat it into the head of every girl of marriageable age: Don't be like me! By that, Melinda, I mean don't get in the habit of spoiling your husband. I've done that—always.

Women with a great maternal instinct generally do. But, if they do, they deny themselves the real luxury of being spoiled themselves—in a nice way. It's nice to be cared for, protected, worried over a little. It gives you a wonderfully secure, happy feeling. Women like me throw that feeling away because they are always doing all the mothering, spoiling, indulging. Give your husband the chance to take care of you. You'll be happier, and so will he.

But at fourteen marriage is certainly a long way off. At least, I hope so! Meanwhile, there's one more thing I'd like to pass on to you that might be of great value to you in your career.

Remember the other night when "Pops" and I wanted you to do something you didn't want to do? You flounced out of the room because you're a spirited little girl, and there are a few things—such as being on time, doing your homework, or not being allowed to wear lipstick yet—that you find particularly trying.

But what does "Pops" always tell you? He says, "Look, Melinda, you have to learn to take discipline. When you're an actress, and a director tells you to do something, you do it. You might not like it, but you can't turn around and flounce out of the room and be mad about it. Your mother has to do a lot of things she doesn't like. Every movie star does."

I think, Melinda, that if you learn how to use Spartan control in disciplining yourself, your career will not seem so exciting later. We must all live with other people. None of us can live our lives just according to the way we feel.

If things *do* go well for you—if the right parts come along and one day you are a celebrated and respected actress—you may be amazed to know that the reward won't be in the possessions you have gathered, nor the adulation you may receive, but in a sense of achievement; the feeling of a job well done.

Right now, I don't know which way the cards will fall for you: A career, or marriage, or both. But I do know that the woman who knows the joy of bringing up children to be fine human beings has the same—if not greater—sense of achievement than the most renowned and honored actress in the world.

THE END

There's a striking resemblance between Joan Bennett and eldest daughter, Diana. Parties aren't on their schedules often these days. Both are busy preparing for Diana's wedding.

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Your fan Club

This is me. I work on a newspaper in California.

What makes the Jack Carson Fan Club such a hit? Why, pretty Loretta Verbin, of course!

By LORETTA VERBIN

★ Three years ago, I hitched my wagon to a star! The wagon was my fan club—the star was Jack Carson!

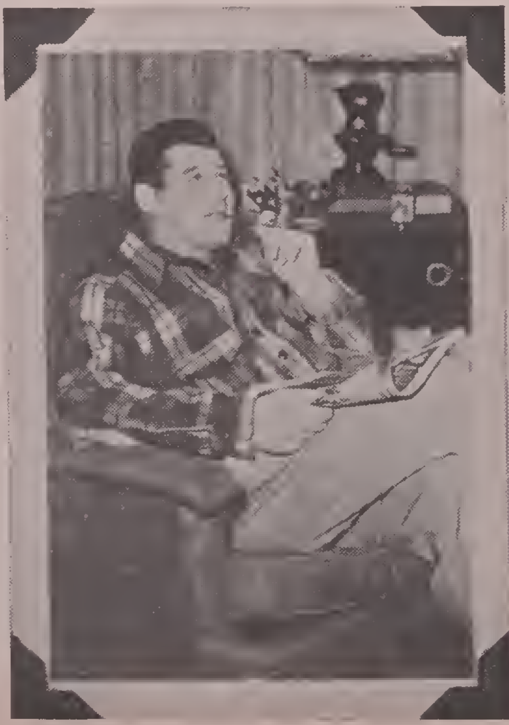
After seeing "The Hard Way," I was firmly convinced that here was an actor with personality plus! What's more this actor had TALENT.

Two hundred and ten pounds of Milwaukee's favorite son, I was soon to learn, was quite a man. He not only wanted a fan club but he wanted all that went with it. I clearly remember a paragraph in my first letter from Jack which should give you an idea of what I mean. "Look, Lory, if there's anything at all you ever want for our club, you come to one guy for it, that's me. I don't care how big or small it is. You ask and you'll get it."

Through the years that statement has remained with me; and it has stayed with Jack. He's a big name star today; but one thing about him, his head hasn't gotten bigger, only his heart. To this day if there's anything at all I need for our club I receive it within two days after requesting it.

"This club means a great deal to me, Loretta. A guy can go on plugging and trying for years and suddenly a lot of people become more than interested in him and that means a lot. That's what happened to me! A fan club with a group of energetic and enthusiastic people can do a great deal for someone striving for success . . . and too, these fans keep a fella from starving."

Yes, these are Jack Carson's words. I



This is Jack. He likes the simple things!

He got started on "The Signal Caravan."

Actually, vaudeville was the beginning.

imagine you're surprised to read such serious remarks from a guy who, the greatest part of his career, has played so many "loud-mouthed buffoon" roles. But Jack is neither a loud mouth nor a buffoon. He's a serious actor bent on a serious career.

I actually began to know Jack last August when he played a week at San Francisco's Golden Gate Theatre. He was so unlike the "STAR." In spite of six shows a day he managed to give a party backstage for some 75 Bay Area clubbers. And too, he managed to do a radio spot with me. It was no inconvenience. So what if he didn't eat dinner that day? So what if he only had two minutes to get his make-up on? After all, he was entertaining "his gang," as he called them. He has a special place in his heart for those kids who idolize him.

Jack started his acting career in vaudeville, the dear departed phase of show-business that was the stepping-stone for many of the now-famous. With him was his partner Dave Willock, well-known for his portrayal of "Tugwell" on Jack's radio program. They were known as a small time act that worked for starvation wages. Their break came when they played the Warfield Theatre in San Francisco. From there they went to other towns and finally hit New York's Roxy Theatre.

Vaudeville was slowly dying and had its last breath in 1934-35. Jack and Dave decided to put on their own show. They bought scenery, hired dancers, an eight-piece band, a roller skating act, a set of Swedish bell ringers, and set out to play every small town from Canada to Mexico and through the Western states. All went well until they hit Texas. Then it was their luck to follow a bad show. The Texans, not wanting to get stung again, wouldn't accept their act. The net result was that they shook hands, said good-bye and split up. Jack headed for Kansas City to take a job at the Tower Theatre as Master of Ceremonies. Then to Hollywood and the Ben Bard Theatre Drama School went our Jack. He was sighted by a talent scout and promptly signed by RKO studios. He was snagged for the "Signal Carnival," followed by "Camel Caravan," "The Campbell Soup Show" and most recently "The Village Store."

However, RKO didn't do him justice. He was cast in his first picture "You Only Live Once," in which he played a gas station attendant and had all of one line, "How many, sir?" Ah, yes, here was an Academy Award ham at his very best.

In "Lucky Partners" (starring Ronald Colman and Ginger Rogers) Jack managed to not only capture the eyes of his audience but his studio as well for it was in this picture that RKO realized that they had a very competent scene stealer on their hands. A guy who (with a slight double-take) was able to make an audience forget the stars of the picture. Jack was finally on his way!

RKO's loss was Warner Brothers' gain! "Shine on Harvest Moon," "The Strawberry Blonde," "Arsenic and Old Lace," "Make Your Own Bed," led to hit roles in "Mildred Pierce" and the unforgettable "Roughly Speaking."

His tastes are simple. He considers Olivia DeHavilland the most beautiful woman in Hollywood; squirms when he sees himself on the screen; dislikes himself in light roles; never avoids autograph seekers; has little or no temper; is extremely energetic; and believe it or not is embarrassed when he does a love scene; his frustrated ambition is to become a writer; he's envious of anyone with an over-abundance of talent and his one *main* ambition is to play opposite Ingrid Bergman.

Jack just finished making "April Showers" in which he sings, dances, and goes dramatic. This picture is a delight to all his fans who have waited anxiously for its release. "Romance on the High Seas," and "Two Guys from Texas," both in Technicolor, are yet to be released. (Ed. note: We've seen these pictures and can report Carson's terrific!) At present he is working in "John Loves Mary."

Now you can see with a star such as Jack, I can be proud as a peacock—and believe me I am! I have a hunch that some one of these days I'm going to have an Academy Award winner on my hands, let's watch and see, shall we?

Yes, I hitched my wagon to a star. That wagon has climbed steadily—and that star . . . well, I think it will continue to shine for a long, long time.

The End

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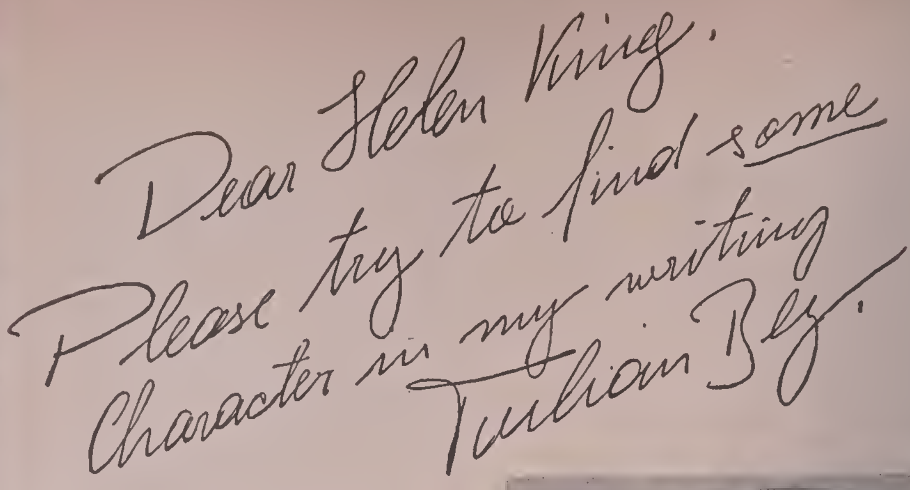

Dear Helen King,
Please try to find some Character in my writing
Turhan Bey.

Turhan Bey's handwriting shows he can keep a secret, says Helen King. You'll see him soon in E-L's chiller, "The Spiritualist."

DO YOU WRITE LIKE TURHAN BEY?

By Helen King

★ This rather exotic looking script was written by an equally unusual young man who is a native of Turkey, young Turhan Bey, whose pictures, "Adventures of Casanova" and "The Spiritualist," give him a chance to show his emotional nature. Yes, the first thing one notices about the handwriting of the Eagle-Lion star is the strange combination of both rounded and angular strokes. At first glance you might even think the script looks childish, but to the initiated eye there is a turbulent emotional individual hiding behind that suave and often sophisticated manner.

If you make the old-fashioned "H", with a series of loops which really aren't necessary, you too have a dash of quaintness in your makeup. If you find you make a series of pointed marks for "Kin" you too will find you're shrewder than others might believe.

Is your "t-crossing" lighter than the rest of the writing? More assertiveness needed! Don't let others take advantage of you. Do you have a wide, almost "tent-like" space between the two tall lines which make up the "t"? You'll find that, like Turhan Bey, you also know how to keep secrets, respect confidences. You would resent too many attempting to pry information out of you.

The sweeping "T" in Turhan is indicative of a driving personality, and a tendency to respond to praise or attention. The shaded portions of the letter show that there is much impatience in the nature. The size of the writing (twice that considered average) reveals a variety of outlets for feelings. Turhan Bey is not likely to become frustrated. He is an individualist who recognizes his talents, his own abilities.

When he makes up his mind to do something, you can rest assured that it will be done well. This is evident in his career in Hollywood. Turhan isn't one to start a job without being fully prepared. He refused leading roles until he knew he could handle them.

Do you write like Turhan Bey? Then take stock of yourself and try to ascertain methods of getting ahead, for you too have much personality, poise and pep.

THE END

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DANA ANDREWS

(Continued from page 37)

career. I was born in Santa Monica, California, a sea-coast town noted for its easy driving distance to the motion picture studios. From the time I was old enough to have an ambition, my one and only goal was the stage. All through school I acted in amateur plays. I read all the library books on the history of the theatre and I spent my allowance on sober dramatic magazines like *Stage* and *Theatre Arts*. By the time I was ready for college I knew I didn't want to go. My parents pleaded with me. They wanted their only daughter to become a school teacher. I argued in favor of 2 years at the Pasadena Playhouse School of Dramatics. "If I find that I haven't any talent, I can always go to college," I promised.

I had been at Pasadena a year when Dana enrolled in the school. He had already been a bookkeeper, an oil salesman, a concert singer, and a service station attendant, but he, too, wanted to become an actor. According to the oft-told tale, he was being subsidized in this pursuit by two friends from Van Nuys, Calif., who believed in his ability. He just had to succeed and I just had to show my parents. This was our first bond.

I was also attracted to Dana, however, because he wasn't arty like many other would-be actors. He wore goodlooking clothes, had a sense of humor, and nice manners. In fact, he was everything a girl looks for in a man.

We also appeared in several plays together. He was the young Senator and I a society girl in the Playhouse's production of "First Lady." We played in something called "Money," and other plays that I can't seem to recall. Anyway, every night after a performance, we would sit in the corner drug store and seriously discuss our futures over a cup of ovaltine.

Almost before we were aware of a shift in emphasis, the discussions became limited to Dana's future. We weighed the possibilities of: Dana and the concert stage; Dana and the legitimate theatre; Dana and movies.

In October of '38 a talent scout from the Goldwyn Studios made the choice for us. He arranged a test and a month later Dana signed a contract. We celebrated with more than ovaltine that night!

A year passed before the studio had a role for Dana. He spent it getting more experience at the Playhouse and trying to secure Mr. Goldwyn's permission to marry me.

As you probably have heard, studio executives like to be consulted before their stars (or even their contract players) take a big step like marriage. Time and time again Dana broached the subject to his employers and the answer was consistently, "Wait awhile." Finally he made an appointment with Mr. Goldwyn, himself. He prepared a speech. He typed it out so he could refer to it, and screwing up his courage, went to the studio one day determined to argue his case.

On the afternoon of that particular day, the Goldwyn lot was seething with confusion. There had been a small fire in one of the sound stages and the whole lot was crowded with fire engines. In the middle of the turmoil Mr. Goldwyn spied Dana. "Understand you want to see me, young man," he shouted.

"Yes," said Dana, "I made an appointment."

"Why not speak to me now?" asked Mr. Goldwyn.

"I can't," said unhappy Dana. "I've

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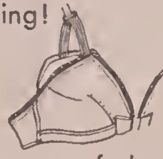

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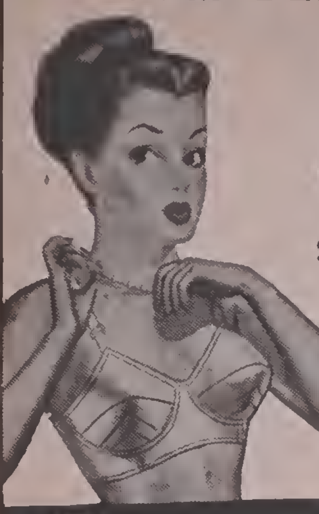

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memorized a speech. I'll see you in your office."

"Why not here?" Mr. Goldwyn persisted.

"Reaching for a quick cliche," Dana said, "I want to beard the lion in his den."

"Beard me now," answered Mr. Goldwyn. This typical Goldwynism so unnerved Dana that he forgot his speech and another two months passed before we finally obtained studio consent for our marriage.

I had a little trouble with my parents, too. It had taken me a good many years to reconcile them to the thought of having an actress in the family. Just as they had started to enjoy my small success I had decided to chuck my career and get married. They were baffled.

They were not half as confused as the Santa Monica *Courier*, though. This local paper sent a photographer and a society reporter to cover our wedding and the two newspapermen returned with a picture which bore no resemblance to any wedding group the editor had ever before seen. Every one in the wedding picture was radiant but the groom. He had shaggy hair and a week's growth of beard. The reason for this was not oversight on Dana's part but because soon after our invitations went out he was assigned to play in "The Westerner" and he was "in character." Tongue in cheek, the *Courier* noted that "Mr. Andrews is in pictures."

Dana was, indeed, in pictures. The director for "The Westerner" was William Wyler. Five years and twenty pictures later the same Mr. Wyler directed "The Best Years of Our Lives." "You've certainly improved since the last time I worked with you," he told Dana one afternoon. He seemed surprised that an actor could improve so much. Dana was pleased but not surprised. He means to improve. Progress is part of his working philosophy.

Of course, Dana's been fortunate in working in a lot of outstanding pictures like: "The Ox-Bow Incident," "Laura," "A Walk in the Sun," "State Fair," "Boomerang," and the Academy winner "The Best Years of Our Lives." When he's working on any assignment he throws all his intellect and talent into the part.

While making "The Ox-Bow Incident," for example, he read all of Walter Van Tilburg Clark's other stories until he knew how the novelist felt, thought, and intended his characters to behave. In "Boomerang" he so familiarized himself with court-room procedure that Darryl Zanuck of 20th Century-Fox got a letter from the American Bar Association saying that Dana's portrayal of a district attorney was technically perfect. Recently, Dana worked with pianist Artur Rubinstein and symphony conductor Eugene Ormandy in the RKO film "Memory of Love." Of late, I've noticed, as a result, that our classical record collection is multiplying rapidly. And the other evening he talked me into making a home recording of Handel's Largo. Dana sang and I accompanied him with a few strong chords on the piano.

That's the way things are when Dana likes a picture. I just hope he doesn't get involved in a circus story next.

A list of the pictures Dana has made since we were married is quite impressive but his so-called private life has been rather full, too.

We built one house in Sherman Oaks at a time when every one advised us against tying up our money in real estate. We needed a home for David (Dana's son by his first wife who died in 1935) and for Kathryn who was on the way. We, therefore, ignored the advice. Dana figured out a way to borrow most of the capital and when we sold the little house we made a profit of $14,000.

We bought another Normandy-style home after Stephen was born in 1944. We acquired the two boats last year and they are sort of a business venture and hobby combined. Dana charters the Belihia on the weekends that we use the smaller Kathryn. Then most recently he started working on a motion picture production company of his own. He hopes to make clean, wholesome family pictures like "Margie" and "State Fair"—and incidentally, keep just a little busier than usual.

In summing up my marriage to Dana, I can thoughtfully say I engineered a great deal. I gave up a career as a comedienne in exchange for one husband, three children, two boats and a full life.

It's the best deal a girl ever made. This girl, anyway.

THE END

LISTEN IN ON GINGER ROGERS

(Continued from page 33)

you mean.

It's just that I think the desire of every thinking person is to express himself. I feel it is high time we got out of our ruts, although some ruts are very attractive, mind you!

Particularly the gold-edged ones!

But money shouldn't be your only goal. We should all make money, that's true. But I think we should have an interest in perfecting our work, too. I think we ought to give to the highest of our ability. If we don't, believe me, our industry is going to step back a number of years instead of progressing and going forward. To do a job well should be the thing. Money generally follows, if we do our best.

Is your title in Lincoln Productions producer, director or what?

I'm going to be—shall we say?—the collaborating producer. I think that about describes it!

Is this the first time you have had such authority on a picture of yours?

No, not exactly. When I made "Heartbeat," and when I made "Magnificent Doll," I had something to say about what was being done. Not everything, but something. Of course, we had many trying experiences, many difficult times, but you have them in every picture anyway.

You've really worked so very hard. Fred Astaire told me that you had the wonderful combination of beauty and talent plus the ability to work harder than anyone he has ever known.

That's very heartwarming to hear.

I don't need to tell you—you made so many pictures with him and you know him well—that he doesn't give compliments lightly.

I'm pleased as punch to hear it. And, forgive me for making this sound like a mutual admiration society, but I must say for the record (no pun intended) that in my estimation Fred Astaire is the master of terpsichore plus being one of the most gracious of gentlemen to work 'long-side.

It's a long time since those terrific musicals you two used to do together to the strictly dramatic roles you play to-

day. Do you feel you have changed much?

Oh, I hope so. I would be very disappointed to think that I was standing still. Only I hope I've changed for the better. However my latest Columbia picture, "It Had To Be You," isn't dramatic. Far from it! It was fast farce comedy and I adored doing it.

I saw it, Ginger, and I loved it! Tell me, do you feel more at ease with people, in life, in business? Has being successful given you confidence and poise? Is there some reward other than the money you've made?

Naturally there is. But I don't think it's easy to capture with words. I think it's a feeling of joy in accomplishment. I guess you could say that success is something you can't count in money, in friends or possessions. It's a feeling of progress and it colors everything you do from then on.

That idea might make a good picture, of the solid story type that is so well received abroad. Have you ever been to Europe?

No, I'd like to go, but not at this time. I think it would be unfair right now when those people are having difficulty feeding themselves. I don't mean this in any way as criticism of those who feel differently. It's just my own private opinion.

You're still doing fund-raising work, aren't you? I understand you spearheaded the Denver University endowment drive and that you went over your two million dollar quota by $700,000. That's wonderful.

I was happy to be able to help. I went down there to make a speech. I didn't know quite how the setup was arranged, or anything. I only knew they needed this two million dollars.

Does speech-making make you nervous?

Unpreparedness in anything frightens me, but I went prepared. It was a very wonderful speech. I'm proud to say so, because my mother wrote it. We sat down together and worked it out. Mother has the great faculty of knowing what I have in mind and putting it on paper—something I'm not able to do. She comes up with exactly what I really mean.

It's unusual for people to admit someone ghost-writes their material.

Oh, I'm proud to say so because I'm very grateful.

I have always felt it's rather wonderful the success movie stars have on causes like that. I think what Hollywood does for free all the time ought to be publicized more. They couldn't raise half the money they do in this country if it weren't for Hollywood and its people.

The people of our industry do do wonderful things. They are the most loving, the most giving, people. They give not only of themselves, but of their abundance. It's actually their livelihood that they give. I'm pretty proud to be associated with this industry, Alyce, and the whole of the theatrical profession because of the very great love they express toward all humanity.

Yes, I do agree with you. Ginger, what do you do for recreation?

Well, for one I love to read. I guess this really combines business and pleasure. I'm always reading scripts, books, stories. I can't say I've read any books lately I'm in love with. If I had, I would make an attempt at buying them.

That must be fun. When the rest of us read books, we just read. . . . When an actor or an actress reads a story, they think of it in terms of a good picture.

Exactly.

More than any other star, Ginger, you've typified the American girl on the screen, so that you've more or less become identified in the minds of the movie-going audience as the American girl.

Well, I like the American girl because I think she has more spunk than any other girl from any other country. I think she can look chic; cook a good meal; fix the car; open a locked door; drive a truck; plough a field; fly a plane. There isn't anything the American girl cannot do. I have a great deal of faith in her.

There's nothing she won't at least try to do.

You've hit the nail right on the head. She doesn't take a back seat as women do in some other nations. It's all well and good to be the protected female, but it can be carried too far.

What do you think of the bobby soxers? When I was their age, I'm sure I wasn't as smart and as hep as they.

I hope you are right because I think that would be wonderful if it were an actual fact that each succeeding generation is smarter at a given age. Let's hope it's true. Let's hope they can build bigger mousetraps, catch bigger fish.

That reminds me. How about that 63-pound steelhead you caught while you were in Oregon?

Here comes that fish story again! I was afraid of that. I don't know how that report got out. Actually it was a 6 and ¾ pound trout. Just goes to show how a fish story improves with age.

The thought of Ginger Rogers fishing—a glamor girl in the wilds—is rather amazing.

I just love to do those things. I like almost every outdoor sport that most men do. I don't like to hunt, but I do like to fish. I swim, play tennis, ping-pong, badminton, go ice skating, roller skating, skeet shooting, skiing—and, oh! everything outdoors.

Your husband does, too, I take it?

Yes. And recently I have interested him in fishing. That's something he hasn't had an opportunity to do, particularly river fishing. So, six months ago we went on this trip. We started from Grant's Pass and went down to the ocean—which is about 175 miles—in a flat-bottomed boat, a four-seater. The trip took us five days. We shot the Rogue River rapids and it was just like . . . Have you ever been on the roller coaster? It's like being on the roller coaster twice a day. And if you don't think that's fun! It was the most exciting trip.

And that's where you caught that 63-pound steelhead?

Okay, okay, rib on! When this comes out in print, by gosh, I want the right poundage on that fish story.

When it appears in print it will read: "Miss Ginger Rogers, on a recent fishing trip in Oregon, caught a 63-pound steelhead trout. This is probably the biggest trout ever caught in the history of fishing. This is probably the most terrific fish ever caught. This is probably the most super-colossal fish story ever told. . . ."

* * *

Dear Editor: I, Ginger Rogers, request that the above fish story be brought to the immediate attention of the Academy of Motion Picture Special Awards awarding Miss Alyce Canfield one hand-painted jellybean for getting me in dutch with my fishermen friends.

THE END

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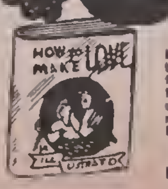

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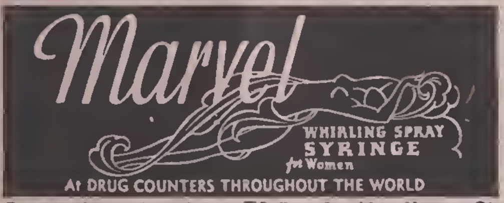

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INFORMATION, PLEASE!

(Continued from page 26)

It need not be one I have actually gone through myself; it may be that of a friend, or I may have read about it; it may come through music, or from a deep impression made on me by something I've heard.

Q. 3: Do you have a double who plays the dangerous parts, such as riding the horse in "Duel in the Sun" and killing that lion in "The Macomber Affair"? (Jean L. O'Connor, Cambridge, Massachusetts.)

A: Yes, they use doubles for all actors in dangerous scenes. I did a great deal of the riding in "Duel in the Sun" because I like to ride, but it would be foolish for any production head to risk the neck of an actor who has begun work on a high-budget picture. Think of the financial headache if he were killed! . . . I didn't have to worry about that lion. *He* was killed in Africa. I was halfway across the world at the time. They do all that with process shots.

Q. 4: What happened on your first date? (Margaret Thirkill, Wisconsin Rapids, Wisconsin.)

A: Not so much as I'd have liked. I took her home.

Q. 5: How did you meet your wife, and where? (Barbara Lee, Timmonsville, South Carolina.)

A: I first met Greta when she was working with Katharine Cornell. Miss Cornell was doing "The Doctor's Dilemma," in which I had a bit part. We toured the country with the company, fell in love and were married when the tour finished.

Q. 6: How did you get started on your movie career and can you give any idea of how one could get started? (Theresa Farrell, Long Island, New York.)

A: I took a role in a college play and discovered that acting interested me. Later I won an audition for a scholarship at the Neighborhood Playhouse School of Dramatics and worked there two years. Then I went to the Barter Theater, and did summer theater work until I went out on the road with Miss Cornell. Eventually I had my chance on Broadway. . . . I don't give advice because I doubt if I have any to give that would be valuable; but if I should be caught doing so, I'd say go in for stage work, wherever you can get it.

Q. 7: What is your idea of a perfect evening? (Rosella Barbera, Buffalo, New York.)

A: Staying home and having good friends in who enjoy talking and do it interestingly—especially when it's cold outdoors and warm indoors, and there's plenty of good food and drink, and everyone is having a good time. Not doing anything special, except talking about anything and everything, and thoroughly enjoying ourselves.

Q. 8: What possession of yours has the deepest sentimental memory for you? (Miss M. DeCarlo, Brooklyn, New York.)

A: I am not particularly fond of anything. I don't have any feeling for possessions. I like my home, of course, but I don't think I'd be heartbroken if something happened and I had to leave it. I'm afraid I don't attach much sentiment to things.

Q. 9: What has been the most difficult adjustment you've had to make since becoming a star? (Constance Jay, Des Moines, Iowa.)

A: Going to any public place. I like privacy. I'm not an exhibitionist and I'd rather pass unnoticed. I don't hold it against people that they look at me or point me out, but I like to be just one of the crowd, and unless I go to places frequented only by actors who never pay each other embarrassing attention, I find it's not easy. We were in New York for the first part of "Gentleman's Agreement," and I couldn't walk a block without being recognized. When they see you, they latch onto you. I used to try to pretend they weren't there, or I didn't see them, but that was impossible. The kids have a new dodge now; they bring their roller skates and bicycles and follow you along for blocks.

Q. 10: What was the narrowest escape of your life? (Mrs. Edward Hill, Centralia, Washington.)

A: When I was a kid in La Jolla, California, we used to dive for abalone. We'd take an iron bar, dive some ten feet down to the rocks where the fish had firmly fastened themselves, pry them loose and come up with our catch. One day, I dived as usual, but my bar slipped and I caught my finger under a rock. I couldn't free myself, and I was all but drowned by the time the other kids noticed I was missing. They brought me up, but I was completely out. The lifeguard worked over me for a long time before I was revived.

Q. 11: What is your pet extravagance? (Jo Ann Moore, Terre Haute, Indiana.)

A: I am extravagant—Period.

Q. 12: What do you consider the most important factor of a happy marriage? (Mrs. J. C. Wikoff, Gonzales, Texas.)

A: Trust.

Q. 13: What person gave you the most assistance to reach success? (Muriel Ward, New York, N. Y.)

A: My stepfather, Joe Maysuch. He told me I could be an actor long before I thought of it. He gave me a great deal of encouragement, loaned me money during periods of stress, and kept backing me when anyone else would have given up.

Q. 14: Are you half Cherokee Indian? (L. Marquez, Los Angeles, California.)

A: No.

Q. 15: What is your favorite recreation? (Connie Douglass, Willowbrook, California.)

A: Horseback riding.

Q. 16: What were the "best years of your life"? (Ann Delbene, New York, N. Y.)

A: I'm having them now.

Q. 17: Is it true that you were one summer with the Barter Theater at Abingdon, Virginia, and if so, in what Barter play did you appear? (Bill Eury, Boone, North Carolina.)

A: Yes, in 1940. We put on 12 plays and I was in seven of them. I remember "Family Portrait" was one.

Q. 18: Would you have played your role in "Duel in the Sun" if Lena Horne had played the role of the Indian girl? (Matthew Clark, Seattle, Washington.)

A: Yes, certainly. But Lena Horne in that role would not have been good casting. I think any role should go to the actor or actress who will be right for it. The sole question in casting should be: Is the person suited to the part—and can she act?

Q. 19: What is your suppressed desire? (Lilli Mazzarella, Brooklyn, New York.)

A: I don't think I have one.

Q. 20: When you were in "The Yearling," what was your general impression of Florida? (Miriam Milton, Tampa, Florida.)

A: I liked Florida, and I liked the people I met there. I thought the Florida "Crackers" were wonderful people, with a lot of humor, a lot of know-how when it came to hunting, fishing, and things that had to do with their way of life. They have a good life without working too hard. Sometimes I think they've found the answer to how to live.

Q. 21: Was there ever a time when everything looked hopeless and depressing, and if so, what did you do about it? (Diane Rye, Jersey City, N. J.)

A: Lots of times. I doubt if I actually did anything in particular. I suppose I figured that luck would turn; something would happen—and it always did. Life goes on, you know. That frame of mind isn't as easy as all that, I know, especially the first time you are down. The second time and the third and so on, you look back and remember that the bad luck didn't go on forever last time and it won't now.

Q. 22: I understand you are having a summer stock theater this year. Will you please tell me what are the qualifications? (Patricia Quinn, Chicago, Ill.)

A: We are trying to operate a completely professional summer theater, with standards of production, acting and direction as high as those on Broadway. It's not a school. We use only professional actors of ability.

Q. 23: If you had to live your life over, would you have the same ambition? (Carolynn Anne Olmstead, Omaha, Nebraska.)

A: Yes.

Q. 24: Do you want a fan club? I've written to M-G-M repeatedly asking to organize an exclusive fan club in your honor, but have heard nothing. (Mrs. Gertrude Winnick, Ann Arbor, Michigan.)

A: I'm afraid I don't believe in fan clubs. I want fans to go to see my pictures, naturally, and I'm glad they do go and that they are interested in them and like me—if they do. But as for fan clubs, I don't understand what good they are to those who undertake them. They seem such a waste of time for *you*. Why not do something more constructive with your evenings than just sit around and talk about an actor, collect his pictures and so on? There are many organizations that need workers.

THE END

GRAND DAME

(Continued from page 19)

She was active in the Actresses Franchise League and was instrumental in organizing the Women's Emergency Corps, which formed the nucleus of many other clubs; she conducted a successful campaign to raise funds for the famous Star and Garter Home for Disabled Sailors, Soldiers and Airmen.

For her many war activities King George decorated her at Buckingham Palace on January 1, 1918, with the Silver star and Gold cross of the Order of the British Empire, and bestowed upon her the title of Dame Commander of the Order. The King commented that her war activities were worthy of knighthood—that she had done a man's job.

In 1937, at the age of seventy-two, Dame May made her first talking picture. She had made a few British films back in 1914, but a new career was heralded when she brought the role of Mrs. Bramson in "Night Must Fall" to the screen at Metro-Goldwyn-Mayer studio with Robert Montgomery as the young killer. She had scored a sensational triumph in the stage play, both in London and New York, and one critic called her film performance a masterpiece, adding that the drama lost nothing in Dame May's magnificent performance and her transition from familiar stage to unfamiliar screen.

There's a two and a half minute scene toward the last, where entirely by herself, she played to a rising terrific tension, ending in hysteria. Director Richard Thorpe took it exactly as she gave it, without a single criticism or suggestion, and all in one take. This won her the title of "One-Take Whitty" at the MGM studio.

She admits she likes playing such roles as the miserly, fright-crazed Mrs. Bramson, because they offer good acting opportunity. It is fascinating to create such characters, and while they are far more difficult to play than the sweet, docile types, they give satisfaction to an actress.

Two years ago, fifty odd years after her first stage appearance in the United States, Dame May returned to New York to star in her daughter Margaret's stage production, "Therése." It was a powerful role, that of Hecuba. In one entire scene she had to express herself by the blazing hatred in her eyes, sitting silently in a wheel chair, watching —watching every move of her son's murderer. It was widely acclaimed as magnificent art.

Among her many popular pictures are "Mrs. Miniver," "Gaslight," "White Cliffs of Dover," "Madame Curié." Recently, she was seen as the Mother Superior in "Green Dolphin Street," and she has two new ones, "Sign of the Ram," with Susan Peters, and "Return of October," with Glenn Ford at Columbia.

The Websters' home for forty-six years in London suffered in the blitz and their precious treasures were destroyed or scattered. Since then they have lived in Hollywood, making films and working with war charities. And again, Dame May has been chairman of several organizations. Last year, with the death of her beloved husband, tragedy touched her charmed life. The rare congeniality and complete happiness of this couple has ever been an inspiration.

Five years before Ben Webster's passing, they celebrated their fiftieth anniversary at the home of Greer Garson. There was a wonderful tiered cake decorated with Mrs. Miniver roses, and helping to cut it were young and old friends.

Yes, Dame May Whitty is an amazing person. With keen humor and charm she's a link between the old days and modern life. "When I was seventy-five," she said, "someone asked when I was going to retire. I replied, a bit heatedly, 'Never! Only the aged and infirm quit acting. And I'm neither.'

"I look back and see a full, exciting life, crowded with joys, hard work, a few worries, but with many happy achievements. And remember that at eighty-three I'm still going onward!"

THE END

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GOING PLACES

(Continued from page 65)

he'd like to take the step. He lives in a bachelor apartment with three cats (he's a cat fancier) and cooks his own breakfast. The kind of girl he wants? He has one firm requisite. "She should look," he says, "something like Ava Gardner."

Barbara Lawrence is a long-legged, peppy beauty who believes in starting early. Right now at the age of 18, she is one of the white hopes at 20th Century-Fox and has a future as bright as her yellow-gold hair. Barbara is the girl who was such a standout as the teen-age vamp in "Margie." She followed that performance with "Captain From Castile" and played another flapper siren in "You Were Meant For Me." In her latest picture, "Street With No Name," you'll see Barbara in a dramatic part in which she plays Richard Widmark's wife, and you'll agree that Barbara is an actress going places.

Barbara lets no grass grow under her dancing feet. When she was five and living in Kansas City, her picture appeared in the local papers under the caption: "We Recommend For Hollywood." She decided it was a fine idea but her mother thought otherwise. When she was ten, she and her mother moved to Hollywood and Barbara began modeling clothes. A few years later she won a "Little Miss Hollywood" contest.

Barbara is a triple-threat girl. She can act, she can dance, and she can handle comedy lines with a flair. In a way, she reminds one of a younger Lucille Ball.

In the romance department things happened just as speedily for Barbara. She fell in love with a young actor named John Fontaine, became engaged to him when she was 17, married him a few months later.

She's a great athlete, being a champ swimmer, tennis player and horsewoman. In fact, she has ridden in rodeos with Roy Rogers and in a parade with Gene Autry. A spirited horse is a challenge.

She can brag about her background, if she wants to, for one of her ancestors came over on the Mayflower. A distant cousin is Nelson Eddy. But they could just as well boast about her. She brightens any family tree.

After twelve years in pictures *Tim Holt* finally has come into his own. Tim is only thirty but he left college in his junior year to take up a screen career. After some three dozen pictures, including a slew of Westerns, Tim has finally emerged as one of the most forceful young actors of the year with his performance as the good guy in the triumvirate that made up "Treasure of Sierra Madre." He stacked up so well alongside such greats as Bogart and Walter Huston that everyone is hailing him as a new find.

At the RKO-Radio Studios where he is under contract, Tim uses the same dressing room that was occupied for years by his father. It is the only favor Tim ever asked in his dad's name.

Because Tim is an expert horseman he starred in Westerns at RKO. He left the screen in 1942 to enlist in the Army Air Force where he rolled up an enviable record as a bombardier and then with the Marine Corps. He was aboard a crippled airship when word of the surrender was flashed and ended with a crash landing on Guam.

Tim is a serious person. All his leisure is put in at hard work, educational reading and athletics. He owns a ranch and does most of the heavy work on it. Tim has a five-year-old son from a previous marriage. His present wife, Alice, shares his love of the outdoors and horses.

As for his father—well, it used to be that Tim would say, "Yes, Jack Holt is my dad." Now Holt, senior, beams and says, "That's my boy."

Wanda Hendrix has the soft, dimpled

When two meanies get together, watch out! Richard Widmark (left) and newcomer Donald Buka try to out-villain each other in 20th's "The Street with No Name."

face of a mama doll, and the ambition of a Presidential candidate. Wanda is all of 19, but she doesn't look a day over 13. Not because she tries to look young—in fact, that's the bane of her existence—but because she happens to be endowed with a pert, round face, wide, green eyes, a tiny figure measuring a little over five feet, a tilted nose and all the physical attributes of the perpetual *jeune fille*.

But don't let the baby face fool you. She's one of the most important young stars in Hollywood today, thanks to a will of iron you'd never suspect. Wanda is a worker. She's busy every day in a constant routine of diction, drama, and dancing lessons.

It's to her credit that despite looking like Snow White, Wanda has played such diversified roles as that of a dirty, Cockney urchin in "Confidential Agent"; a drunkard's daughter in "Welcome Stranger"; a Spanish-Indian girl in "Ride the Pink Horse"; and an English miss in "My Own True Love." Her next is the starring role in "Abigail, Dear Heart" for Paramount.

This miniature dynamo has a good sense of direction. She knew as a child in Jacksonville, Florida, that she wanted to be an actress. She entered little theatre work and that's where a Warner Brothers' talent scout discovered her. She had a brief fling at Warners and when her contract was ended, Paramount grabbed her.

Wanda is an only child and lives with her parents in a ranch house in San Fernando Valley. She has an intense, animated personality and has a best beau, Audie Murphy. Young, good-looking Audie is a boy any girl would be proud of, for he was the most decorated soldier of the World War II. Audie is beginning a screen career, himself, and the two kids have a lot in common. They go fishing together, like to dance in spite of a bullet-wound in Audie's hip, and they get involved in long, hot discussions about what's wrong with the world.

Because Audie likes his girls sweet and wholesome, she doesn't care to have herself referred to as a career girl. But she is—and a very important one. Already she is being compared with such talented, pint-sized actresses as Helen Hayes, Maude Adams and Janet Gaynor. As for Audie, he's plenty proud of his girl!

Going out on the limb about any new player is risky business, but if ever a young actor had everything in his favor that boy is *Donald Buka*. Donald is, in a manner of speaking, the *cum laude* of the younger crop. He wasn't discovered running an elevator, working in a drive-in, or posing for tooth-paste ads.

Donald has the most auspicious background of the younger crop for he can claim as his coaches the most important names in the theatrical roster. Lynn Fontanne, Alfred Lunt, Helen Hayes, Maurice Evans, Ethel Barrymore, and Bette Davis have all had a hand in the fashioning of his career. Wait until you see him as the baby-faced gangster in 20th Century-Fox's "Street With No Name," and Howard Hughes' "Vendetta."

Donald made his stage debut in Pittsburgh at the age of 12 playing the part of a papier maché dragon in an amateur play. The costume almost asphyxiated him, but didn't dampen his enthusiasm for acting. He wrote a letter to Alfred Lunt and Lynn Fontanne, which is the equivalent of asking for a trip to the moon. When that illustrious couple came to Pittsburgh with "Idiot's Delight," he crashed a rehearsal and read for them. The Lunts were enthusiastic and added him to their cast.

That started it. He toured with the Lunts for years and when he felt it was time to get out from their sheltering wings, he tried Broadway. He starved for a while, but also got the best breaks a young actor could ask. He worked with the cream of the crop: Helen Hayes, Katina Paxinou, and Ethel Barrymore.

He did a brief stint in Hollywood, in "Watch On The Rhine." There Bette Davis herself told him he would be a success in pictures some day. Back to Broadway he went where Howard Hughes saw him and signed him up for the lead in "Vendetta."

Donald is all actor. He's so thorough that before he began "Street With No Name" he wanted to learn first-hand how a criminal thinks and behaves. In preparation for the role he accompanied the Homicide Squad on cases and frequented the hangouts of hardened criminals.

Donald is tall but slight of build. He is dark-haired and has a handsome, boyish face which makes him look younger than his 26 years. He has an engaging nonchalance which is his most striking personal characteristic, and a keen sense of humor.

His hobby, you would guess, centers around theatrics. He collects all theatrical programs, posters, and has thousands of assorted mementoes of the stage. In spite of his seriousness in his work, Donald is a bachelor who likes to go dancing and have fun. He says he's eager to be married but a girl will have to step plenty to keep up with him.

The high road to adventure was the path that led tall, red-haired *Lois Maxwell* into pictures. Lois, who played the pretty school teacher in "That Hagen Girl," was born in Toronto and had to go all the way to London to be discovered by Hollywood.

Her parents wanted Lois to become a doctor—there are four medicos in the family—but when she was 16, Lois knew that it was an acting career for her. It was during the war and Lois, lying about her age, became a member of the Army Show and embarked for England.

When D-Day came the others in the troupe left for home, but Lois was determined not to be shipped back to Toronto. She stayed in England and went straight to the Royal Academy of Dramatic Art in London, auditioned for the first Lady Mountbatten scholarship and nabbed it. Displaying the same kind of nerve that marked her progress up until then, Lois dropped in to the Embassy Theatre, biggest try-out house in London, and said, "I want a part," to which the almost instant reply was, "You've got one."

She appeared in a series of English plays and it was while she was on the stage there that Sophie Rosenstein, Warner Brothers' dramatic coach on a talent-seeking mission to Britain, saw her and offered her a Hollywood contract.

Lois is a serious girl who prefers drama to comedy. Her whole life is acting. All of her friends are of the theatre and she spends her time reading plays and learning languages. She is not married and isn't thinking of it yet, but she is not afraid of the dangers of marrying an actor when the time comes for her to think of matrimonial matters.

She has a quiet, firm, straightforward manner and knows just what she wants—which is top fame and stardom.

Come to think of it, that's the leitmotif of all the other five, too. And the chances are excellent that each will come into his own!

THE END

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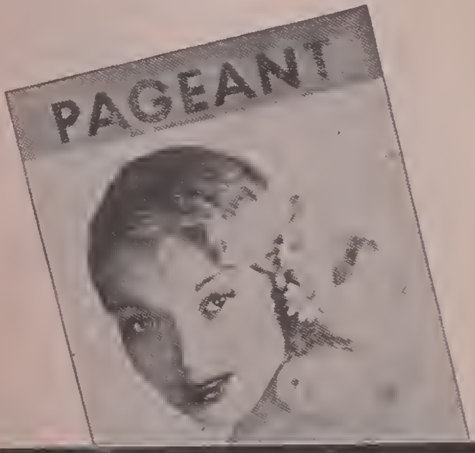

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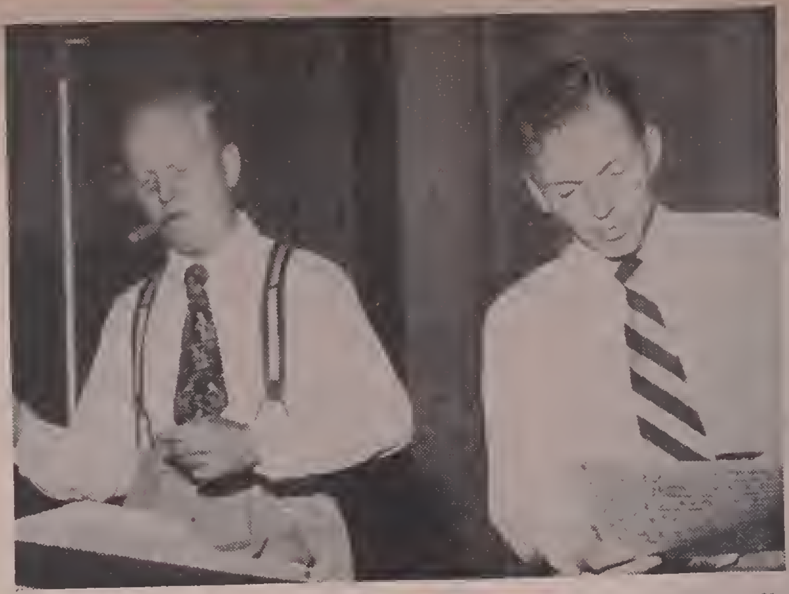

Axel Stordahl and Frank Sinatra are a team on the air as well as on records. Here they rehearse for NBC Hit Parade program.

Strictly for Listening

There's something about our Frankie —something terrific, that is. His new waxing heads Movieland's Hit Parade

BY VELMA SCOTT

COLUMBIA
All of Me
I Went Down to Virginia

Frankie's but sensational on the oldie "All of Me." The backing is terrific rhythm by Axel Stordahl, and it blends beautifully with Sinatra as he wails sweetly. He will send you with the last eight bars when he gives out with his own interpretation of the familiar lyrics. "I Went Down to Virginia" is a cute new one. The Sinatra technique of sliding off tones gets good play. These sides will be a treat for fans after all the straight sweet records Frankie's had recently.

M-G-M
For Every Man There's a Woman
Someone Cares

He's done it again. Art Lund's back on the much-recorded "For Every Man There's a Woman," and this is, by far, the best recording of this tempting tune from U-I's "Casbah." The lead into Art's vocal by Johnny Thompson's orchestra is slightly sensational. For "Someone Cares," Art and the orchestra go sweet, with strings and all—a little too sweet for our dough. But the first side is so good it makes up for it.

COLUMBIA
Teach Me, Teach Me
You Turned the Tables on Me

Gene Krupa really has something in his arrangement of "Teach Me, Teach Me." The tune needs no vocal explanation of the blues—the instruments speak for themselves in amazing breaks and riffs. The intro to Delores Hawkins' fine vocal is as provocative as we've ever heard. On the flip, versatile-voiced Delores is good on an old tune being circulated again, "You Turned the Tables on Me." The arrangement is beautifully executed. We recommend this for your record library.

M-G-M

Buddy Rich abandons his drums long enough to take the vocal on a new tune with lyrics you'll like. "A Man Could Be a Wonderful Thing" is bouncy and good dance music. On the flip the Rich drums get some pounding on "Tacos, Enchiladas and Beans." Rich again sings this novelty co-authored by Mel Tormé. It's another good jump tune. Be sure to listen for the terrific lead out.

Smooth as velvet and nice for dancing is George Paxton's "I've Only Myself to Blame." The vocal is by Dick Merrick both on this and on the reverse with "The Loveliness of You." The latter can vouch for a lovely haunting melody. The band's muted orchestration is good.

VICTOR

The gaining popularity of Herbie Fields' new band can be explained with no trouble at all. Listen to "I Wish I Knew the Name of the Girl in My Dreams" for an introduction to one of the best bands going. Herbie's vocal is relaxed and original in phrasing. He couples this with "You Turned the Tables on Me," Pat Flaherty doing the vocal on this rhythm oldie.

It's amazing how Tex Beneke can make an undistinguished little tune sound exciting. On "Encore Cherie," Garry Stevens sings the lyrics with soft and smooth styling. The studied perfection of the arrangement of the backing by the band is enchanting. Tex pairs this with

"Saturday Date," which is bouncy and loaded with rhythm from the brass section.

What Jimmy Rushing does to a vocal should happen more often! On "Money is Honey" the brass rides between vocal choruses are sensational. Count Basie's band is still tops—rhythmically, instrumentally and technically. "Guest in a Nest" is a jump tune and the Basie aggregation is as solid as ever.

The two best ballads from M-G-M's "The Pirate" get beautiful treatment from Perry Como. Both are Cole Porter numbers and the lyrics, especially on "You Can Do No Wrong," are wonderful. Perry pairs this with "Love of My Life." You'll like its rumba beat.

CAPITOL

Combine the Pied Pipers with a lovely new ballad and you've a neat disc coming up. They do a rhythmic job on "Cryin' for Joy," a melodious number with fine lyrics. On the flip is "At a Sidewalk Penny Arcade," a story-type song just right for their close harmony.

It's new and different and though it's a bit weird, the "G-String Boogie" by Alvino Rey is rather interesting. The lyrics are amusing and the rhythm is wonderful. Here's a side that will tickle your toes. "Anitra's Dance" gets a boogie treatment, too, but the combination of the tune and jazz is disappointing.

APOLLO

The new Charlie Barnet album will delight you. All sides are the best old Barnet arrangements as done by his new orchestra. You'll recognize them all. The most exciting are "Pompton Turnpike," which features the wonderful sax of Charlie; "Charleston Alley," Duke Ellington's famous "Rockin' in Rhythm," and "Southern Fried."

DECCA

Fred Waring and his Pennsylvanians, featuring Harold Arlen, have chosen exceptionally beautiful songs for their new album. The Glee Club, soloists and orchestra are uniformly good in performance. All six sides are Waring at his best. "Stormy Weather," "I've Got a Right to Sing the Blues," "Hit the Road to Dreamland" are all good. Especially recommended is the uniquely arranged "Let's Fall in Love."

COLUMBIA

"It's a Quiet Town, Here in Crossbones County"—at least it was until Doris Day and the Modernaires put it to music! And to hill-billy music at a fast pace at that! On the flip, Doris is fine on "It's the Sentimental Thing to Do."

Here's a Harry James record worth noting this month. Marion Morgan does a fine, clear job on the difficult and intricate tune "Beyond the Sea." The James aggregation keeps the backing muted until the last eight bars. But there's nothing conservative about the flip. James fans will go for "All the Way." Harry's trumpet is fine but he gets stiff competition in musicianship from the rest of the soloists on this side.

Here's a good Tony Pastor record. Rosemary Cloony's mellow quality gives more meaning to the lyrics of "At a Sidewalk Penny Arcade" than they merit. Tony pairs the ballad with Hoagy Carmichael's "Who Killed 'Er?" There's another of the fine Pastor ensemble vocals on the novelty jump number.

THE END

HOW TO GET IN PICTURES

(Continued from page 17)

Don't get the impression that I am advocating "toil, sweat, and tears" as the only road to stardom. Heaven knows I'm not! Great hardship may break the artist's health and dull the creative spirit. Few people, young or old, have the intestinal fortitude to hang on to their visions while they are hungry and ill-clad. A poverty-stricken appearance breeds humility—and that has no place in an actor's make-up kit!

About all I am trying to do, here, is to bring home to young people that going after a movie career isn't "all beer and skittles" in Hollywood; or mink coats and emerald-cut diamonds, either.

I suppose, to the youngster from some far-off town, the first Hollywood contract must seem like heaven on earth—but that's just when the going really gets rough and the slightest misstep can drop that youngster into the abyss!

My message to young people is: DON'T come to Hollywood without a decent command of the English language. DON'T come here without having corrected your faults of posture and gait. DON'T come without having tested your ability—or, at least, without having found out whether or not you even have any! In fact, DON'T come here on your own. If you're good, you'll be discovered in your own home town.

And how are you going to do all that? Study! You don't need to spend a lot of money on dramatic schools—although a good one could help immeasurably. You can learn to speak properly by listening to well-known announcers on the radio—if nowhere else.

Be on intimate terms with a good dictionary, and keep it beside you when you read.

As for posture and movement, watch yourself in plate-glass shop windows. As you walk along criticize your gait. Leave your shoulders alone. Don't pull them up. Try to make your abdomen and sacroiliac meet. That will throw your chest up and your shoulders back—and keep your *derrière* from protruding, at the same time.

I am right here to tell you that not one of the many fine young actors on this lot found their way inside RKO by any "stunt" whatever. They came to us through the regular channels: Either brought in by an agent, or after being seen on the stage all over the country by those whose business it is to look for talent, or through the means of a motion picture test made at studio invitation.

That is how that talented young actress, Barbara Hale, came to this studio. The production head of RKO saw a test of her while passing through Chicago and she was immediately signed.

Bill Williams had had stage and night club experience before he ever faced a camera. He came prepared for the kind of training he would get here.

Jane Greer, who is bound to become a brilliant young star—and is well on her way there right now—had studied for the stage all her life.

All three of them knew what they wanted, and have worked hard every step of the way. Their careers are founded on no fortuitous accidents.

That, I'm afraid, is the only answer there is to that sixty-four-dollar question. Get your training and education at your home-town colleges and dramatic schools; join little theater groups in nearby towns and work at your craft.

THE END

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ANOTHER PART OF THE FOREST (Universal-International) ◆◆◆◆

Song of hate: "Another Part of the Forest."

This is gripping drama, make no mistake about it. This is a picture that will thrill you to the core—if you like the kind of dramatic characterizations that mistress of the invective, Lillian Hellman, brings to life on the screen.

The Hubbards are dreadful, horrible people. They are the same characters whom you will remember in "The Little Foxes," only you meet them twenty years earlier.

The father (superbly played by Fredric March) is the most hated man in town and this hatred penetrates the whole family. They hate each other. Their gentle, confused mother (Florence Eldridge) who has given birth to this trio of moral monsters (Ann Blyth, Dan Duryea, and Edmond O'Brien) is the only sympathetic member of the family. Edmond O'Brien gives a stunning performance of Ben, who is perhaps the most vicious of the children.

Words cannot describe the gripping, shocking impact of this picture. I couldn't get these people out of my mind even after the lights came up.

As I say, it's an experience you won't soon forget; and if strong, raw drama that shocks and stuns and wrings you dry is your meat—then you'll want to see "Another Part of the Forest" at least twice!

STATE OF THE UNION (M-G-M) ◆◆◆

Team of Tracy and Hepburn scores again.

There is real magic in this excellent adaptation of the famous stage play to the screen. The magic of fine entertainment; of movies at their best. The personal story of a man who is being groomed for President of the United States is completely absorbing, and the activities of politicians in our national life will hold you spellbound.

I can only speak in superlatives of the acting of Spencer Tracy as the "Dark Horse" whom the politicians hope to set up in the White House. Angela Lansbury plays the part of a venal and ambition-ridden newspaper owner who can manage Tracy and whom he loves.

Spencer Tracy has never been more beautifully cast and does a stunning job of the American business man bitten by the White House bug who is willing to play ball with politicians to achieve this ambition.

Katharine Hepburn proves once again that she is a fine, intelligent and wonderful actress as Tracy's wife.

Van Johnson as the campaign manager is marvelous. He does a sick sequence on a wild airplane ride that is a gem of humor.

Here is choice fare for everyone who loves a provocative and stimulating film. It's completely exciting, absorbing and wonderful.

THE PIRATE (M-G-M) . . . . . . ◆◆◆

Try "The Pirate" for splendid entertainment.

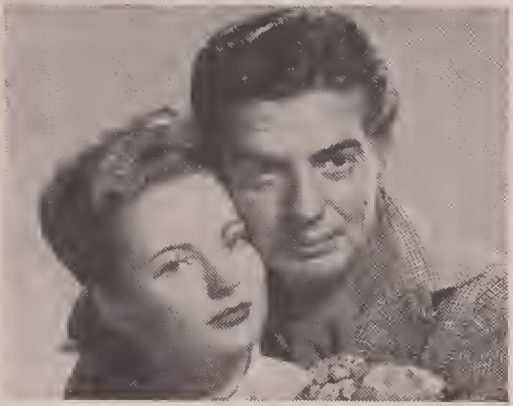
Judy Garland is lovely and sings better than ever before; Gene Kelly is the handsomest, most swashbuckling masquerader we've ever seen—all this and Technicolor too, in M-G-M's latest musical, "The Pirate."

If you need any more convincing that this is a picture you'll want to see, we can easily let go with superlatives, for that's just what "The Pirate" warrants. For instance, Cole Porter's score is magnificent, the picture is beautifully and skillfully directed by Vincente Minnelli (Judy's husband) and the screenplay, written by Albert Hackett and Frances Goodrich (from S. N. Behrman's original play), is one of the most arresting to come out in many a Hollywood moon.

The story concerns itself with life on a Caribbean isle. Judy's hand has been promised to the town's wealthiest man, Don Pedro (Walter Slezak). She not only doesn't love him—she's never even met him! Her true love is the fabulous pirate, Macoco, of whom she's read and dreamed since childhood. When she goes into town for her trousseau, she meets an actor, Seraphin (Gene Kelly), who immediately falls in love with her. In order to gain Judy's interest, he makes her believe that he is Macoco. That's only the beginning of their troubles!

If you think we fell in love with "The Pirate," you're right! You will too.

FURY AT FURNACE CREEK (20th) . . . . . . ◆◆◆


Together again: Vic Mature, Coleen Gray.

Fort Furnace Creek in the Furnace Hills of Arizona is the setting for this western thriller starring Vic Mature, with Coleen Gray, Reginald Gardiner, J. Farrell MacDonald, Glenn Langan and Albert Dekker.

Vic's out to clear the name of his father, General Blackwell, who was unjustly accused, but never proven innocent, of aiding and abetting an Indian massacre.

It takes a little time (90 minutes of film time) to do the job but Vic comes through after bucking up against tried-and-true villains Roy Roberts, Albert Dekker and Fred Clark.

Coleen Gray provides the heart interest but has little opportunity to further the nice start she had in "Kiss of Death." Glenn Langan's portrayal of Vic's brother won't please his fans at all—it's so uninspired. Another miscasting is Reginald Gardiner's role of Captain Walsh. This fine comedian deserves a better fate than a namby-pamby part like this! Charles Kemper's scenes are few and far between, but he's a joy to watch. His Peaceful Jones is a delightful character and does much to make the picture more enjoyable. This is an exciting picture with lots of suspense, shooting, action to guarantee a pleasant evening at the movies. The kids will just love it, too!

RUTHLESS (Eagle-Lion) . . . . . . ◆◆◆

You'll like "Ruthless." It's so different.

Portrayals of selfish people seem to be popular these days. Zachary Scott can now be added to your list of calculating meanies. Through the eyes of his best friend, Vic Lambdin (Louis Hayward), "Ruthless" tells the story of Horace Vendig's (Zachary Scott) life; how he was adopted by a family who gave him such advantages as a college education, not to mention the love of their daughter Susan (Diana Lynn). But Zachary isn't satisfied with his lot. He aims to be great, regardless of whom he hurts. He throws Susan over for Diana (Martha Vickers), cream of Boston society, to further his own social stature. Then he transfers his affections to Christa Mansfield (Lucille Bremer), wife of tycoon Buck Mansfield (Sydney Greenstreet). Vendig's interest remains with Christa only until he ruins Buck financially and breaks up his once-happy marriage.

Vendig achieves his goal of great wealth and prestige—but knows loneliness too. When he meets Vic's fiancee, Mallory (again Diana Lynn), he's reminded of happier days. Mallory insists she's Vic's girl but Vendig won't give up that easily!

The authentic costumes of the twenties are sensational. Stand-out performances are turned in by the whole cast. The love scene between Buck and Christa will knock you for a loop. Everything about it adds up to a really splendid film.

ROMANCE ON THE HIGH SEAS (Warner Brothers) . . . . ◆◆◆

Carson and Day have fun—and so will you!

Warners' new Technicolor musical is so jam-packed with good things we could never describe them all. The plot is an involved one, but delightfully so. The capers a mistaken identity situation leads to are a lot of fun.

Doris Day steals the picture. She's no newcomer to show business, incidentally, having sung with top bands and on the radio for years. After this picture she can establish herself in Hollywood, for she's "in." She's terrific on a song—be it sweet or swing. Just wait until you hear "It's Magic" and "Put 'Em in a Box." We hope this blonde pixie will be around a lot from now on. She's so refreshing!

Jack Carson's wonderful, 'nuff said! Oscar Levant is, too. He doesn't concentrate on music but his lines are so amusing you won't mind not hearing him play the piano more. Janis Paige and Don De Fore supplement the cast and play their roles adequately. But the show is for Doris and Jack; no one else seems to matter.

The Page Cavanaugh Trio supplies much of the music. Avon Long and Sir Lancelot each have exciting Calypso specialties.

Go see it. You'll love every minute of it. It's extravaganza with a capital E. No expense was spared to make it loaded with fun—and so it is!

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THE REVIEWER'S BOX *continued*

SO THIS IS NEW YORK (Enterprise-UA) ♦♦

If you're a Henry Morgan fan (and who isn't?) then this picture can only be appraised as "faultless." Henry Morgan not only acts the leading role, he also does the commentary.

Henry's humor is strictly Henry Morgan. You either adore it, or you can't see it at all. The same goes for his first picture.

The plot is simple, but awfully amusing. Henry's sister-in-law (Dona Drake) is in love with a young butcher, but Henry's wife (Virginia Grey) thinks her sister ought to meet more eligible men. So the three leave their snug home in South Bend and come to New York with the $30,000 each has inherited from their late Uncle Fergus.

There are some arid stretches in the film, but these could have been tided over by more Morgan commentaries. In fact, the Morgan, the merrier!

THE BIG CITY (M-G-M) ♦♦

Followers of Margaret O'Brien will find no fault with this newest variation on an old theme; that of the waif adopted by three fathers. In this version, one "father" is a New York cop, one a Rabbi and one a minister (George Murphy, Danny Thomas and Robert Preston, respectively). It's a picture designed to dramatize religious tolerance and we hope it will.

Maggie gives her always sterling performance but Betty Garrett (Larry Parks' talented and delightful wife) wraps up the picture and walks away with it. She's sensational! She not only sings and dances, she can act! We hope soon she'll get a picture worthy of her.

The setting of "The Big City" is Tenth Avenue, New York, scene of several of Maggie's pictures in the past. They ought to rename it "The Avenue of the O'Brien."

ON AN ISLAND WITH YOU (M-G-M) ♦♦

It's all there—all the familiar ingredients of an Esther Williams musical: beautiful Technicolor, daring and revealing bathing suits on Esther and, for good measure, a bewitching tan on Esther that makes her lovely enough to eat!

Boy (Peter Lawford) meets Girl (Esther). They quarrel bitterly; and Boy and Girl are finally reconciled.

Ricardo Montalban, Esther's fiance, discovers he loves Cyd Charisse with whom he dances divinely, leaving everything serene for Boy and Girl to marry.

If you park your brains when you buy your ticket you'll enjoy this picture.

THE FULLER BRUSH MAN (Columbia) ♦♦

Red Skelton, with fine assistance from pretty Janet Blair, does his best to make this picture hilarious, and sometimes succeeds in spite of a plot that is too familiar to be very entertaining. Red's first efforts as a Fuller Brush salesman are uproarious. But the story soon develops into a routine whodunit with too few new twists to sustain interest. But about the time when we began to wish Red would get back to selling the brushes, the story reached a crashing climax, with Janet and Red being pursued in a wonderful, wild chase through a war surplus warehouse. All sorts of mad things happen, and the way they foil the villains with all sorts of war paraphernalia will leave you gasping from excitement and laughs. This is pleasant filmfare—the painless type. The kids will get a kick out of it, too.

RIVER LADY (U-I) ♦♦

If you're tired of the run-of-the-mill movie dramas, try "River Lady" for a change of pace. Its luscious Technicolor puts the great outdoors into your lap.

The story's all about lumberjacking around the turn of the century. Rod Cameron's the happy-go-lucky Irishman who's quite content with his life as a logger. Yvonne DeCarlo, as Sequin, is the grasping proprietress of a Mississippi river boat, "River Lady." Her ambitious plans for Rod include his becoming big boss of a lumber syndicate; but they go haywire when Rod meets Helena Carter.

The fury of a woman scorned sets the theme for the rest of the tale.

While waiting for the end you'll be able to enjoy the thrilling scenery, colorful costumes, exciting fight scenes. Cast includes Dan Duryea, Lloyd Gough and Florence Bates.

ANNA KARENINA (J. Arthur Rank, released thru 20th) ♦½

If you list Tolstoy's novel, "Anna Karenina," among your favorites, you may be a bit disappointed in the J. Arthur Rank screen version of the tale.

Vivien Leigh portrays the dramatic Anna with a lack of enthusiasm that does both ladies great injustice.

You're bound to enjoy the beautiful sets of Moscow in 1845, and the gorgeous costumes designed by Cecil Beaton.

The entire feeling of "Anna Karenina," is one of old-fashioned melodrama: Ralph Richardson's role of Anna's husband, Karenin; Kieron Moore's Vronsky are not flattering portrayals of the book's interesting main characters. The rest of the cast does as well as it can with an extremely unwieldy screen play.

ARE YOU WITH IT? (U-I) ♦½

Here is a picture that's a natural for Donald O'Connor. "Are You with It?" gives him his biggest role on the screen to date, and a chance to prove his talent as a top comedian and dancer.

Donald plays the role of a successful young executive of the Nutmeg Insurance Co. with Olga San Juan as his secretary and fiancee. When he misplaces a decimal point his big chance for a promotion is gone. It doesn't take long for Lew Parker, a barker, to induce Donald to put his talent to use for the carnival.

You'll catch yourself talking carnival lingo for days after you see the picture. For a pleasant—though not inspired—evening, see "Are You with It?"

ARCH OF TRIUMPH (UA) ♦

The gentle philosophy which gave the novel "Arch of Triumph" its stature has been ignored almost entirely in the film version. The outline of the story is there —but that's all.

Ingrid Bergman suffers her first thoroughly unsatisfactory performance. But the fault isn't entirely hers; for few actresses could have done better with the role. Charles Boyer fares better with his characterization of Dr. Ravic. At least he manages to convey the personality of the gallant refugee who faces his doomed future with brave resignation. Louis Calhern is interesting as Ravic's Russian friend, and Charles Laughton, as usual, stands out vividly as the Nazi sadist who eventually is hunted down by Ravic.

Sincerely Yours

Robert Preston fans want to see more of him. They'll love him in M-G-M's "The Big City."

Requesting Preston

Okay! So I'm disgusted and somewhat peeved at Hollywood. Everyone gets that way at one time or another; anyone who follows the movies with any interest at all or who has a particular favorite—actor or actress—who deserves more than he or she is getting.

I am referring to Robert Preston. Mr. Preston has turned out performance after performance of high calibre. Some of his pictures were not suited to him particularly, but he played his roles well. An actor who can appear in a not-too-well-rounded film and still make the picture a success—just on his acting—is certainly talented. Mr. Preston never received good roles. Paramount cast him in everything and anything. Now they have come to a parting of the ways and Mr. Preston has become a free-lance actor. His recent part in M-G-M's "The Big City" proves that he has talent for a variety of roles. For the first time he is portraying a minister and advance reports say that he does an admirable job!

What I want to do is call Bob to the attention of the producers and directors and to the fact that he just needs one good role to zoom him up to the top. That guy is the "cream of the crop," so why doesn't Hollywood start taking that cream and putting it to good use?

Dwayne Armstead
Madelia, Minnesota

American Films Are Missed in Britain

There are many so-called intellectuals over here who preach that the British film-going public hasn't lost anything by not seeing American films lately. I heartily disagree! For we in Britain have become, to put it mildly, very attached to our American actors and actresses. Well, here's one who's missed all that's best in American films and there is a lot of that "best" no matter what some critics say!

I've missed Clark Gable's forceful acting; I've missed Van Heflin's easy, capable performances, Dana Andrews' sure touch to any role and Fredric March's superb artistry. Neither have I forgotten Bob Hope and Bing Crosby without heaving a sigh of regret, and that goes for the hilarious and riotous Danny Kaye, too.

I've missed Bergman, Jane Wyman and the ever immaculate Esther Williams and Dorothy McGuire. Yes, I've sadly missed all these and many others. So here's one Scot who's saying: Hurry and bring on the day when we can see Clark Gable's latest starrer, "Homecoming," so tantalizingly reviewed for us in Movieland—and as many more American films as are made!

Frances D. Lundie
Edinburgh, Scotland

An Unexpected Pleasure

Until I saw the picture "Golden Earrings" I had neither seen nor heard of Murvyn Vye. He sang the title song in the picture. As much as I enjoyed Marlene Dietrich and Ray Milland, I enjoyed Mr. Vye much more. He has a marvelous voice—is very popular here.

Kay Carroll
Winthrop, Massachusetts

Garbo—Now and Forever

Who says that no one of the present generation cares about Garbo? I'm a member of the present generation—so are all my friends. We have all seen the incomparable Garbo in "Camille" and "Ninotchka" and we adore her! She makes Bergman look like an amateur; Turner look homely; Katharine Hepburn look like the hermit she is!

So I say to Hollywood, bring back filmdom's greatest actress and Hollywood's greatest lady. Cheers for the proverbial recluse, Garbo!

M. Shapiro
New York, New York

A Rose By Any Other Name

I noticed in a recent issue of Movieland that a young lady very irately takes exception to Paule Croset's new bid for screen fame under a new moniker. I'm quite certain many people have recognized her as the former Rita Corday, and do not hold the name change against her. What matters what name is used as long as they are tops?

Many players being hailed as "new faces" have been around pictures for many years. It was recently announced that Simone Simon would attempt a picture comeback under another name. These players do not deny their changes of names and since contract players have nothing to say about their publicity, don't judge them too harshly. I'll take Rita Corday-Paule Croset any day in the week, for she's still the same excellent actress and charming personality.

Mrs. Lorraine Lawless
Millville, New Jersey

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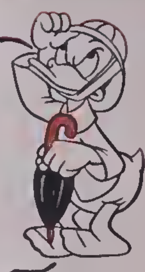

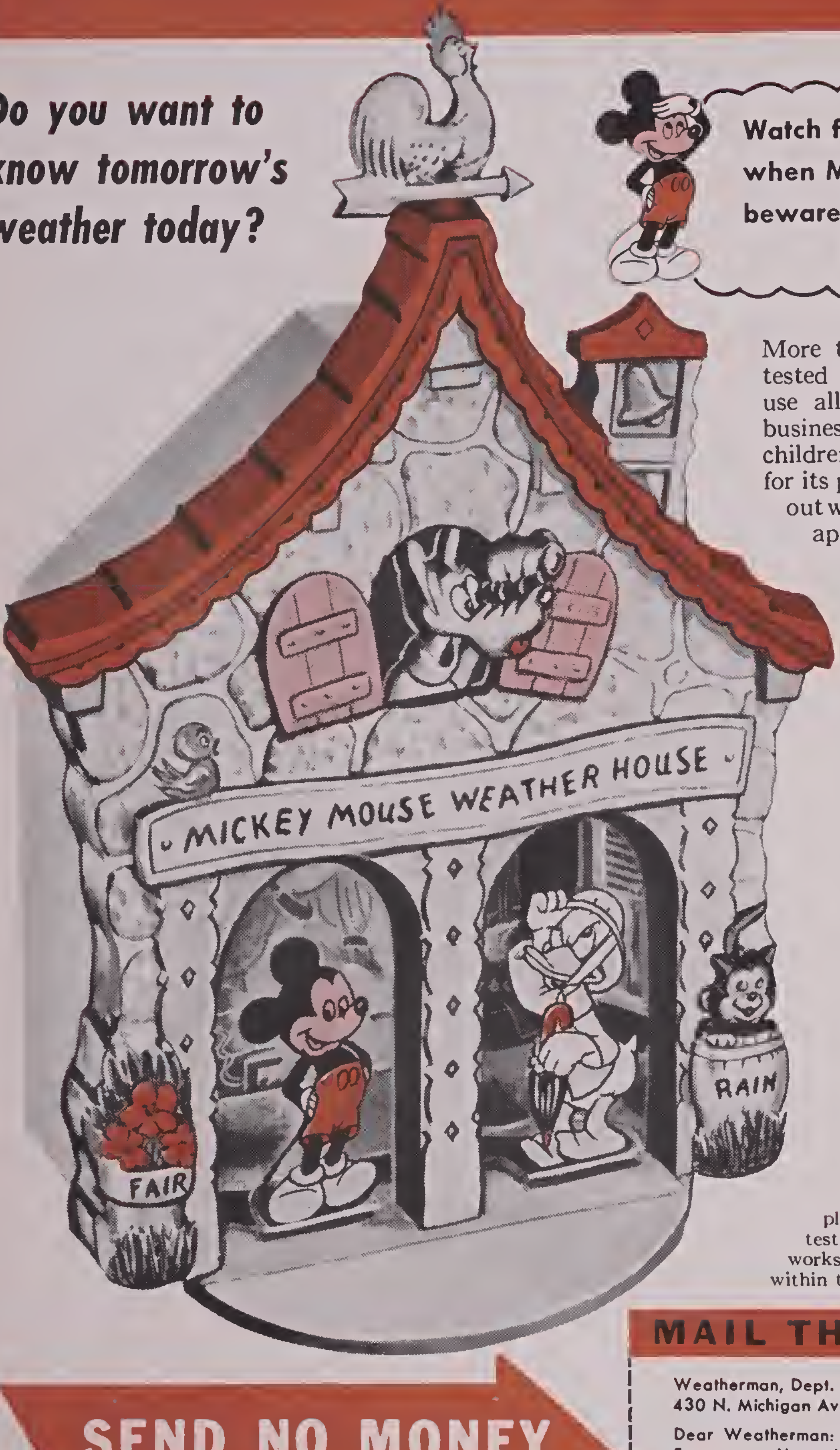

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Vol. 6
August, 1948
No. 7

MOVIELAND

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Lyrics and Music by
IRVING BERLIN

Musical Numbers Directed by
ROBERT ALTON

Directed by
CHARLES WALTERS

Produced by
ARTHUR FREED

A METRO-GOLDWYN-MAYER PICTURE

Small but lavish was the Lana Turner-Bob Topping marriage. Lana's matron of honor was Sara Hamilton; Cheryl, Lana's daughter by a former marriage, was the flower girl.

Smiles of the happy couple would indicate that Lana is saying: "This is forever, darling."

It's Mr. and Mrs. Topping now. After reception they flew to New York and England.

Inside Hollywood

BY BEATRICE LUBITZ COLE

Lana Turner and Bob Topping are principals in the most glamorous wedding in many a Hollywood moon. After the nuptials, talk turns to summer parties—and romances!

★ Lana Turner is still doing a slow burn at the press. When she married Bob Topping she tried co-operating with the newspaper boys by moving the ceremonies up two hours so the reporters could get the stories in the evening editions of their papers. "Still," says she, "they proceeded to do me in. It seems that co-operation makes no difference. I can't win." She also denies those yarns that she spent $30,000 for her trousseau. "To have even approached that figure I'd have had to buy a lot of furs; and the only new fur I had was a cape given me by my mother."

* * *

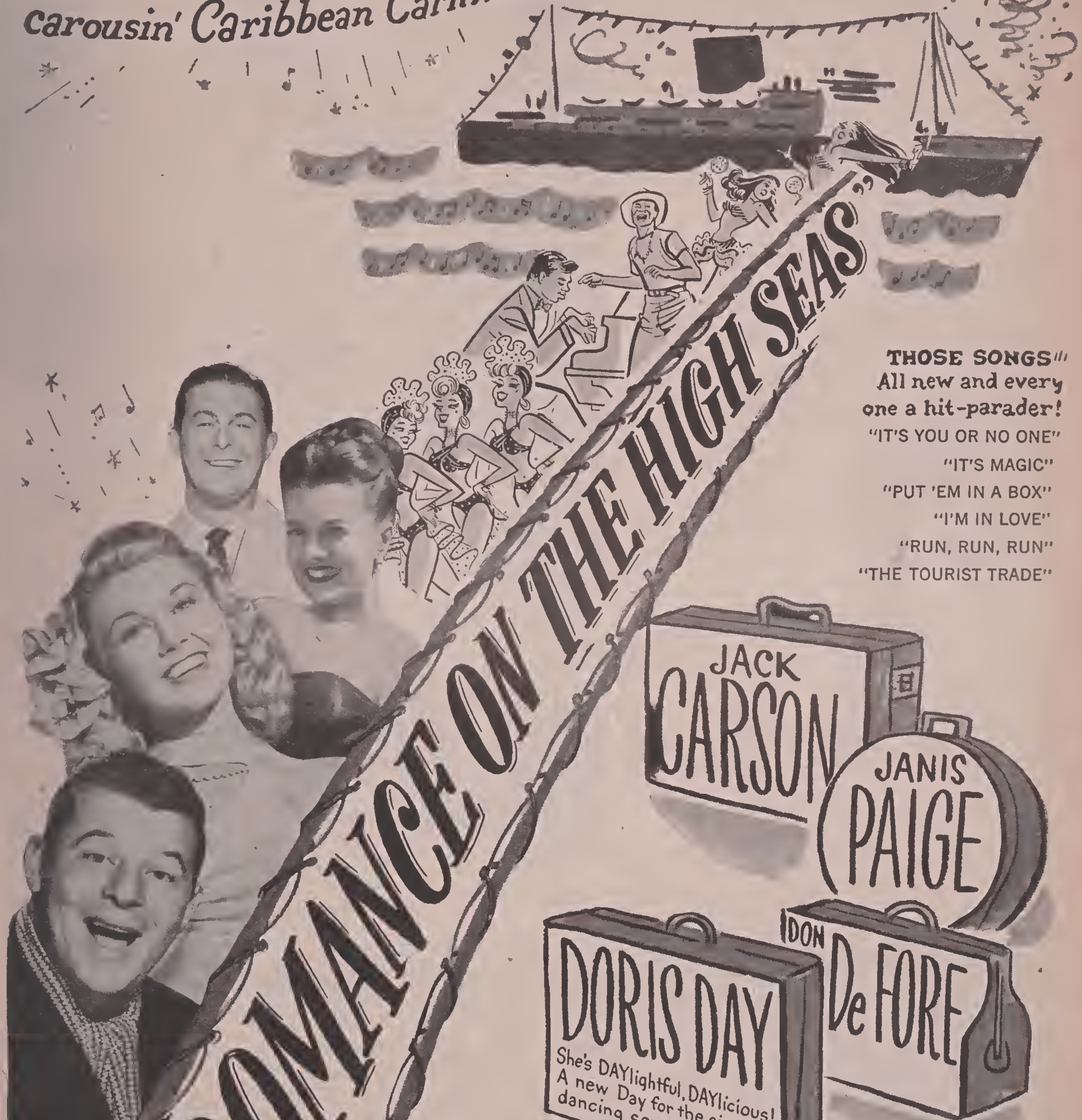
The John Payne-Gloria de Haven split-up can be blamed on career trouble. We long have understood that Gloria's career has been a sore spot with the two. She wanted to work; and John figured that one career in the family was enough, especially when there were children to be taken care of at home.

* * *

That young blonde actress, who frequently makes the headlines around the night club circuits, made another spectacle of herself that the papers missed. She was pawing a married man in one of our top clubs, and seemingly oblivious to the disgusted people looking on. No orchids to the man either. He seemed to have been enjoying himself.

(Please turn to page 8)

Pleasure beyond measure! Warner Bros. cruisin', carousin' Caribbean Carnival in color by **Technicolor!**



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"I'M IN LOVE"
"RUN, RUN, RUN"
"THE TOURIST TRADE"

JACK CARSON

JANIS PAIGE

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Screen Play by Julius J. & Philip G. Epstein
Additional Dialogue by I. A. L. Diamond
A WARNER BROS. PICTURES RELEASE

Inside Hollywood

continued

A blonde star confessed to us that she married her husband because he reminded her of a sweetheart killed in the war. Within three days, she realized her mistake. He proved to be as stuffy as an arm chair. So the star, playing the part of wide-eyed innocence, had him to read her "Forever Amber" aloud on their honeymoon. The husband was duly shocked and suggested that two in a boudoir was a crowd. But they're still unhappily married.

* * *

Vic Mature has joined the brigade of stars who paint as a hobby. But leave it to Vic to do things up differently. He claims his drawings incorporate meanings—some unprintable—which only the insiders can figure out.

* * *

Howard Hughes' attentions to Rita Hayworth are more than a passing fancy; and some insiders are predicting marriage. Rita talks about the affair willingly enough. Hughes, as usual, seems to prefer keeping the romance on the quiet side. But then Rita's free, while Hughes may have to do a bit of explaining to Jean Peters. Incidentally, just where does this new romance leave Jean?

* * *

Herbert Yates insists that Roy Rogers and Dale Evans won't be teamed in another picture for at least a year. He explains that Roy is supposed to have no real romance in his films; but with all the publicity he and Dale received on their marriage, fans wouldn't believe there was no love interest in the pictures too. We wonder if the disclosure that Dale had a grown son had anything to do with Yates' decision?

* * *

When Greer Garson entered a restaurant here with Buddy Fogelson, she spotted her ex, Richard Ney, having himself a fine time with Ruth Brady. Greer

(Please turn to page 10)

The walls shake when George Jessel (who's not one for a quiet party) tells a story. Greer Garson goes along with the gag—and apparently likes it.

That's a devilish wink, Mrs. Gary Cooper! With a tan like that, no wonder she's flanked by glamor boys Johnson and Lawford.

Looks like Dick Powell could do with a pair of specs. On the other hand, with glasses he might be blinded by June's sparkle.

Ava Gardner and Howard Duff don't seem at all concerned about romantic implications of their being seen together so often.

Here comes the bridesmaid....
There lurk the wolves ....
Now starts something....

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with

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Produced by P. J. WOLFSON
Directed by MITCHELL LEISEN

You'll Hear The Critics "Hurrah!" for Betty Hutton in this *different*, new hit! See if you don't say: "Wonderful! She's an actress we've never really seen before!"

There's no doubt about it—Gable has charm! Clark gets an admiring look from Elaine White at Ciro's, as he talks to Dr. Saigal. Clark's next film is "Command Decision."

Easily recognized from the back is Dusty Rogers, out for a stroll with father, Roy.

Inside Hollywood

continued

took a quick gander—then a powder. Incidentally there's much comment in Hollywood on Greer's dates with George Jessel, who used to be famous for picking 'em young.

* * *

A little bird with a very sharp eye tells us that Ilona Massey is secretly wed to Jay Kurtz. Why could they be keeping it under cover?

* * *

Rumor hath it that the Angela Lansbury-Peter Shaw romance is frosting. But such frost is often followed by sudden marriage.

* * *

Aren't Joan Crawford's relations with a New York publisher a bit on the dynamite-ic side?

* * *

The Jackie Coopers vigorously deny those rift-rumors. While he's in the east trying to give his screen career a boost by a session on the stage, she remains here with the baby. But she'll join Jackie this summer. To pass the time and start a career of her own, she started doing extra work in films; but regular extras (who depend upon the work for their living), put up a howl, figuring she did not need the do-re-mi, while they did. Jackie has no objection to her career.

* * *

George Brent, who about a year ago announced his withdrawal from the maddening crowds by sailing off to Tahiti to

(Please turn to page 12)

Backstage at the Hollywood Bowl, Doris Day and Frank Sinatra wait to do their part on the "I Am an American Day" program.

"Shake hands with the nice lady." Joan Crawford introduces two of her kids, Christopher and Christina, to Mel Milland.

ROSALIND RUSSELL tells...
The Private Life of a Public Idol
...with never an Idle moment!

Rosalind Russell

in

THE VELVET TOUCH

A FREDERICK BRISSON PRODUCTION

also starring

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Sydney Greenstreet

with

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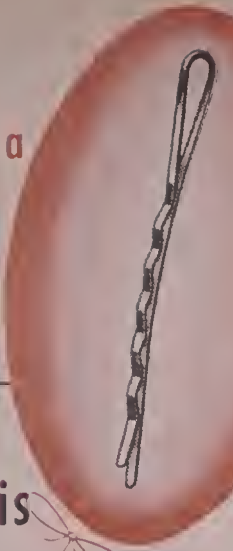
INDEPENDENT ARTISTS PICTURE

there's a reason why



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Inside Hollywood

continued

live, has seven pictures lined up here. He says his attempt to get away from it all was stymied by too much red tape in the South Sea paradise (?). Now he's perfectly content to remain in Hollywood and concentrate on film work and breeding horses.

* * *

A gal by the name of Diana Lewis visited Las Vegas and started a wild yarn that the Bill Powells were divorcing. They didn't even bother to deny it. The gal in question happened to be a friend of both of them.

* * *

Lucille Ball is in a dilemma. When husband Desi Arnaz is playing engagements, she says, "If I appear where he's working, people say it's to keep a jealous eye peeled on Desi. If I don't show up, people say we're splitting up." She compromises by putting in a brief appearance, then skipping.

* * *

One reason why Joyce Reynolds betrays such a lackadaisical interest in her film career is that she's due to inherit a huge hunk of Texas property from her father's estate next fall. So she isn't tugging at her tresses because of what Hollywood thinks of her.

* * *

One of Hollywood's top playboys considered hiring one of the nation's top publicists to handle his public relations. But the first thing the publicist insisted upon was that the guy's name not be linked with any girl's in newspapers. So the deal failed to jell.

* * *

Gene Tierney tells us that before she went on the stage she had to get around her father's objections. This she did by falling madly in love with a college boy. Her father, fearful of a teen-age marriage, put his okay on an acting career for Gene in exchange for a promise on her part that she would not do an altar-march with the collegian. When Gene was first tested for movies, she was told she came out like Deanna Durbin without a voice. The gent that made that remark would probably give his right wing to have La Tierney's name on a contract now.

* * *

Bette Davis caused a lot of eye-brow lifting when she had a number of key members of her picture crew replaced by new faces before starting "June Bride." Seems Bette was mighty sensitive about those adverse critical notices that "Winter Meeting" got and decided to get herself a new change of pace.

* * *

After Jane Wyman announced her final separation from Ronald Reagan, she refused to talk to members of the press, except the old and trusted ones. During the on-again-off-again relations with his

There's nothing cool about this scene at the Ice Capades. Turhan Bey gets pampered and loves it! Maybe Arlene Dahl doesn't believe that the way to a man's heart . . . etc.

wife, Ronnie developed a hyper-sensitive attitude toward being questioned about the matter; and some very bitter words passed between him and a columnist who sought to get the story from him in Warner Brothers' famed Green Room.

* * *

June Haver is not talking about her marriage plans to Dr. John Dusik; and we understand she won't talk until the church gives her its decision on whether or not it will annul her marriage to Jimmy Zito.

* * *

Now that Viveca Lindfors has her Hollywood bearings, we hear that she's hauling out a bit of temperament.

* * *

Ray Bolger, out here making "Silver Lining," won't hang around Hollywood when the picture's finished. He says there are not enough film parts to keep him busy; and declares that dancing for the movies is far more strenuous than hoofing on the stage due to the long and vigorous rehearsals needed for pictures.

* * *

When Ann Rutherford was asked why she didn't go ahead and divorce David May, from whom she's long been sepa-

(Please turn to next page)

Careful, Jeanette! Hubby Gene Raymond is determined to interrupt this repair job.

No wonder Tony Martin and Cyd Charisse are beaming. They're just married and in love!

Are you in the know?

When it's a foursome, what's your policy?

☐ *Fair play*
☐ *All's fair in love*
☐ *Leave the field to Sue*

Even if he's snareable, don't be a male robber. Play fair. Avoid hurting others. Besides, a halo can be mighty becoming. And when trying days needle you, seek the comforting angel-softness of *new* Kotex. The kind of softness that *holds its shape*—because Kotex is made to *stay* soft while you wear it. Strictly genius! So is the snug, comfortable fit of your new Kotex Sanitary Belt that's all-elastic—non-binding!

What's your winning weapon?

☐ *Sharp chatter*
☐ *Samba know-how*
☐ *That starry-eyed look*

Chin music and fancy footwork may be fine. But try that starry-eyed look. It's accomplished with a colorless brow-and-lash cream that helps condition 'em. Makes lashes seem longer. (Glamour for your lids, too, if Mom vetoes eye shadow). To win self-confidence on "those" days, turn to Kotex — for the *flat pressed ends* that prevent revealing outlines. Likewise, for the *extra* protection of an exclusive *safety center*. Your secret weapon against secret woes!

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☐ *Pink*
☐ *Orange*
☐ *Cerise*

So you're tired of "traditional" colors. You crave a change to—(s-sh!) *pink*—but you've heard it's taboo for red heads. Well, wear that dreamy pink confection. With beauty experts' blessing! Any *pale* pink with a subtle gold tone; like a very delicate flesh or coral. It's smart to be sure your choice is right. And for problem days, you're smart to choose exactly the right napkin. Try all *3 sizes* of Kotex! Find the one that suits *your* needs.

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Two stars in one family calls for double duty when it comes to signing autographs. Before the Ice Capades Eleanor Powell and Glenn Ford were kept pretty busy by fans.

Inside Hollywood

continued

rated, she indicated that it was just so, so much trouble to go through with the proceedings.

* * *

Robert Walker plays the romantic field, but seems to have no favorites. After starting tongues a-wagging by several appearances with Ava Gardner, he shifted his attention to Lee Marshall.

* * *

You can look for Bill Eythe and Buffy Cobb to take their troubles to the divorce courts before the year is out. Basis of their difficulty seems to be career. Bill is busy in Hollywood; and Buffy is busy on the stage in Chicago. They are still good friends. Bill's movie stock has taken an upward swing, but he'll take off for Broadway with a new play, "Lend an Ear," this summer.

* * *

Hollywood was surprised to find Hurd Hatfield's name being linked with Libby Holman's when he was in New York with his play. Many thought that Hurd's one-and-only was Marguerite Chapman, with whom he was seen so much about town. They both insist that there's no romance there. Just one of those friendly things, you know.

* * *

With Tony Martin and Cyd Charisse wed, look for a battle between Cyd and her ex-husband over the custody of their little boy.

* * *

Ida Lupino's wedding to Collier Young will come out a Dutch treat. Present plans call for her and her bridesmaids to wear outfits designed along a Dutch motif. The gowns are to be made of embroidered organdy imported from Holland. The gals will wear lace-winged caps and carry tulips. What! No wooden shoes?

* * *

Joan Crawford, on her frequent visits to the Racquet Club in Palm Springs, was very much the mother last season. She brought her kids along and devoted most of her time to them. We'd guess that her romance with Greg Bautzer has fizzled out.

* * *

Many ringsiders were sorry that the fracas between Johnny Weissmuller and muscle-builder Terry Hunt in the Beverly Tropics was stopped. That should have been the battle of the century; and it was a little more serious than reported. Johnny seems to have developed a bad case of hyper-sensitivity of late. In a New York interview he gave out some mighty drastic statements anent Belita, who was a partner in his swimming show in England.

* * *

After finishing her last picture, Deanna Durbin insisted upon having three weeks during which her studio could not even call her; and she got it. While making the film, Deanna and Vincent Price started having quiet little lunches together off the lot. But when Deanna reported back for work late, comment started; and they evidently decided to confine their tete-a-tetes to after-business hours. Insiders say their interest in each other is more than passing fancy; and the chances of Deanna's reconciling with Felix Jackson are almost nil.

* * *

Rita Hayworth had cancelled her plans for another European trip. Then Orson

Eve Arden beams at the pastel portrait of her daughter at Zoe Shippen's exhibition.

Loretta Young and Dan Dailey were among stars on "I Am an American Day" program.

Welles returned to Hollywood from Rome; and Rita suddenly decided to go abroad after all. We wonder if Rita figured that distance would remove the temptation of a reconciliation with Orson.

* * *

We hear that when Laraine Day walked off the set of "My Dear Secretary," it was not husband Leo Durocher, but her agent who provided the inspiration. We believe that Laraine will soon find Hollywood growing tired of knocking at her door if she doesn't learn that cooperation is essential in the picture business.

THE END

Is your daughter ashamed to ask about these *Intimate Physical Facts?*

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Enclose $6.99 and we'll pay postage.

You'd never guess that blonde, sultry Shelley Winters was shaking and nervous when cameras rolled on this "Double Life" scene with Ronald Colman. She was!

Hollywood "Murders" Her

Her screen test was a flop; she's killed in her first picture! Sounds bad, but that's just the preface to a success story seldom equalled—even in Hollywood

BY LOUISE JANUS

★ This is not the story I started out to write. What I wanted to find out was, who is the actress who played the waitress in "A Double Life" with such tragi-comic poignancy, who created a role that everyone in Hollywood was talking about? All I knew was her name—Shelley Winters—and that up to this time she was an unknown in pictures.

As we sat down to lunch at The Players, Shelley started to talk immediately. But not about her background, plans, all the vital statistics that fans demand to know about their favorite players.

What Shelley was telling me was obviously something she couldn't hold back, something that moved her so much she wanted to shout it from the roof tops.

Dressed in a simple grey corduroy jumper with pullover sweater, her honey-colored hair drawn back casually from her soft baby-face, she bent intently over the table and related a warm and thrilling and wonderful story.

She was giving a tribute to Ronald Colman and director George Cukor. And to Hollywood.

Her experience gives the lie to the theory that people in this highly competitive industry are reputed to live a dog-eat-dog existence, that everybody is out to knife everybody else, and professional secrets are jealously guarded.

She had been in Hollywood under a year's contract with Columbia when Universal tested her for the waitress' role in "A Double Life."

"When I saw the test," she said, "I wanted to crawl away and never come back. It was absolutely dreadful. I looked ghastly. Nobody needed to tell me that I didn't stand a chance."

So when director George Cukor came over to Shelley and told her he was going to test her again, this time under his personal supervision, Shelley's faith and belief in people and in Hollywood were born. Here was a man who, despite the comments from people around the studio about Shelley's ability to play the part, went ahead with another test. He saw potentialities in her as a dramatic actress, even though she was already typed as an ingenue. He personally supervised her makeup, hair, wardrobe.

The results of the test landed Shelley—an unknown in Hollywood—in a role for which she competed with several well-known, established actresses.

One hurdle was overcome. Now the final test faced her.

"I was absolutely petrified in front of the cameras," she exclaimed. "I was frightened and scared and couldn't control my voice. I didn't know what to do with my hands or body. And I was playing with Ronald Colman, a great actor with years of training."

Shelley had acted on the stage, but emoting in front of cameras is something quite different.

To say that Ronald Colman, seeing her nervousness and fright, put her at ease, is a wild understatement. Not only did he encourage her, patiently, kindly, with great understanding. He stopped scenes for her!

"The very first day of the shooting," Shelley went on, "Ronald took me aside. He told me a story, about the time he was 23, newly arrived from England, making thirty dollars a week, touring in stock. He was living in Brooklyn at that time. Pretty soon we were comparing notes and found that we knew the same streets!"

Needless to say, this simple, psychological device on Colman's part worked like a charm. Shelley found she was working with a human being who had gone through experiences similar to hers at the beginning of his career. Here was a person who was sincerely, genuinely interested and eager to help her. He was talking to her as one artist to another and had thus instantly erased the professional gap between them.

He helped her with her part, and director George Cukor was no less helpful and understanding, coaching her in the thousand and one little tricks that every motion-picture actor must know.

"For instance," she went on, "I kept looking down on the floor for the guiding chalk marks that bring you into the proper position. Ronald taught me how to gauge my distance without being conscious of the chalk marks. From him I learned how to get into exact position in relation to lights and other players. At one point when I became excited, my voice squeaked. Just before the cameras started, Cukor said, 'Whisper, whisper!' and my voice came through perfectly."

Shelley as she really is, a sweet, natural young girl—keeping an eye to the future.

Colman discussed Shelley's characterization with her, not as a veteran giving advice, but as one craftsman to another, wanting to know her opinions and ideas about the role. The scene in which he strangles her emerges as one of the greatest moments in the Academy Award picture. "I have Ronald Colman and George Cukor to thank for it," she added, gratefully.

Is it any wonder, with such an initiation into pictures, that Shelley is humbly, profoundly grateful to Colman, to Cukor, and to Hollywood?

"Meeting these two wonderful artists, and people, is an experience I will never, never forget, and my life is richer because of it," Shelley said with simple, charming simplicity. There was no false modesty about it.

Naturalness is Shelley's outstanding

(Please turn to page 85)

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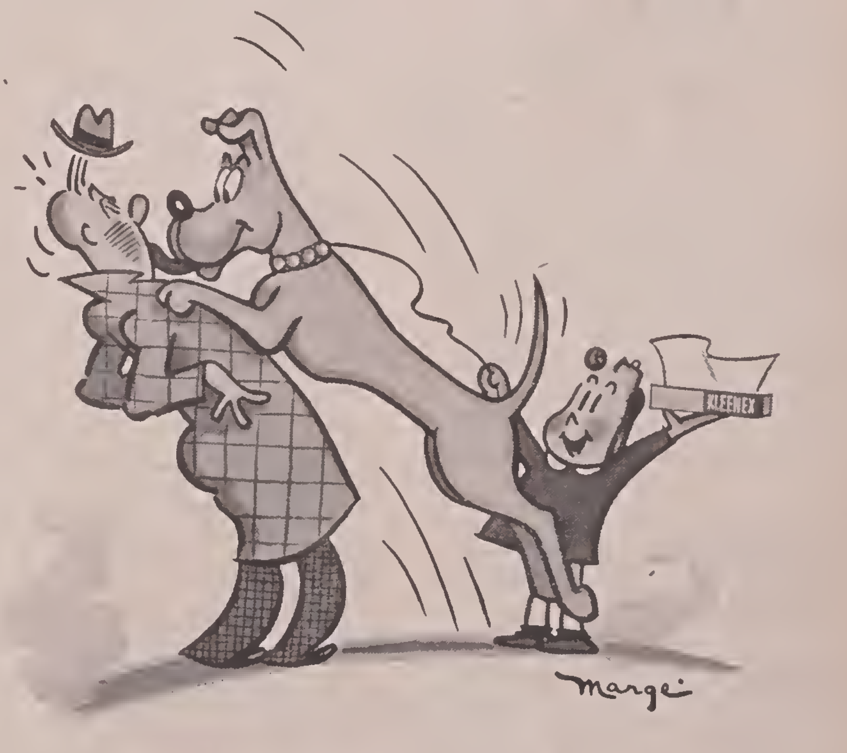

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Larry Parks and Betty Garrett are two habitues of Leon Barsha's shop. Both Larry and Betty are music lovers who collect records from Bach to Boogie, but especially show tunes.

Stars' Music

BY IRWIN BART

★ A modest beehive-busy music shop in the heart of Hollywood has become a new favorite lair for autograph hunters who track down filmdom's stars in their natural habitat.

On any lazy afternoon or evening you are likely to find such movie personalities as Vincent Price, George Tobias, Larry Parks, Ann Sothern, Jane Withers and Melvyn Douglas closeted in tiny booths or swapping shop talk with ye music shoppe proprietor Leon Barsha.

Barsha, a former movie producer at Columbia, gave up his film work when he was discharged from Uncle Sam's army to settle down happily among the sharps and flats of B. Goodman and the contrapuntal rhythms of J. S. Bach.

Located opposite the famous Schwab's drugstore, Barsha's emporium attracts more than one refugee from the Sidney Skolsky throne room, with a majority of the clients members of the film colony. The musical boss-man claims he has acquired an amazing insight into the off-screen personalities of the film-biggies since he quit movie producing because the discs a star collects are more likely than not to be in complete contradiction to the type of role he plays on the screen.

Larry Parks is a music shop habitue who has wide and varied preferences. With his wife, musical comedy and now M-G-M star, Betty Garrett, Parks can wax enthusiastic about a broad category of musical output from ragtime to rondeaux. Only Larry spent so much time listening to Jolson recordings in preparation for his famous role that he steers clear of the minstrel category of discs. Wife Betty, on the other hand, a robust comedienne on stage and screen, is "sent" by the delicate strains of a stately minuet. You just never can tell.

Then there's suave, cosmopolitan Vincent Price. You'd expect *him* to be a natural for Ravel or the modern composers. Fact is, according to the Barsha lowdown, the Price lad does like the moderns but has a much stronger leaning toward low-down, earthy folk stuff. Tops on Price's musical priority list is any recording of Burl Ives and his homespun Americana ballads.

Amos and Andy are a pair who wander in and out of the music shop, though not always together. Through long association, undoubtedly, their tastes seem to coincide. Both these slow-talking famous airwaves comics are fiends for a fast polka or mazurka. Neither has ever been known to buy a dialect record!

Or take sexy, sultry Ann Sothern, as who wouldn't? No heavyweight intellectual on the screen, Ann might reasonably be expected to go for the croon-swoon fraternity. Guess again. The Sothern girl, a skilled pianist herself, takes Brahms in preference to Boogie any day in the week and twice on Sundays.

Comic George Tobias who specializes in Brooklyn roles and such is another surprise. Owner of one of the largest record collections of classics in town, Tobias asks for fiddle concertos, and not in Brooklyn accents either. Turns out that Tobias' rough and ready screen character is just a cover-up for a man with fine musical tastes.

Barsha's fame as an expert on the musical appetites of the stars has won him a specialized following in and out of the movie community. One young star, dissatisfied with the foolish, light-headed roles he was continually playing, came into Barsha's shop night after night to play jazz and jive records. He would buy a few and leave invariably with a dissatisfied expression.

One night the star confided in Barsha that he received little or no intellectual kick out of life. Barsha offered to intro-

Take a look at Johnny Garfield's collection and you'll see that he knows his records.

On the other hand Melvyn Douglas would appear to be the type who comes in to listen.

Mart

Every town has one and Hollywood's no exception. It's that cozy little music shop where you're always welcome whether you buy recordings or just hang around to listen

duce the actor to Beethoven and Wagner. When the actor wanted to know what studio had them under contract, Barsha gently explained who the masters were and effected the introduction. Result: the star's entire outlook changed. He collects the long-haired stuff now with enthusiasm and finds a satisfaction in that hobby that his film work doesn't afford. Says it makes him a better actor, too!

Melvyn Douglas, another actor notorious for his slick and "smoothie" performances, visits the Barsha shop with wife Congresswoman Helen Gahagan. There the both of them can get plenty excited and nostalgic over the latest opera recordings. Turns out that in her prepolitical days Helen was an opera star first, then an actress and the Douglas affection for that form of musical entertainment still runs high. For the Douglas' daughter, Mary Helen, the couple stock up on piano recordings since the young one is a serious student of the art of the keyboard.

Red Ingle, who is no film star but is known to thousands of lovers of good old corn, especially for his slaughter of the popular "Temptation," is another quiet but frequent visitor to the Barsha menage. Ingle, it seems, is fascinated by primitive African jungle rhythms! He listens to them by the hour and derives more than one inspiration for his creations.

John Garfield is a sucker, Barsha disclosed, for children's records in any shape or form. Though John insists he buys them for gifts, Barsha secretly suspects that from the enjoyment the movie tough guy obviously derives from his purchases, he's buying them just as much for himself.

Only member of the movie colony who runs true to form and offers no surprises when she reaches for an album is peppery, young Jane Withers. You would anticipate that Jane would spend her quarters on solid Dixieland jazz. She does. New Orleans or Chicago brand, it makes no difference to Jane. So long as the beat is deep and the brass is mellow, she's a customer.

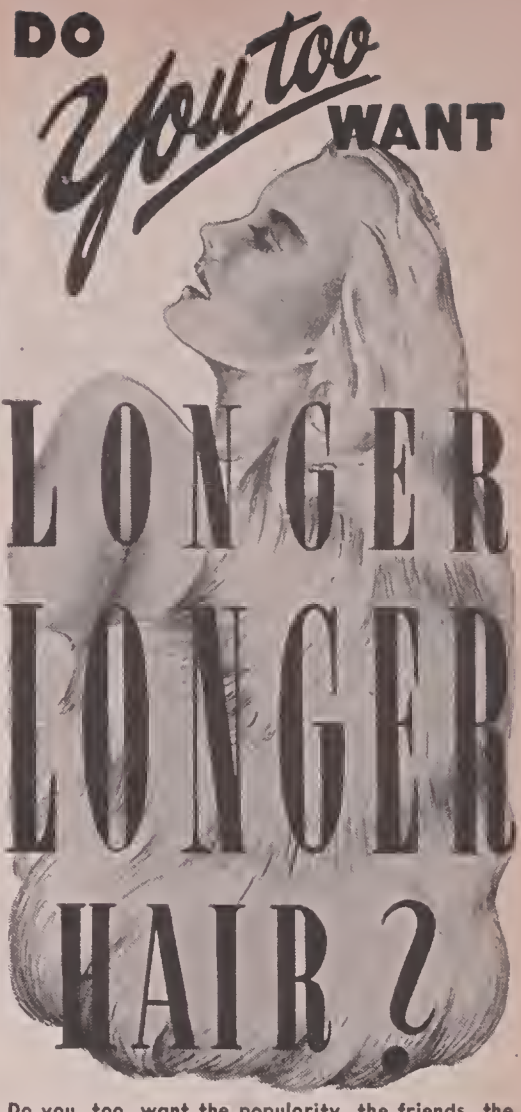
But perhaps the most interesting aspect of the Hollywood music mart is its collection of beat-up instruments, a drum, a saxophone, a piano and a guitar, stashed away in one corner. "Not for sale" says a sign on them and they're not. Any Barsha client is free to sit down and make believe he's Gene Krupa or Eddy Duchin and it's amazing how many of them do. It's not at all unusual to find a full-sized jam session going on as counterpoint to a symphony recording. It's noisy, but fun.

You can almost gauge a person's secret life by the records he buys and it would surprise a lot of people to know how truly highbrow most Hollywood actors are in their musical tastes.

People may buy books to "dress" up their libraries in order to appear as intellectuals but records are bought because people really want to play them and the movie colony goes in heavily for Beethoven, Bach, Tschaikowsky, Debussy, Shostakovitch, Mozart and Brahms.

Taken in all, says music dispenser Barsha, running this kind of establishment furnishes many more laughs, if not as much financial return, as a career in pictures. At least, the music mart has one authentic item that is a rarity on most movie sets. In the midst of all the sonatas, swing stuff, boleros, jigs and overtures in the Barsha shop there's always plenty of full-bodied, honest-to-goodness harmony!

THE END



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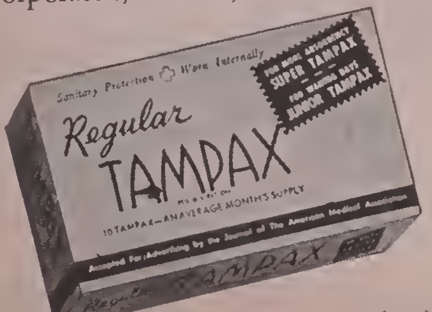

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Picture of a proud mother. Christina Crawford is proud, too, as she points out her portrait to Joan and brother Chris.

CAN I HELP YOU?

By Joan Crawford

If you have a problem, write Joan Crawford care of Movieland at 916 N. La Cienega Blvd., Los Angeles 46, Cal. She will answer all letters personally if you so desire

I WAS A BUM

Dear Miss Crawford:

This is the most difficult letter I have ever had to write. I write it now because I know you're a sweet, compassionate, understanding woman.

For many years, I was a bum. Men bought my favors. For money they did with me what they pleased. How I got into such a life is too long a story with which to burden you.

I never had any advantages. My parents died when I was a youngster. Unwanted, I drifted from relative to relative. A man married me when I was sixteen and abandoned me. I was with child. I needed money. I got the money the only way I knew how. It was no use anyway. The child died.

Anyway, in the course of time, thanks to many kind people, I straightened out. I got a job in a department store when I moved to a new community.

A few months ago, I met a very fine man. We took an instant liking to each other. This liking grew into love, and now he wants to marry me.

My problem is this: shall I tell him about my past and probably lose him or shall I go ahead and marry him and say nothing?

Florabel R.
Lexington, Ky.

I would tell him about the past if I were you, only I would tell it tactfully, with great understanding—and only at the right moment.

I should also make sure that this man really loves me before I told him my story. If he does love you, if he does understand the position you were in, I'm sure he'll go ahead with the marriage.

If you don't tell him, you'll have a guilty conscience all the years of your married life. You'll live in a kind of perpetual fear. You'll be afraid of traveling with him, afraid of being seen, if he strikes up a conversation with a man on a train, you'll start wondering if that man knew you when.

I know you're taking a great danger in confessing your past, that it may cost you your potential marriage, but I still advise it. If you had just had one or two premarital affairs, there would probably be no need to tell your prospective husband about them, since in most such cases, discretion is the better part of valor. But in your particular instance, confession is the best solution.

GREEN EYES

Dear Miss Crawford:

Several weeks ago, my girl friend Doris invited me to her house. She had a small party. There were several boys there. One of them took a shine to me. His name is Harold. He's tall, twenty, and rather handsome.

He paid quite a lot of attention to me, and Doris was annoyed since he

was her date. I kept saying to him, "Why don't you sit with Doris? She's your date." But he merely shrugged his shoulders and said, "This is a free country. I like you better." Of course, I did nothing to encourage his advances, but I was flattered.

Since that time, Harold has been seeing quite a lot of me. Doris, in the meanwhile, has been going around the neighborhood telling people that I'm a boyfriend-snatcher, a thief, a seducer.

She's been telling people terrible things about me, and I know why. It's just a case of green eyes—just jealousy.

But what can I do about it? As Harold says, "This is a free country." If he prefers my company to some other girl's, what should I do about it? I like to go out, too.

Doris was my good friend for many years, however, and I hate to give her up. Do you think it would be better if I stopped seeing Harold?

Joan McC.
Boston, Mass.

I think it would be much better if you gave up seeing Doris. I can't understand how you consider her a friend under the circumstances. If she were any sort of girl at all, she would realize that individual difference being what it is, a man may like one girl more than he likes another.

Merely because Harold prefers you is no good reason why she should slander you and harm your reputation. If anything, I believe this little incident has revealed a facet of her character, and I don't think she's worth giving up anything for, not to say a word about Harold.

SCHOOL INFORMATION

Dear Miss Crawford:

I received in the mail yesterday a letter from the 20th Century Dramatic School. This letter said that if I took the school's dramatic course by correspondence, they would guarantee me a job in Hollywood. The course costs fifty dollars.

You know Hollywood real well. Is this school legitimate, Miss Crawford, or should I save my money?

Bernice S.
Brooklyn, N. Y.

Save your money!

MYSTERY

Dear Miss Crawford:

I'm a woman of forty who runs a boarding house in this town. Two years ago a lovely girl came to me. She said her name was Doris Drake. I knew it was a fictitious name at the time, but I said nothing. She was a cultured, well-bred girl, and she had money.

As the months winged by, it became obvious to all of us that she was going to have a child. She told me that she was married and that her husband was overseas with the Army in Japan.

She would not tell me his name, however. And when she gave birth to a little boy, she wouldn't give me the name of her parents.

After the little boy was born, Doris developed an infection. We took her to the hospital and she died.

We went through her effects and found much to our amazement that she was the daughter of a prominent politician, one of the members of one of our best families. Her father at this moment is a state senator.

I notified her mother. I told her the whole story, how Doris came to live with us, how she gave birth to the child, how she died. The mother was amazed. She said Doris was supposed to be away at finishing school all the time, that they had received letters from her every week postmarked in Virginia.

I asked her if she wanted to take the child. "Heavens, no!" she exclaimed, "and let the whole world know that I'm a grandmother!"

It was finally decided that me and my husband would take the child. I'm very happy to have him. My only worry is this—when he grows up, shall I tell him the truth about his parents?

Clarissa B.
Asheville, N. C.

None of us is responsible for the circumstances of our birth. All of us, however, are entitled to know about them. This child may legally be the heir to a fortune. I think the best thing you can do is to get a good lawyer.

As regards a baby, a woman often lets her heart rule her head and sometimes in the years to come, this works to the detriment of the child. So you get the very best lawyer you can and abide by his ruling. I know you're probably afraid of losing the child, but in view of the fact that his grandparents don't want him and the father cannot be found, I don't imagine there'll be much trouble in your keeping him.

BUCK TEETH

Dear Miss Crawford:

I'm a girl with a lovely body. It's so lovely in fact that I can't keep the boys away from me. However, I have buck teeth and that stops me from being a perfect beauty. What do you suggest?

Bella B.
Chicago, Ill.

Wear braces on your teeth.

WAR BRIDE

Dear Miss Crawford:

When the American troops were stationed in Australia, I fell in love with one of your boys. He was a fine man—a lieutenant in the infantry. He said when the war was over, he would send for me.

This he did. We were married in San Francisco. I find out now, however, that the only reason he married me was because he was a man of honor. He didn't want to break his word. He really didn't love me. He had at one time, but his love had cooled off.

I still love him, however, which is why I'm thinking of a divorce. I see him each evening, and there is no love in his heart for me. His eyes seem to say—you are tying me down, tying me down. If it weren't for you I'd be gay, carefree.

I've burned all my bridges behind me. There is no going back to Australia even if I so wanted. Do you think it best for me to give my husband a divorce? I know it will make him happy.

Gwynned V.
San Francisco

Yours is one of the most beautiful and unselfish attitudes I have ever known. I wonder, however—and it is difficult for me to tell from your short letter—whether your husband really wants a divorce or whether you're just too sensitive.

Rather than permit your senses to be your guide, why don't you talk to your husband. Tell him you've been noticing a growing uneasiness on his part. Tell him you will do whatever he thinks best. If he wants a divorce, you certainly don't want to hold him. He should make the decision, not you.

THE END

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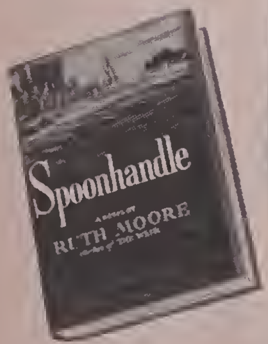

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in Reader's Digest!

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Screen Play by Richard Murphy · Based on the Novel "Spoonhandle" by Ruth Moore

Your Hollywood *Memo from the Editor*

Are movie actresses really as beautiful off the screen as they seem? I'm constantly being asked this question, and believe it or not, the answer is, Yes!

In fact, many are even more so. Sometimes I myself wonder how those with acting ability can be blessed with beauty too; but now I've come to the conclusion that a great many people have dramatic talent but only the beautiful ones decide to become actors and actresses.

Dorothy Lamour is far more beautiful off-screen. She is smaller, daintier, much more refined and cultured-looking. The same is true of Betty Hutton.

Lana Turner is breathtakingly beautiful in real life. On the other hand (and don't ask me why), some actresses photograph more attractively than they really are. I mean, being extremely photogenic the camera flatters them. I think Greer Garson, Greta Garbo, Jeanette MacDonald, Ann Blyth, Joan Crawford, Rosalind Russell, are glamorized by the camera.

The same holds true of men. Many are handsomer off-screen. Van Heflin, Ray Milland, Macdonald Carey, Kirk Douglas, I think, are not done justice by the camera, whereas the lens is very kind to Walter Pidgeon, Melvyn Douglas, Robert Mitchum and Howard Duff.

Cary Grant is the handsomest man I've ever seen in my life—off-screen or on! His coloring is so rich (he always has an even, dark tan) that he doesn't need a smidge of make-up. I've studied his face for some little flaw; some unflattering expression, but his looks are just darn perfection!

Of course, all the younger girls—I mean starlets—are beautiful. They not only have beautiful faces and bodies, but they possess the greatest glorifier of all—YOUTH. I've already told you about Patricia Northrop, Warners' lovely young starlet, and Vanessa Brown, 20th Century's young beauty.

This month I met Janet Martin, a young beauty Republic has been grooming for some time.

Janet is an authentic beauty, with dark velvety eyes and rich auburn hair. To my mind, she is definitely more beautiful than she photographs.

I was on the Columbia lot one day where they seem to have the most beautiful young girls in Hollywood. As one after another whisked by—each a vision of youthful loveliness—I became deeper and deeper immersed by a feeling of hopeless inferiority.

I mentioned this to a well-known character actress with whom I was chatting. I won't mention her name, but she was a famous film beauty quite a few years ago.

"Don't despair," she told me kindly, "they'll get fat and old, too!" B. L. C.

CAMERAS DON'T DO THEM JUSTICE

Cameras do lie! Dorothy Lamour, Macdonald Carey and Janet Martin get a glamor treatment in pictures but they are even more attractive off the screen.

I WAS MARRIED TO A STAR

Every girl at one time dreams of marrying a movie star, dreams of living in Hollywood. Here is Betty Jane Rase of Birmingham, Alabama, who married Mickey Rooney. And here is her story as she told it to Movieland's Ace Reporter, Channing Chase, in an exclusive interview. Read it carefully. It could happen to you . . .

★ Now that I'm separated from Mickey Rooney, I'd like to tell you my story of our marriage.

I want to tell it to you simply and honestly and for two reasons: one, much rumor, gossip, and innuendo has grown up about it; and two, it can serve as a lesson to thousands of girls everywhere who think Hollywood lies at the end of some fabulous, magic rainbow.

These are the only two reasons I have. I am definitely not motivated by recrimination, revenge or a desire to get even by telling all.

I think Mickey is a fine, upright, young man, and that more than anything else, our split-up is the result of a clash in temperaments, backgrounds, and varying philosophies.

I think we got married too quickly. Mickey never really knew me. I never really knew him. We married 6 days after we met. I was seventeen.

I also think we got married too quickly. He never really knew me. I never really knew him. We were married six days after we met. I was seventeen at the time and, as you probably know, living in Birmingham, Alabama, with my mother and my stepfather, Mr. Rase.

The year was 1944. I was a student at Phillips High, and Mickey Rooney was a private in the Army of the United States, stationed at nearby Camp Sibert.

I knew nothing of this, of course, nor of Mickey Rooney. After all, I was seventeen; he was part and parcel of Hollywood glamour, a big movie star. I felt the closest I could come to Mickey Rooney would be seeing him on the screen. (*Please turn to page* 78)

On the screen Rooney's the typical American boy. In "Summer Holiday" (above), he sows wild oats, faces temptation of lovely Marilyn Maxwell.

Mickey loves to be in the limelight. Here he is cutting capers at a recent Hollywood Ice Capades.

Clash of temperaments, background, philosophies broke up Mickey's marriage to actress Ava Gardner (center, with Mr. and Mrs. Van Heflin).

Woman of Vision

By Durward "Bud" Graybill,
famous Hollywood photographer

★ The appointment was for 2 P. M. The bell rang at 1:59. She was standing there alone with an ardent, wide-eyed look. Parked at the curb was a modest sedan, not new, not old.

"I'm Miss Bergman," she said. Her accent was a trifle heavier than it is now.

I said, "I'm Bud Graybill," and she said, "Let's get started."

It was in 1939 a few months after she came to America. David Selznick had ordered a special portrait sitting for "Intermezzo."

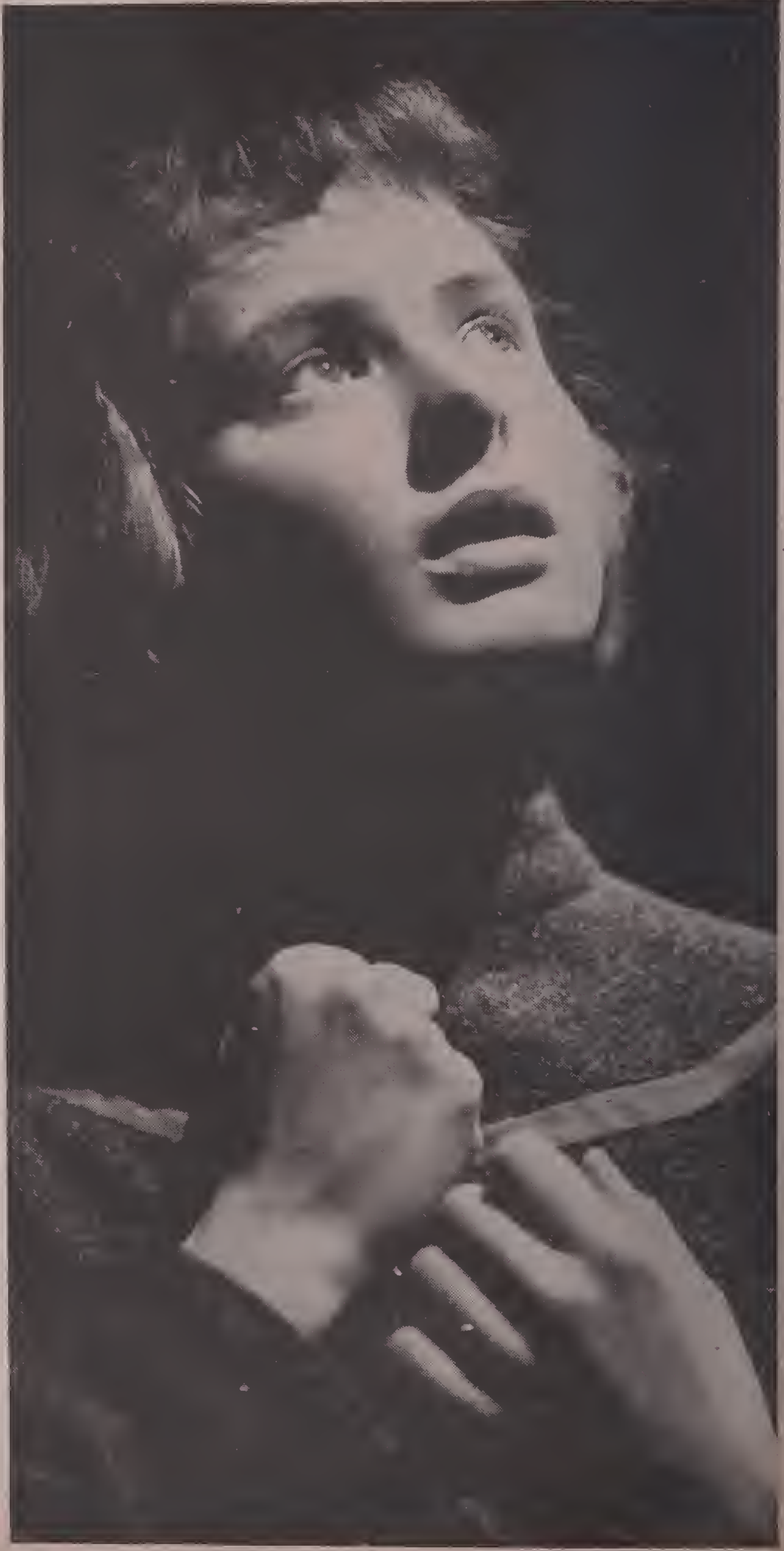
She went straight to the little dressing room and sat down to prepare herself. She could have had a wardrobe woman and hairdresser from the studio but she wanted to do it alone. She has never changed. She was dressed simply in a gray tailored suit and flat-heeled shoes. That was all she wanted for the entire sitting. She did her own hair and makeup in about ten minutes.

I shot both profiles and several fantastic angles she helped me dream up. I used very little lighting and discovered then what has since become a Hollywood legend: Ingrid Bergman has the most photogenic face in town. You can get a perfect still from any angle. We shot 80 stills in three hours and then she came up with a strange request.

She took off the coat to her suit, put it on backwards and said, "Would you mind shooting some character poses of Joan of Arc?"

Since her first day at the Royal Dramatic School in Stockholm, Sweden, she had dreamed of playing the role of the French peasant maid who burned at the stake as a witch because she heeded the call of God to lead the French army to victory. Miss B. has a tenacious will and those stills were

1939. Ingrid asked Graybill to shoot this pose of St. Joan. Costume is suit coat put on backwards. In 1947 same photo was used on N. Y. theater programs of "Joan."



Fans took one look at Ingrid in her first U. S. picture, "Intermezzo," couldn't resist her appealing beauty. Star was late Leslie Howard.

Ability to handle a variety of roles gives Ingrid title of No. 1 screen actress. In "Arch of Triumph," with Charles Boyer, she's a shady lady.

"Uncooperative? No!" says Bud Graybill. "Not when she sits for 348 stills in one day and comes up smiling."

Movie history will herald her as the Actress Supreme—but what can it record about Ingrid Bergman, the person? Ingrid, the woman? Is she as smart as she is cracked up to be? Is she a sphinx?

(please turn to next page)

At first Director Victor Fleming rehearsed "Joan of Arc" scenes with her, but discovered she needed little aid interpreting role.

Since early days at Sweden's drama school, she dreamed of playing "Joan." Wishes came true with Broadway hit, "Joan of Lorraine."

Woman of Vision *continued*

part of a long range plan. For years she had studied the character and molded within herself every emotion that was Joan. Her photographic conception of the martyred girl would some day prove that she was the actress for the part.

She did her hair over in a jiffy and sat for 15 more stills. In five minutes she had transformed herself to the gaunt suppliant begging for mercy from a God she feared had forsaken her. It was a revelation how the swish of a hair brush, the backside of a jacket and burning talent changed her character.

Seven years later came a greater revelation. One of those stills appeared on a Broadway program cover. Under it the words: "Ingrid Bergman in 'Joan of Lorraine' by Maxwell Anderson." Inside the program a half dozen more of the 15 shots we had made. Ingrid's tenacity had paid off. So had her hunch. She was now the toast of Broadway in the role she had always wanted to play. She had taken a hand in her own destiny. And her interpretation had been so right in those early days that the same stills told the story even when she had become America's top box office star.

Finally her fondest dream came true. She went into film production of "Joan of Arc" for Sierra-RKO. Making stills of her on the same character at the end of 1947 was like re-living the past. The second week of shooting I brought her a set of the old pictures. She burst into high lyrical peels of laughter.

"Don't I look young and immature in these?" she said.

Others like to put it this way: She has become at once more graceful and more dynamic with the passing years. I've shot literally a thousand different poses of the lovely star, and her ability to change her entire being in a split second is a (*Please turn to page* 90)

◄ Never a dull moment for Howard. He's currently at work on "Wildfire" for Universal.

Talking to myself? Sure! But this is one interview I plan to enjoy. Why is it I always go overboard just as my story gets exciting?

AS I SEE MYSELF

by Howard Duff

Enough of the great outdoors. Come on inside and listen to the story of my life.

★ THE FIRST THING I REMEMBER

Is riding my tricycle over a park bridge near our house at the north end of Seattle, Washington. I was about four and my brother, also on his tricycle, was two. The park was green and beautiful; the bridge must have seemed the road to adventure, and my brother and I were on our way. There's no particular reason why I should recall this, but I do.

AS A SMALL BOY,

I wanted to be a cartoonist. When I was in grade school, I used to copy the cartoons in our local paper, and by the time I reached high school, I had dreamed up a few of my own. I never realized this first ambition, but even today I like to scribble caricatures, as relaxation.

My best friend was Glenn Burrows, a kid just the opposite of myself. He was quiet; I could have been called boisterous, without stretching the truth; he could do things with his hands; I was no good at that, (*Please turn to page 76*)

new

June Haver steps into some BIG shoes—and they fit!

★ When Warners' decided to film "Silver Lining," the life story of the late Marilyn Miller, the most glamorous and bewitching musical comedy star of her day, they decided that the star must be June Haver. No one else would do; for June not only resembles the fabulous musical comedy actress, but she also has much of the appeal and talent that made "Twinkletoes" the darling of Broadway during the torrid '20's.

Making a musical is never an easy chore. Playing the dazzling Marilyn makes the job even tougher; so June's on what seems like a 24-hour schedule of recordings, emoting, and ballet rehearsals with Ray Bolger, who portrays famous dancer Jack Donohue in the picture.

(please turn to next page)

► twinkletoes

June's a natural for dance routines—and with Ray Bolger as her partner. "Silver Lining" promises to be a musical hit!

June's always been a great one for being on her toes. The practice pays off during rehearsals with coach Buddy Eson.

Time out to go over songs from the show. Fine arrangements take practice. June gets results by recording all rehearsing.

new twinkletoes *continued*

Long hours of daily rehearsing will make "Silver Lining" a smooth production—but oh!—those aching backs!

(please turn to page 68)

A man can be strong as steel... but somewhere there's a woman who'll break him!

Regal Films Presents

DICK POWELL

as that man... and

LIZABETH SCOTT

as the woman who leads him to his Pitfall

"PITFALL"

THE EXCITEMENT NEVER STOPS MOUNTING!

with **JANE WYATT** and RAYMOND BURR · BYRON BARR · JOHN LITEL · ANN DORAN · JIMMY HUNT · SELMER JACKSON

Screenplay by Karl Kamb · Directed by ANDRE DE TOTH · Produced by SAMUEL BISCHOFF · Released thru United Art

Easy does it...

Sue, needs a car for shopping so Alan takes the convertible! She'll stop by to see him later.

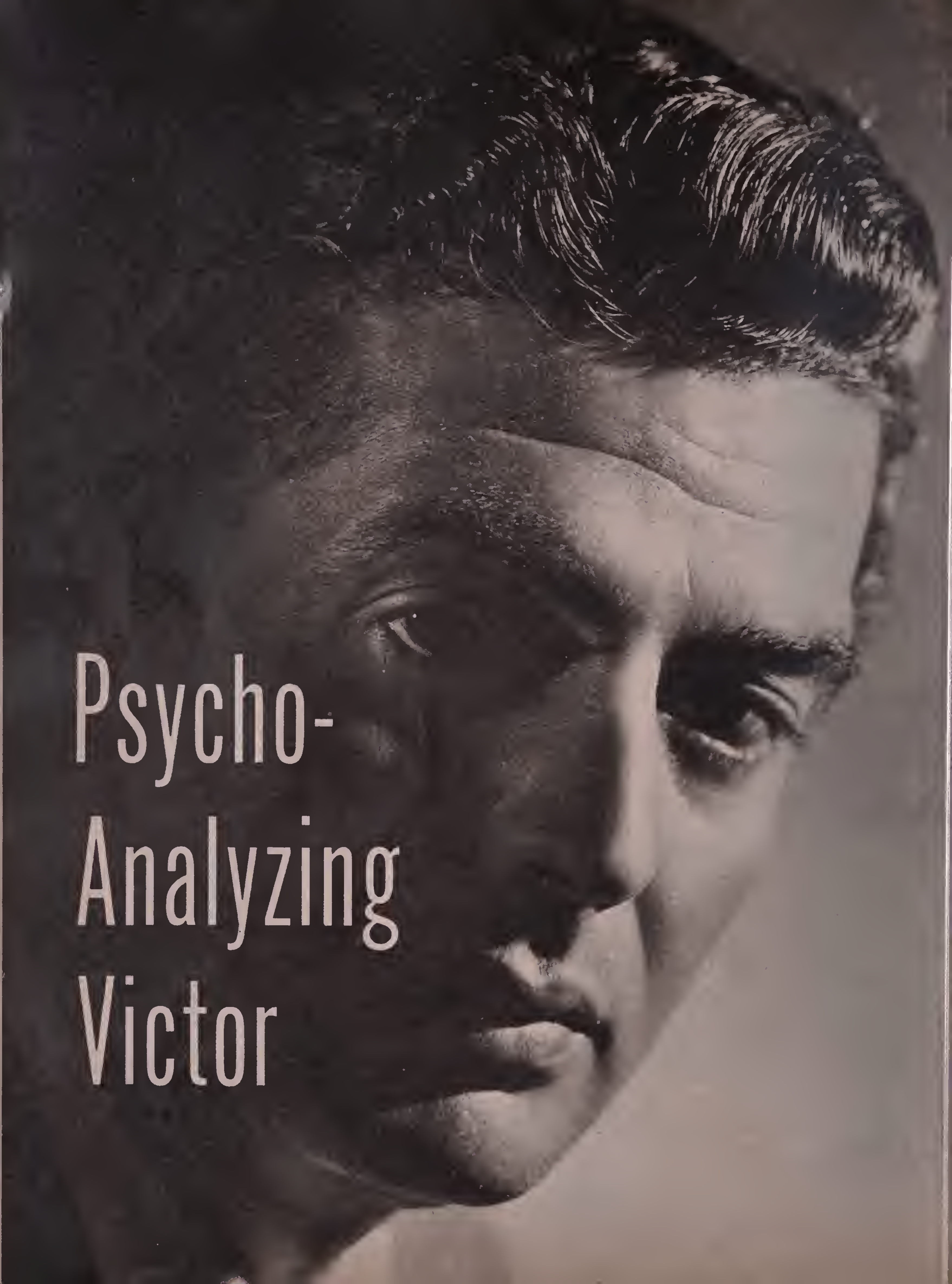
While "The Great Gatsby" scenes are set up, there's time for a quick game of gin with Barry Sullivan.

What gal wouldn't like to join this twosome? Alan and Macdonald Carey go in for "man" talk at lunch.

Better nap while he can! There'll be no resting when Sue sees those pictures to be autographed!

As Paramount's top star, Alan has a luxurious apartment on the lot. No wonder Sue likes to visit.

DON'T LET THIS LADD FOOL YOU! ALAN'S A GREAT ONE FOR RELAXING ON THE SET—BUT ONLY BECAUSE HE GETS TIRED SLAVING OVER A HOT GUN ALL DAY



Psycho-Analyzing Victor

Vic's torchiest romance was with Rita Hayworth. His ego suffered a set-back when she eloped with Orson Welles.

Love meant only publicity to Vic. He jilted Martha Kemp at the altar—married her later.

Romances were planned. People were *sure* to notice a tall dark man with a tiny blonde—like Grable.

VIC MATURE'S SPECTACULAR SALES CAMPAIGN TO SELL HIS FAVORITE PRODUCT—HIMSELF—WAS BASED ON AN UNQUENCHABLE DESIRE FOR FAME, ADORATION—AND *REVENGE!*

By GARDNER MAXWELL, noted psychologist

★ Victor Mature, the most detested actor by the men of America until Van Johnson came along, has alternately been fabled as (1) the magnificent jerk, (2) that gorgeous hunk of man and (3) the greatest publicity agent since the late Ivy Lee.

Mature, as his critics say, may be all these things, but essentially he is a self-made success who enjoys all the advantages and suffers all the disadvantages characteristic of that breed.

For example, the most impelling, motivating force in his entire life has been his lack of family background.

His attempt to compensate for that inferiority is what fundamentally lies behind Mature's success.

As you probably know, Victor Mature was born in Louisville, Kentucky, thirty-three

(Please turn to next page)

Being engaged to Vic didn't assure a girl of marriage. Anne Shirley discovered this right after he returned from service.

The war years changed Vic in many ways, but he had little trouble adapting himself to civilian life. June Haver helped on this.

Psycho-Analyzing Victor

continued

years ago. He is the son of an Austrian immigrant knife-grinder; and today he is justifiably proud of his French and Austrian ancestry.

After he had been thrown out of four schools, however, and this was when he was fifteen, he went to work for his father as a salesman. He was superb; truly superb. Mature could sell six bottles of hair-restorer to a corpse.

This selling success went to the young boy's head, and he tried to crash Louisville society. Like most decadent societies, Louisville's is strict and caste-conscious. When Mature, for example, asked one of the town debutantes to dance with him at a coming-out party, she slapped his face and called him a "dirty son of a common knife-grinder."

"Right there," says Mature, "I told myself I'd never come back until the name Mature was so big that those society people would eat dirt."

Seven years later, after he had made a hit in the New York stage-show, "Lady in the Dark," Mature was walking out of Monte Carlo, a night club, when he was stopped by a beautiful young woman. "Ah don't reckon you remember me," the girl said shyly, "but Ah used to know you back in Louisville."

Mature not only remembered that girl; he would never forget her. She was the debutante who had slapped his face. "This was the moment I'd been living for," he says. "But I didn't do anything to the girl. Why should I? She did me the biggest favor of my life. Imagine what I'd be today if she hadn't planted one on my mush at that party."

From this symptomology, from these statements, it is fairly simple to analyze the workings of Mature's mind, because they are relatively simple workings. His is no complex mentality. Mature is as easy to read as the top line on an optometrist's chart.

After the incident at the debutante dance, for example, Victor was burning with a desire for revenge, for recognition, for fame.

How best could he achieve fame? What sort of equipment did he have? Scholastically, his record was gloomy. Socially, he was considered unacceptable or *persona non grata* by the upper crust.

Most of his assets were physical. He stands 6 ft. 2½ in. tall. He measures 44 inches across his chest, 34 inches around his waist. With his wavy black hair, his sensuous mouth, his altogether Byronic beauty, he constitutes the answer to every spinster's prayer.

With such equipment, there is only one answer, Hollywood. (*Please turn to page* 88)

Buff Cobb was on the NY stage when she met Vic. His tactics paid off in reverse this time. Publicity helped get *her* a screen test.

Papers played up the Tierney-Mature match as serious. Insiders knew the romance was conceived by 20th's publicity department.

Vic's courtship of Dorothy Berry was kept secret—almost sacred. Will this marriage prove he's learned the real meaning of love?

Just time for a bedtime story before Dotty leaves for gala evening but Johnny is more intrigued by camera. Dotty's dress is cocoa brown lace, appliqued on net, sweetheart neck.

Worst-Dressed Star?

Photographs by Sohn Nebel

Naturally Dotty was limited in number of hats to bring but chose smart summer felts and straws that could be interchanged with different outfits. Note clever choice of tailored and dressy models; flowers, veils.

Shoes too had to be carefully chosen to save luggage space. Black suedes in open and closed toe-styles, alligator, white spectator and two pair evening slippers fill her needs.

Dorothy Lamour's gorgeous traveling wardrobe indicates fine flair for style plus exquisite taste in spite of N. Y. columnist's allegation

★ This is how it happened: I met Dotty for lunch and raved about how charming she looked. "I adore your dress," I said—and meant it.

"Honestly?" Dotty beamed. "I got some awfully nice things for this vacation—a couple of dresses I haven't even tried on yet."

I could hardly restrain my eagerness but led her into it carefully.

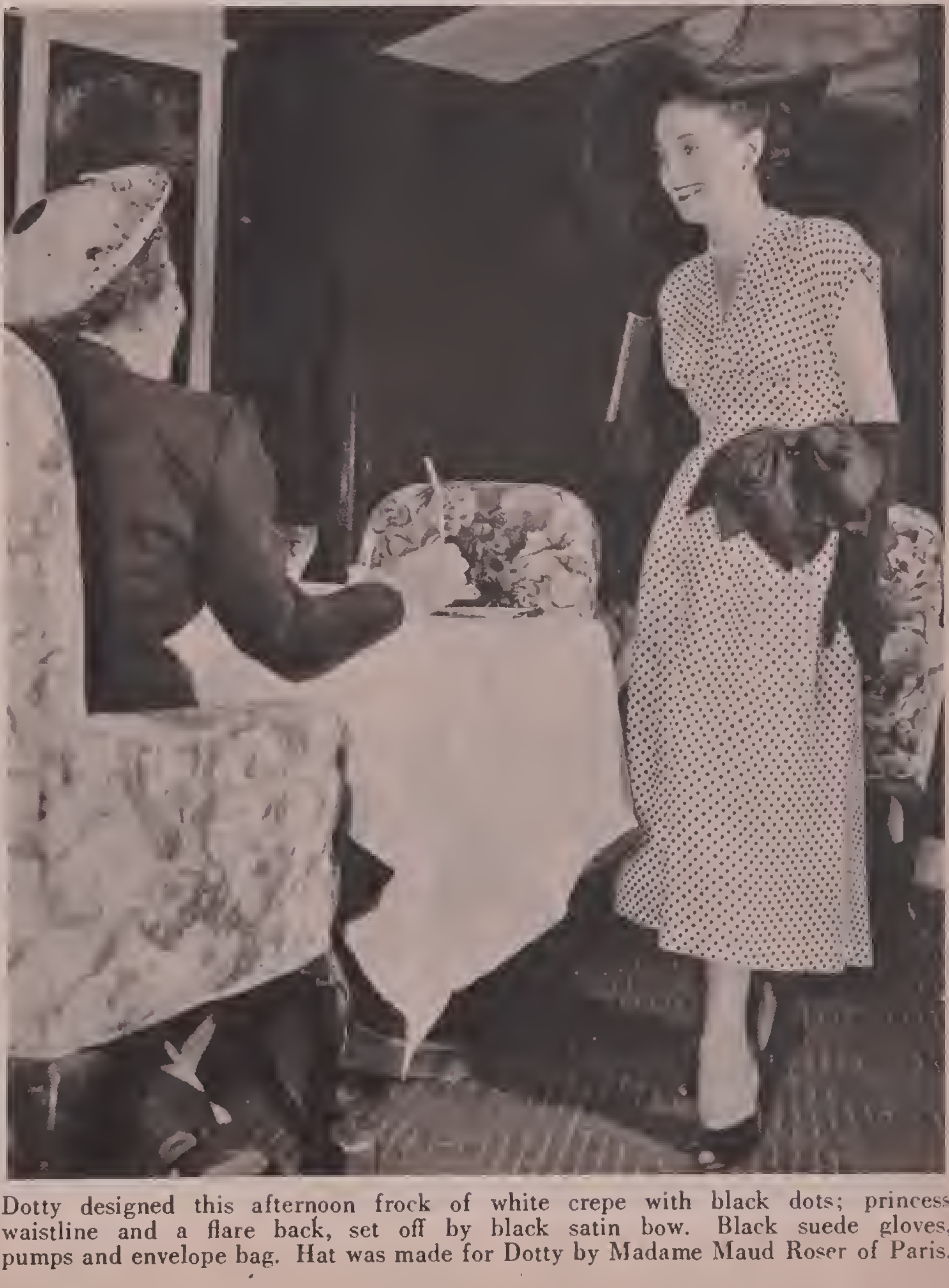
"Would you give me a private fashion show after lunch?"

"Sure!" Dotty said, unsuspecting.

I coughed discreetly. "Could I just phone my photographer?"

Dotty gave me a long look. "I bet he's lurking behind a palm right now!"

She was right! He was!



Dotty designed this afternoon frock of white crepe with black dots; princess waistline and a flare back, set off by black satin bow. Black suede gloves, pumps and envelope bag. Hat was made for Dotty by Madame Maud Roser of Paris.

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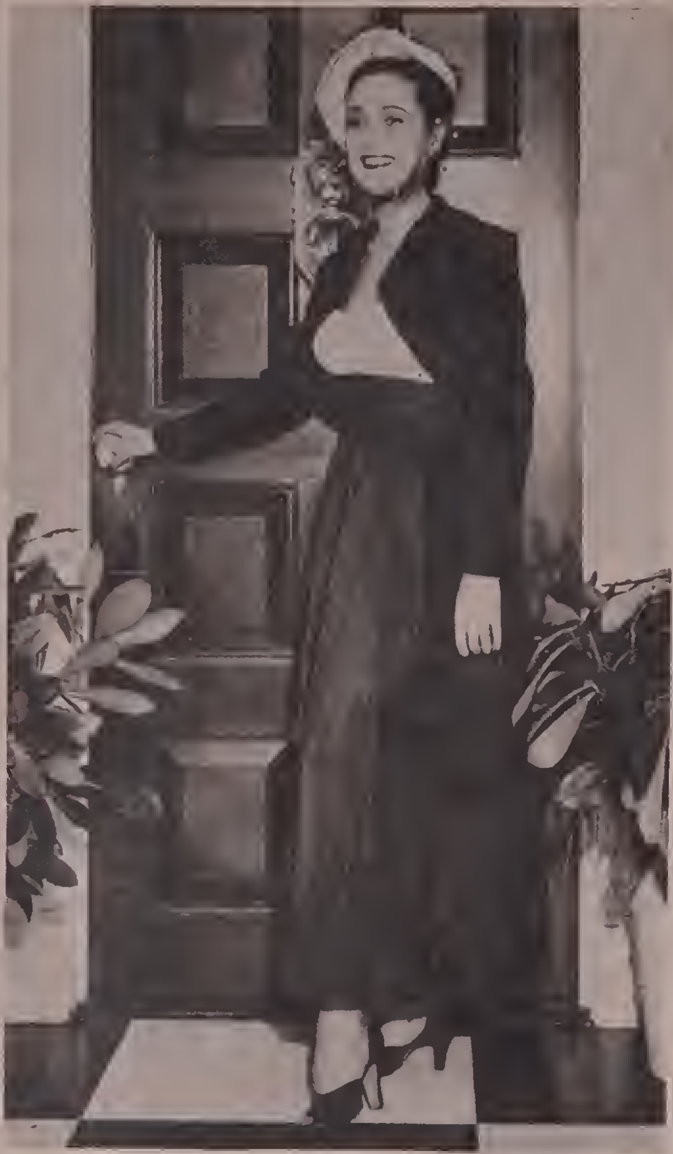
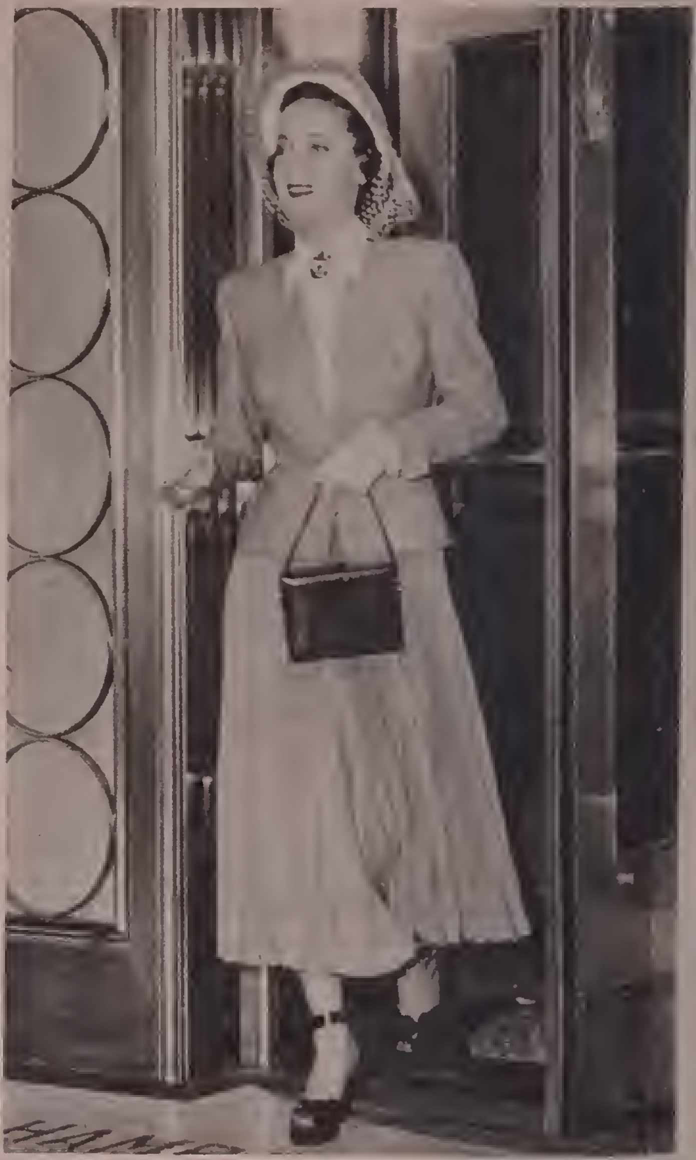


Dotty designed this cocktail suit of black silk French faille, with tucked Cummerbund and cutaway Bolero, over long-sleeved white lace blouse. Veil on hat is pearl-studded.

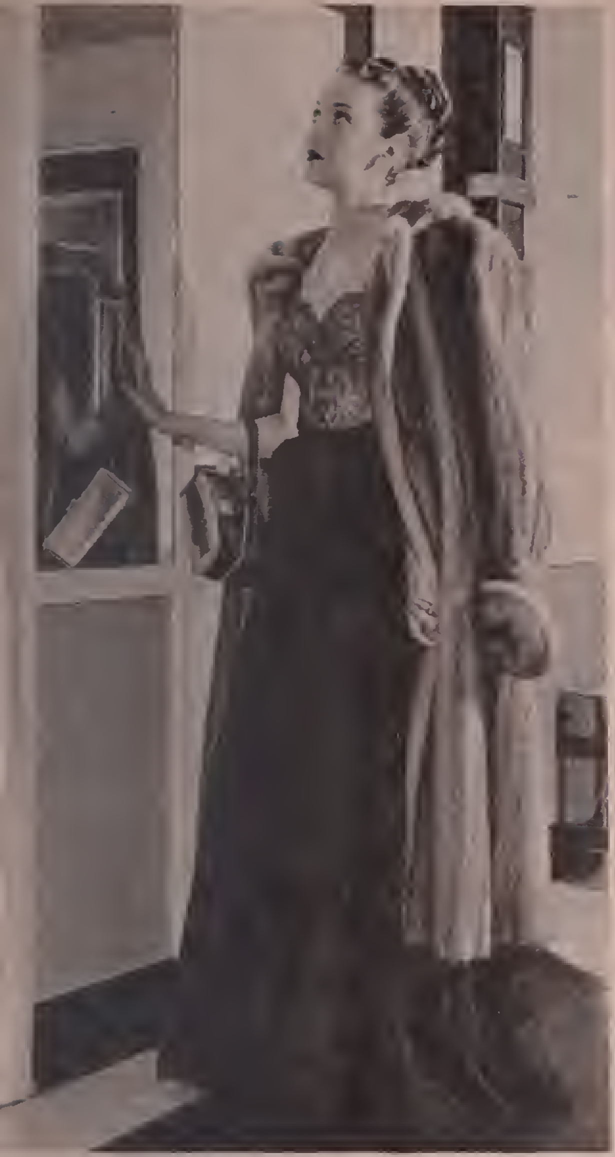


Jean-Louis designed this grey, light-weight wool suit; with accordion-pleated skirt. With it white silk blouse, grey felt hat with white pique facing and veil; black shoes, bag.

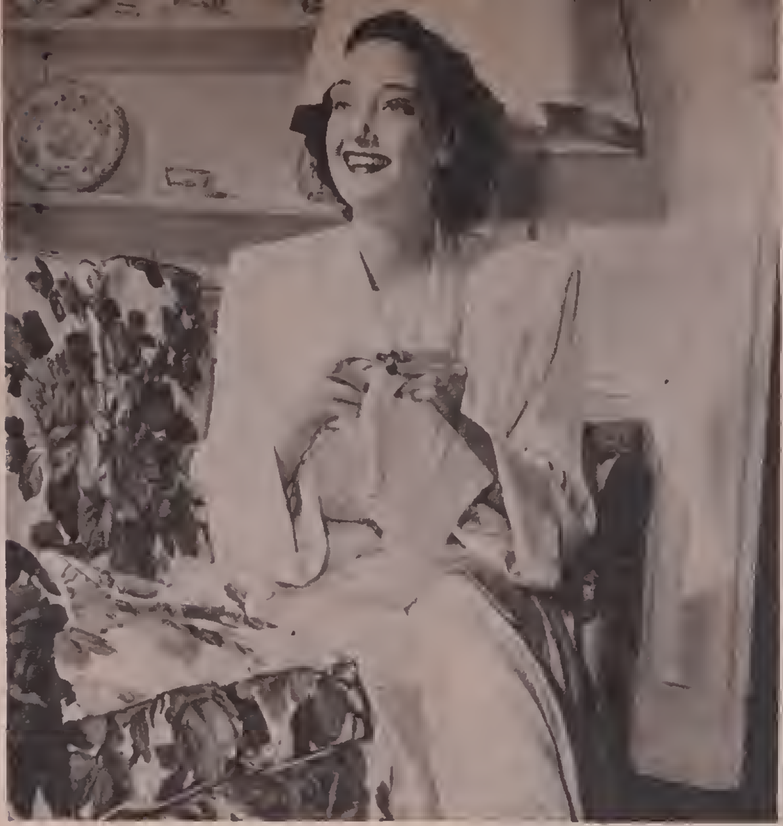
Worst-Dressed Star? *continued*

Dotty brought with her accessories that "double" for several costumes; colorful scarves, belts that go with different dresses with matching monogrammed hankies. Scarves worn on head for sports.

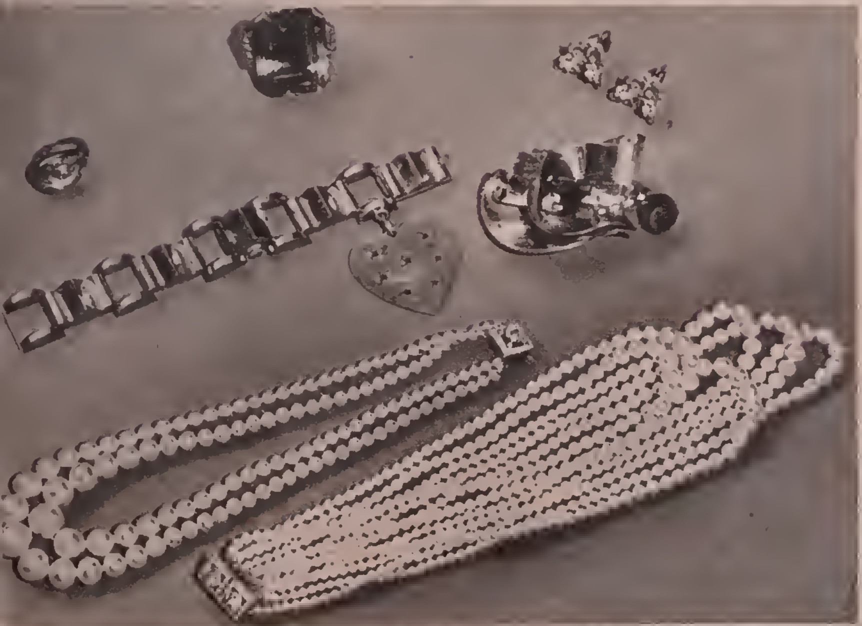
Pocketbooks and gloves too lead a dual life: are interchangeable. Dotty likes short gloves; wears elbow length suede only with short sleeves for more formal afternoons. Daytime bags are quite large.



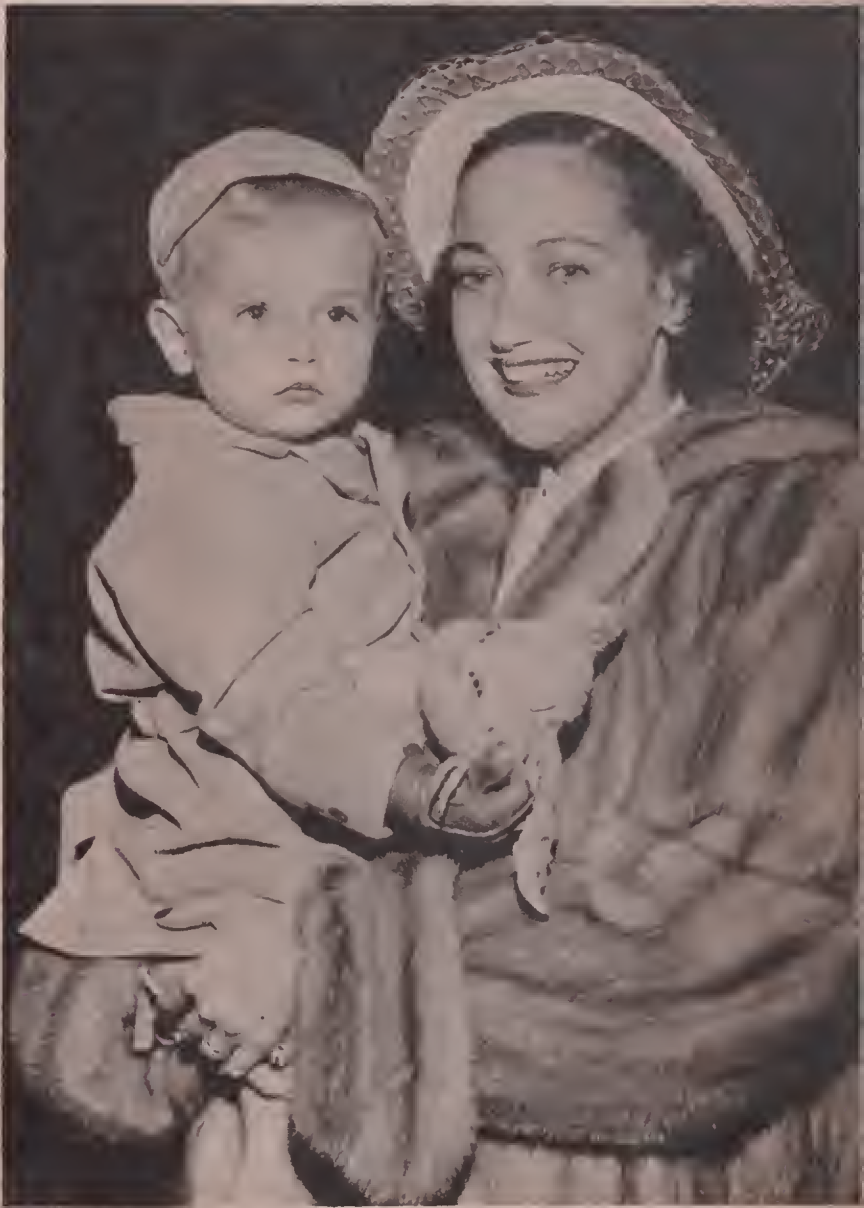
For formal evening Dotty wears her fabulous blue mink coat, soft as a baby's dream. Gold bag. Dress is held stiff by horse-hair slip.



For relaxing in her hotel suite, glamorous star of Columbia's "Lulu Belle" and "Let's Fall in Love," wears ice blue lounging pajamas, jeweled slippers. Coat doubles as bed jacket; bottoms with blouses.

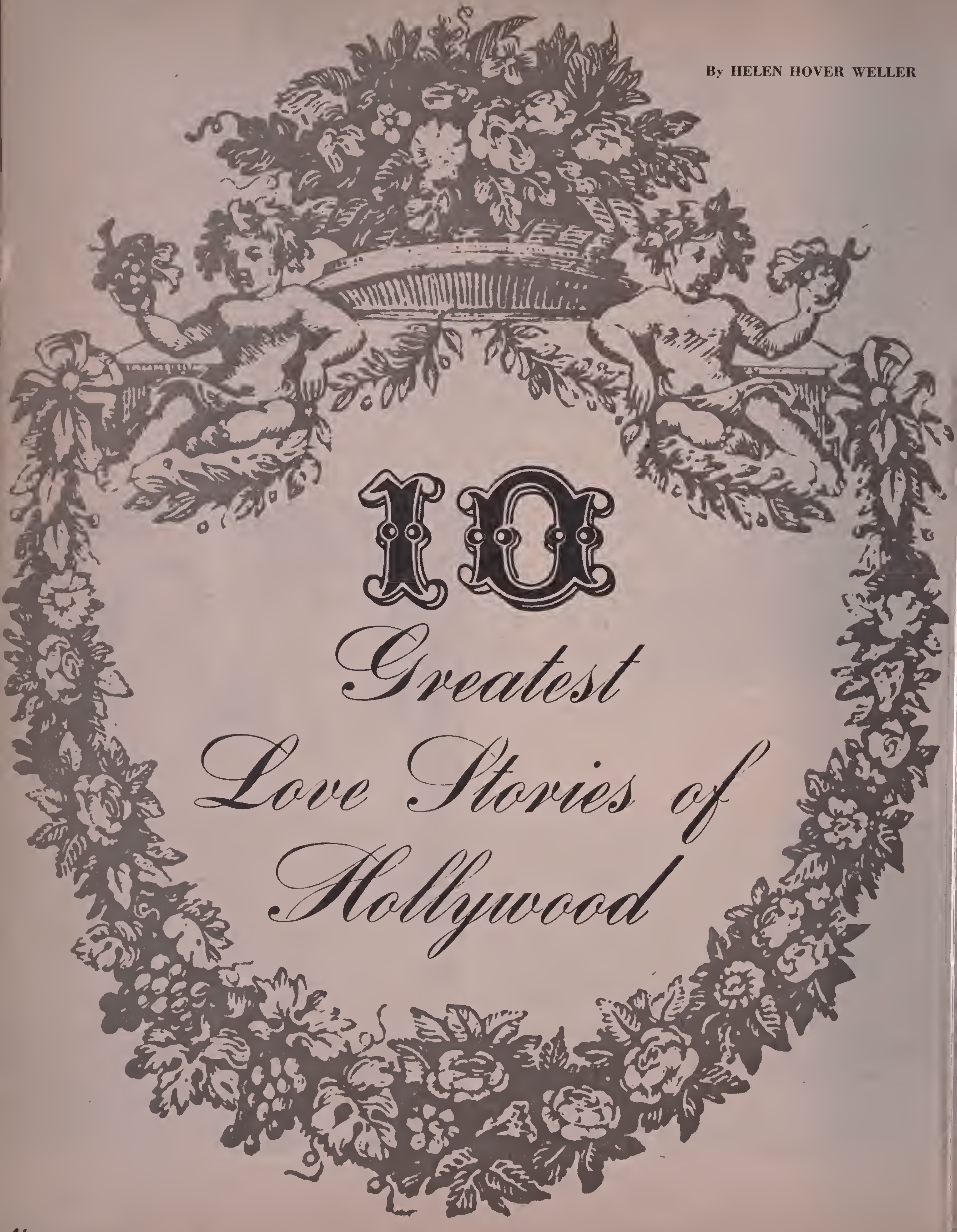


Dotty's taste in costume jewelry is reserved. She abhors showy jewelry. Pearls are her favorites. Earrings are dressy but small, and always of an original design. Her diamonds are in best taste.



With four pictures behind her—two at Columbia and two for U.A., "On Our Merry Way" and "Girl from Manhattan," Dotty relaxes and vacations with husband Wm. R. Howard III, and son.

By HELEN HOVER WELLER



10

Greatest Love Stories of Hollywood

Differences in age meant little when sophisticated Bill Powell and youthful, sparkling Diana Lewis decided to marry.

Everyone knows that Sue is Alan Ladd's shining star, as he is hers. Flaming faith is the basis for this great love. Theirs is an ideal marriage.

Tempers and jealousy may doom the Cornel Wildes' marriage, but no one can deny theirs has been a dynamic affair.

These are true love stories. Some have the force and power of a thunderbolt; some involve sacrifice; others sheer ecstasy—all possess drama and conflict

★ There are romances that go on in the real lives of the stars that are every bit as exciting and tempestuous as any they've played on the screen. We know we're sticking our necks out, naming the ten greatest love stories in Hollywood, for the romance that is burning brightest today may end in divorce tomorrow.

Be that as it may, we'll take the plunge nevertheless and give you our choice of the ten greatest romances in the film colony. Each of our love stories has some dramatic quality about it, and all of these qualities are as different as the glamorous and heady personalities who make Hollywood the fascinating town it is.

Here they are—and if you don't agree with us, you may send us your list.

1. Van and Evie Johnson
2. Humphrey Bogart and Lauren Bacall
3. Shirley Temple and Jack Agar
4. Sue Carol and Alan Ladd
5. Cornel Wilde and Patricia Knight
6. Laraine Day and Leo Durocher
7. Bill Powell and Diana (Mousie) Lewis
8. Fred and Lillian MacMurray
9. Claudette Colbert and Dr. Joel Pressman
10. Errol Flynn and Nora Eddington

One or two of these romances may eventually go on the rocks. But while they lasted they possessed drama and conflict; some have the force and power of a thunderbolt; some involve sacrifice; another sheer ecstasy, but all are sagas such as the world never tires of hearing.

Already, the rumors are flying about Van Johnson and Evie, but Hollywood has a tendency to gossip about all its great lovers and we doubt if gossip can break up these two who

Errol Flynn grins these days when publicity men write about his domesticity. He's very happy with Nora Eddington.

The risks Humphrey Bogart took to win Lauren Bacall made sensational headlines—but were worth it, they agree.

Please turn to next page

The conservative Fred MacMurrays' romance may seem uneventful but it's packed with drama. While Fred's not demonstrative, his every action proclaims to the world, "This is the woman I love!"

Van Johnson's career almost hit a snag when he fell in love with Evie Wynn. That he was willing to give up all to marry her marks this as one of Hollywood's most stirring romances.

continued

10 Greatest Love Stories of Hollywood

Through heartbreak and ecstasy come these

were willing to risk so much for each other's happiness.

The romance of Van and Evie is to Hollywood what the romance of the Duke and the Duchess of Windsor was to the world.

Many people warned Van that if he married Evie his career would be ended forever because many of his young worshippers would jump to the wrong conclusion. Van had worked all his life toward his career. It had meant everything in the world to him—until he fell in love with Evie.

The world didn't understand that love. It knew that Evie was married to Keenan Wynn but didn't know that they had been on the verge of divorce several times.

When Van discovered that Keenan and Evie were not really happy together, he was stunned. At Keenan's request he played tennis with Evie; he danced with her; he beaued her to various affairs because Keenan himself had no desire to do so. Not until he was sure that Keenan didn't want the wonderful companionship he might have had with Evie, did Van dare to recognize what his heart might have told him long ago—he was in love with Evie.

Van risked his career as an actor for love of Evie. You've already read in MOVIELAND how she risked life itself to bring their baby into the world because Van wanted a child of his own.

At first it looked as if the predictions of the carpers were warranted. When "Romance of Rosy Ridge" was released soon after Van's marriage, it became apparent that many of his bobby-sox followers were furious at him. Recently, however, in "State of the Union" Van gives such a splendid performance that it is certain he will win a whole new group of fan worshippers—those who admire good acting above everything else.

The risks Humphrey Bogart took to win his Lauren were of a different kind, but they would have deterred anyone less in love than Bogey. Details of the property settlement between Bogey and Mayo Methot have been hushed up, but intimates know that he was ready to give up almost all of the money he had in the world to get the woman he loved.

Bogey and Mayo had a very stormy marriage. They used to battle in night clubs, in their own home, before their friends. Yet for all their stormy quarrels, Mayo loved him and was jealous of all of his leading ladies.

She never had any real reason to be jealous until he played opposite Lauren in "To Have and Have Not." Then he lost his heart completely to the fascinating former model. Their love scenes in that picture were among the greatest ever screened. No wonder! For they were falling madly in love with each other.

One day Mayo came on the set and saw Lauren in her husband's arms for a love scene. At that moment she

There's a good reason why Claudette Colbert and Dr. Joel Pressman head the list of filmland's happy marriages.

The sweetest story ever told is the tender love sonnet of America's favorite sweethearts, Shirley Temple and her handsome husband, Jack Agar.

Laraine Day and Leo Durocher battled their way through a tide of misunderstanding before attaining happiness.

romances . . . sagas such as the world never tires of hearing

knew they weren't acting, and shortly afterwards she announced their separation.

Symbolic of their romance is a pair of gold whistles they own. Remember in "To Have and Have Not," when Lauren said, "If you want anything, just whistle"? To commemorate that line and their feeling for each other, they bought the gold whistles. When Lauren is in one part of the house and Bogey in another, she just blows on her whistle. He answers on his.

It's a gay romance and a sparkling one. Never before has Bogey found such happiness and peace as with Lauren.

On the other hand, no one can truthfully say that the romance of Cornel Wilde and his Pat has been noted for peace and serenity. In fact, they've had so many partings and reconciliations that no one can predict how long they'll stay together. Yet even if their romance doesn't last, it has all the tempestuous qualities of a summer storm. While it lasts, it is magnificent.

Cornel fell madly in love with Pat the moment he first saw her walking along a crowded street in New York. She was sixteen then and amazingly beautiful with her long blonde hair, patrician features and tall, svelte figure.

She, too, noticed this dark and handsome young stranger who followed her and her heart beat faster. But neither of them had the nerve to speak to each other. By a coincidence which many screen writers would be afraid to put into their stories because it is so corny, they met several days later and promptly fell in love. Even then, their courtship was punctuated by violent quarrels.

In Hollywood they went through a bitter period before Cornel became a success in "A Song To Remember." From then on it was smoother going for Cornel and he reached top fame in no time at all.

With his own career so firmly set, Cornel thought Pat must have a chance at a career, too. From his point of view she had given up everything so that he could make progress. He began to battle so hard for Pat that studio people and the press became resentful.

Their love never abated, but Cornel's jealousy for his gay, beautiful wife grew almost beyond control at times. When they were vacationing in Catalina one weekend, Cornel became wild when he thought a certain actor was paying too much attention to Pat. In his fury, he swam out very far in order to be by himself and let his anger cool. The gossips whispered that he had tried to drown himself. Eventually, he and Pat made up, but the jealousies, the stormy quarrels persisted.

Theirs is such a hot-headed love that we make no predictions. We just say, look at these two and recognize what they have been through for each other. If their great love does not last it will be a pity, for only their tempers and their intense love and jealousy will have ruined what could be one of the most idyllic romances in Hollywood.

We're not worried, though, about our next choice: Shirley Temple and Jack Agar. This is a great love for entirely different reasons. This is America's Sweetheart falling in love with the ideal American youth. Shirley is the kind of girl we would all like our sons or brothers to marry; Jack the kind of boy we would like our daughters or sisters to fall *(Please turn to page* 82)

◀ The acid test! Will the regulars accept Carson as a clown? Yes!

Strike up the band! The circus gets a run for its money when Jack Carson decides to do some clowning around—in a BIG way

This is one way of putting up a false front! Mark Anthony goes to work with a putty nose.

CARSON CLOWNS

★ When the Big Top hits town, someone's bound to succumb to the lure of sawdust!

This year, one of those unable to resist the call was Jack Carson. Finishing his day's filming in Warners' *My Dream Is Yours,* he headed for the circus, donned makeup and raggedy costume and joined the performers. Not till the end of the show did the audience realize that one of the clowns romping around in the ring was Jack—and how they loved him!

Movieland followed Jack behind the scenes and found out to what lengths circus performers go to make you laugh.

Carson pales with this step—but it's only an application of standard "clown-white."

Next, the shiny red nose. Now his face is really shaping up—but good!

Jack's going to be surprised! That cupid's bow is about to become a heart-shaped mouth!

Presenting Carson the Clown! He's sensational! Now for the Big Show.

(*please turn to next page*)

CARSON CLOWNS

(continued)

How do you acknowledge an introduction to an elephant? Jack's at a loss when he meets Bertha!

This is real class! Jack doesn't have to worry about a back-seat driver in this one-man taxi.

A guy's got to eat! Between the acts, he finds time to treat himself to a traditional circus delicacy—hot dogs.

Highlight of Carson's act is watermelon gag. The kids love it when water squirts from the seeds. He's a hit!

◄ Jack wastes no time getting acquainted with the other performers in the show. Do you wonder why?

Someone better warn these unsuspecting clowns. Jack's watermelon trick worked so well on the audience he's about to try it out on some fellow performers. Better watch out, Jack! These guys just might have some tricks up their own sleeves. Oh, well. It's all in a day's play at the circus!

TO SPANK OR NOT TO SPANK? THAT'S THE QUESTION THAT CONFRONTS JEANNE CRAIN, LOVELY MOTHER OF BABY PAUL. LIKE ALL YOUNG, CONSCIENTIOUS MOTHERS, JEANNE WANTS TO RAISE HER SON RIGHT. HERE'S WHAT SHE'S GOING TO DO

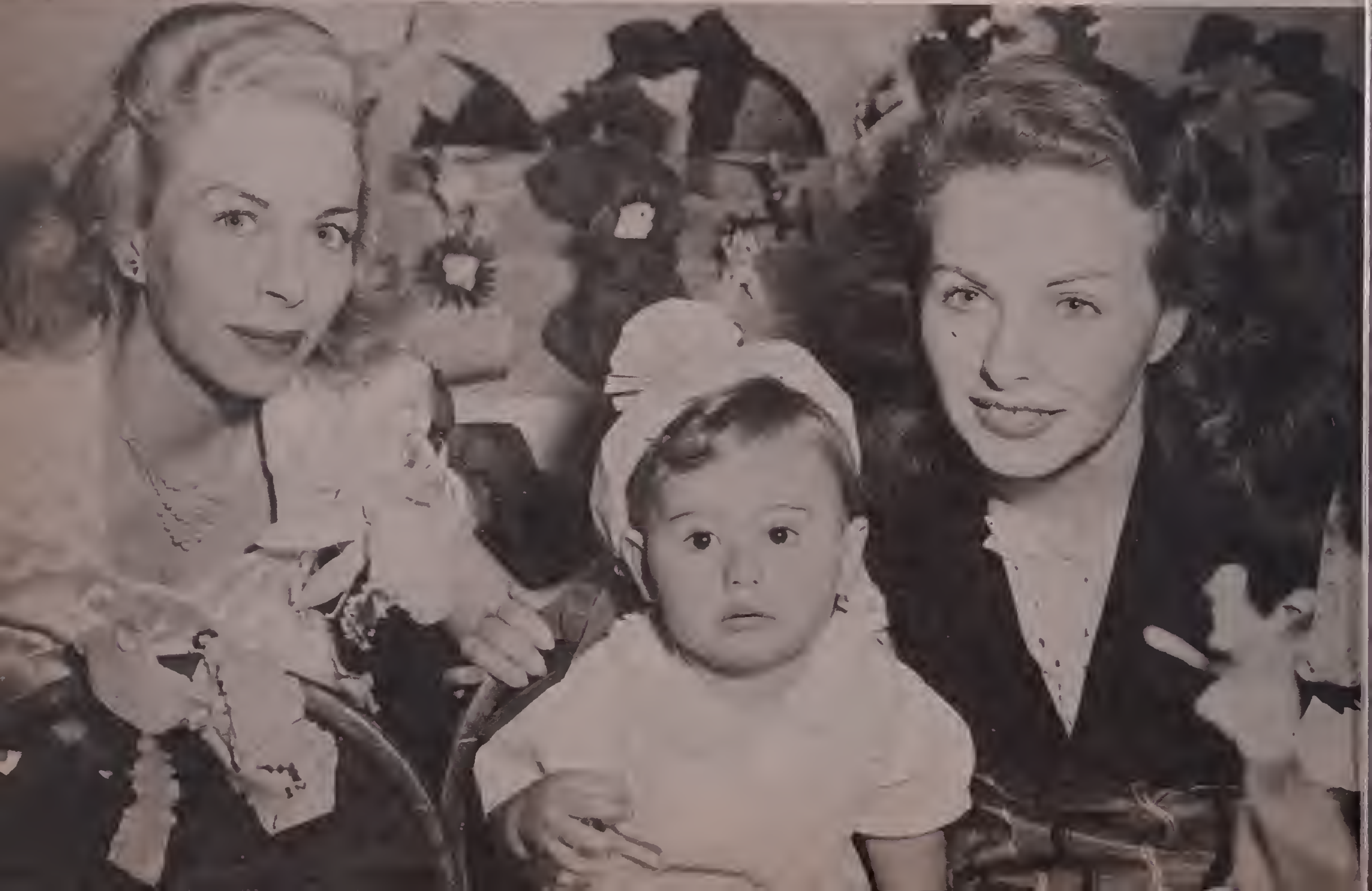
Baby Talk

★ Jeanne Crain's mother, Mrs. Loretta Crain, raised her two daughters in an advanced and enlightened way. She was vastly more tolerant and understanding with her children than the average mother of her time. "Spare the rod and spoil the child" was anathema to her. She didn't believe that any permanent good was accomplished with the use of physical punishment. She wanted her two girls to grow up not only knowing right from wrong but understanding why it was so.

I asked Jeanne if Paul Jr. was to be brought up the same way.

"Well, almost," she laughed. "But boys seem to be more adventurous and destructive than girls. So if the time ever *does* come when it is necessary for Paul to be spanked the punishment will come directly after the misdeed. There will be no waiting for father to come home during which time the child may have forgotten altogether that what he

Jeanne's sister, Rita Crain, is a psychology major at UCLA so she's kept a sharp professional eye on Paul Jr. since the day he was born. Rita is always first to beam with pride and announce that Paul is "very advanced for his age." (One year to be exact!)



did was wrong. Good timing is very important.

I ventured timidly to suggest that since her mother's methods had worked out so well, I was surprised she still advocated the old-fashioned spanking.

"When a child does something he knows is wrong," Jeanne explained earnestly, "and he is immediately punished, the atmosphere is cleared, the lesson is learned and there is no feeling of guilt in the young mind. Of course I believe that spanking should be reserved only for repeated or deliberate misdeeds."

What complicates Jeanne's nursery strategy is the fact that her sister, Rita, is a psychology major at U.C.L.A.

Rita, an attractive blonde in her own right, has kept a sharp professional eye on Paul Jr. since the day he was born. As a matter of fact, the education of little Paul started long before he was born when Jeanne waded through books and (*Please turn to page* 74)

Camera takes precedence over cake—at least for the time being. Baby Paul's much too distracted to observe Jeanne's demonstration of how to blow out the candle.

Baby Paul's first birthday party is a big event. He's determined to inspect the cake, but finds the candle too hot to handle. Mother gets a hurry-up call to soothe the burn—and his pride!

By Bill Counselman

Right now, Hollywood doesn't know just what to make of its irascible, unpredictable Robert Mitchum. Is he sincere—or just a phony?

Debunking Mitchum

Bit of horseplay on set of RKO's "Blood on the Moon" seems to agree with Mitchum and Barbara Bel Geddes.

Rescuing heroines and fighting villains (see page *58*) haven't affected Bob's weight—and is he surprised!

By Alyce Canfield

★ Robert Mitchum seems bound and determined to be thought of as a rough, tough character —or else. Or else he runs a grave chance of being found out. For the truth of the matter is that Bob's cynical remarks, his broadsides at Hollywood and the motion picture industry, his bluff exterior are a carefully plotted and planned major campaign. Bob's "toughness" is part of a studied long-range program. He's a faker; he's putting on an act. It may be unnerving, Mr. Mitchum—but we're on to you!

Take the time you referred to your wife inelegantly as a "sexy wench." You wanted the public to believe that even in your intimate "at home" life, you were just as hard as nails; a guy who could hardly throw a decent compliment his wife's way. But *Movieland* has spies, and they see all and know all. They told us of the time your wife was getting all dressed up to go somewhere. She came to you and asked you to brush off her suit. You did a painstakingly thorough job. After you'd finished, and she stepped away for inspection, you gave a long, low whistle. And it wasn't your own brushing job you were admiring!

Our spies also told us of a bangup evening at Victor's bar in Beverly Hills. The place was loaded, and so were most of the customers.

Mitchum's cynical comments about movies haven't endeared him to the industry—but how his fans love 'em!

Around midnight, every lone male was coupling off with every lone female. Not you, Mr. "Tough Guy" Mitchum. You came in alone; you left alone; and you didn't ogle a single blonde all night long. You may hate to admit it, Bob, but you're as old-fashionedly faithful to that cute wife of yours as more highly publicized "faithful husbands."

In almost every interview, you yak about riding the rods to get to California. When asked where you were before you came to Hollywood the first time, you reply, "On a Georgia chain gang." You aren't kidding. The judge threw you in jail for vagrancy, and this still hands you a bitter laugh. You were only in for a couple of days, but you're still a little irked at laws that can actually throw a kid in jail just because he has no visible means of support. You make it sound as tough as anything, but the "Georgia chain gang" kid is also the boy who has always been gun-shy.

He's the boy who developed into a man who was not afraid to say, "I don't like to go hunting. I don't believe in killing. I'm not a huntsman, and I'm suspicious of guys who shoot birds. Why don't they go to the market

(*please turn to next page*)

How realistic must a movie fight scene be? In "Blood on the Moon," Mitchum and Bob Preston go all the way.

Debunking Mitchum *(continued)*

and buy one instead of marching around in the woods? They're just mentally retarded grown-up 'boy scouts' who never got it out of their systems." That's certainly laying it on the line, saying what you think; but feeling so strongly about not harming the weak indicates a certain sensitivity and kindness that doesn't fit in with this "tough guy" role you're playing, Mr. Mitchum.

And that business about not liking school. You lead people to believe you quit when you were in the fifth grade, or something. Why don't you break down and confess that you went to Duke University for two years? Indeed, you're quite well-educated, Mr. M. Why do you "throw away" the fact that you have a more than adequate education? What are you trying to hide, *hmmmm?*

It's our guess that you're clever like a fox. Maybe you think it makes better copy to soft pedal the normal, nice side of your boyhood and your life and play up the zany parts. On the surface, it seems to work. Every story quotes *your* outrageous quotes with happy malice. What you don't realize, apparently, is that an awful lot of your fans just plain don't go for the act. You've got to think up a new one. The old one has a couple of hundred holes in it.

Such as your blunt statement that for reading you read the comics. No one is quarreling with that. Some of our best friends read the comics. But how about that story you wrote for Esquire magazine a few years ago—the story about the bird who fell in love with a man? Somehow, we never thought of you as a writer. But, if it ever did occur to us, we would have thought you would be the type to write adventure yarns. You know? "Trapped In A Volcano," by Robert Mitchum.

The fact that you write short stories as idealistically delightful as the one you did for Esquire is most revealing. You wrote songs, too, you said. You indicated they were the fast hot patter used in second rate night clubs. But a friend of yours reported to us that you can write quite beautiful love songs, too. I know you don't want these things advertised, Mr. Mitchum, but we just thought you'd like to know.

And the way you speak of those kids of yours—carelessly, with a certain embarrassed pride. Still, for interview purposes, you play it down. "Just a couple of average young punks," you say. You don't make like a fond father—that's sissy stuff. But remember when you had your oldest boy's shoes resoled? He came running to you one day in the yard complaining that his shoes hurt him. You sat him down, took off the offending shoe, worked the sole back and forth to loosen it, and then put it back on for the little tike. I wouldn't be surprised if you didn't read Mother Goose rhymes to those kids (*Please turn to page* 80)

Now if looks could kill, both Bobs should drop dead at this point of the film's exciting battle.

Whew! The battle isn't over yet. They're just resting between blows and scenes. Who said movie making was a cinch!

Hampshire House - 2 lemonades
Tip
Tax
Subway Ride to "Famous Kitchen"
Dinner -- "Famous Kitchen," tax incl.
Bus ride Home and back to
pick up June after theater.
Phone call to reserve table at "Tavern on the Green"
Taxi to ditto, plus tip
Check, tip. (Dancing at "Tavern" very good!)
Subway to 42nd St..
Pictures taken at 42nd St. Photo gallery
Subway - (In pursuit of hamburgers!)
Hamburgers, coffee, plus tip

1.00
.35
.22
.10
5.08
.10
.05
.85
4.66
.10
1.00
.10
~~1.10~~

Time to say "hello," and to figure out where to go..

What spaghetti! what a meal!

Richard

Total 14.71

Orchids and champagne don't go on this date budget—but Donald Buka and June Lockhart manage to do the town—on a neat $14.71

It's a Date!

Where to go? Might as well discuss plans for the evening over a lemonade at the Hampshire House. Looks like they see eye to eye on this.

What's with Dobbin? Here's how to get first-hand information. It's a perfect evening for a pre-dinner stroll so they detour through Central Park on the way to . . .

The Famous Kitchen. They kibitz when the chef goes to work on a salad. Don tosses a mean salad himself so he's on the lookout for new techniques. June's elected to taste. How's that? Just right!

Come on, kids. Stop admiring each other long enough to take a look at that spectacular spaghetti. Watch out, or you'll be all wound up before this evening's over.

Star is Bor
OCKHART
HANTING.

At the theater, Don meets his rival, John Loder. He's willing to give up his date long enough for her to appear in NY hit, "For Love or Money."

← Don goes back to his apartment to make sure his pooch gets some dinner, too. She can't go to the night spots, so she'll put on her own floor show.

(please turn to next page)

Now for a look at a new script. After finishing "Street with No Name" and "Vendetta," Don thought he'd vacation. It seems Hollywood has other ideas.

Did Donald expect to have June all to himself after the play? There's no chance of that—at least not until they're away from the theater. Eager fans are waiting at the stage door to get a look and autograph.

The Tavern on the Green. Umm! This is really heavenly. The music's wonderful—the setting couldn't be more romantic.

WASH. HTS-168TH ST.
CHAMBERS ST.
AA 8TH AV LOCA

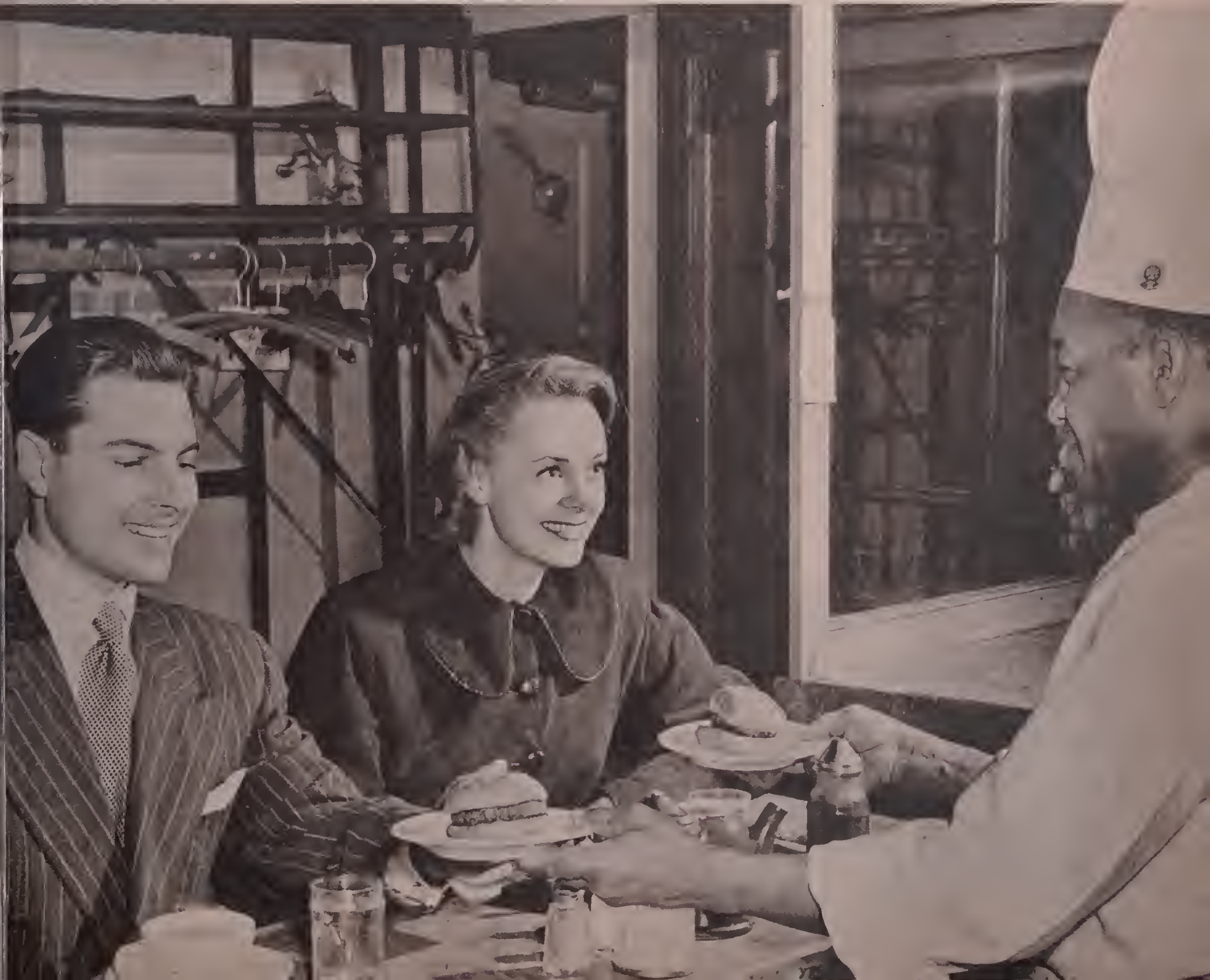
Next stop, Times Square! A subway ride isn't very thrilling for New Yorkers but visitors—even celebrities—wouldn't miss this trip underground for anything.

At a gaudy 42nd Street gallery, they strike a familiar pose. The result is one for the books—their memory books.

In big city or small town, hamburgers with trimmings sound mighty good after an exciting date. Junie and Don decide that since the budget's holding up so well they'll splurge on a midnight snack—and walk home. →

As Don signs and signs, he reminds June that a sound stage was never like this. She's going to miss the theater fans when in Hollywood filming Eagle-Lion's "The World and Little Willie."

If there were just a beautiful white steed around, Don could whisk his lady away in real style. The best he can manage in the city is a Yellow Cab. That's okay, too. They're off to . . .



he's got

The Velvet Touch

BY LLEWELLYN MILLER

★ Leo Genn has been struggling to live down his past ever since it became apparent that he had a future.

The trouble is that he was so successful in his first two careers that they interfered with each other. Then his third career began to interfere with his fourth. The matter is now so complicated that he does not know where it all will end.

The big attractive Britisher is known from one end of the British Empire to the other as an engaging star, as the man who introduced King George's coronation speech in the world-wide hook-up, and as the Lieutenant Colonel who was chief investigator and assistant prosecutor in the trial of the Beast of Belsen.

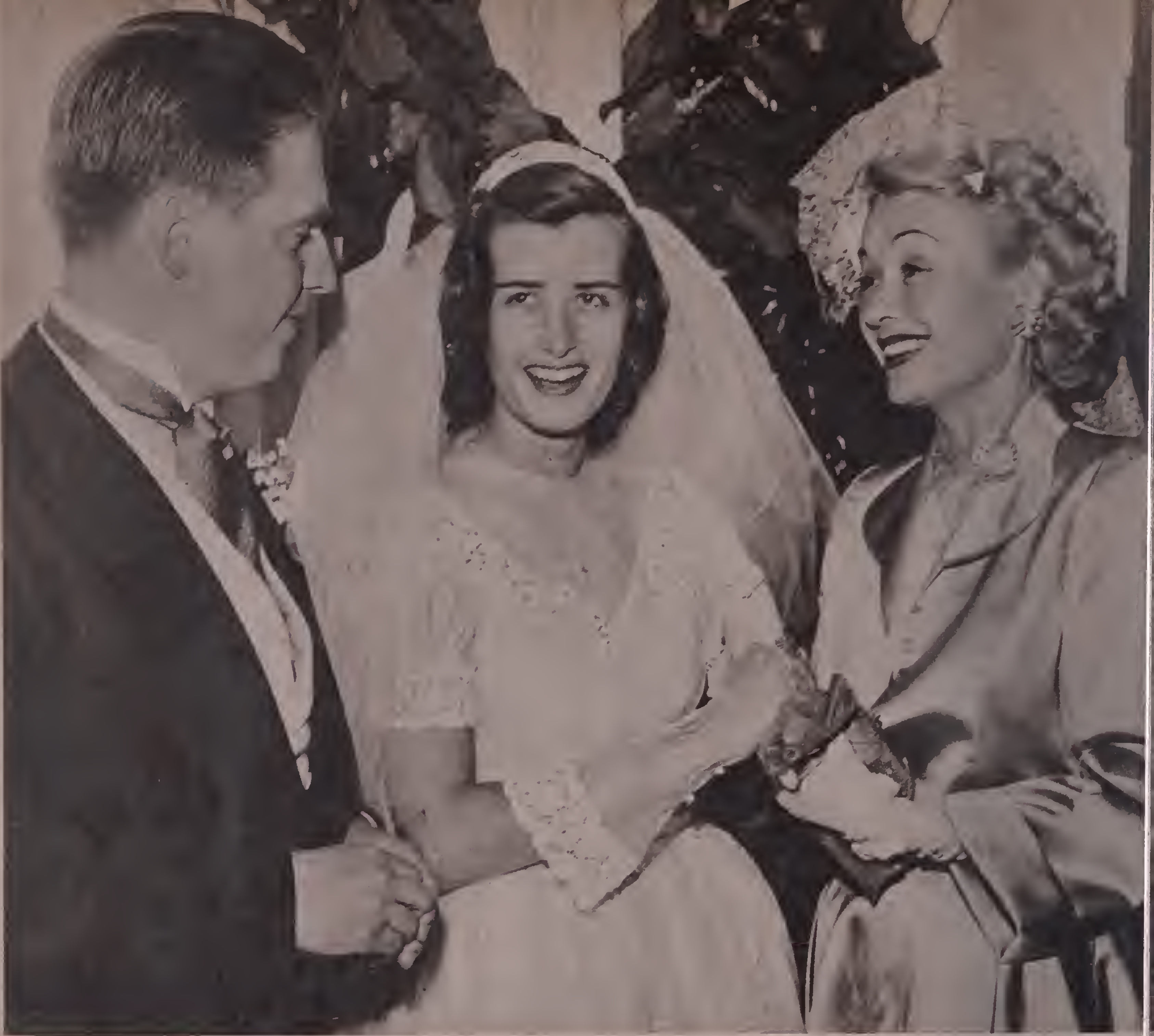
Up until now, he was known only to American audiences through having been seen in two British pictures: *Green for Danger* and as the Constable of France in Laurence Olivier's *Henry V*.

However, soon, he will be seen on our screens in three important American films and over-night the voice that was described in England as "lush, plush, deep, dark and delightful—just like black velvet," will be known from one end of this country to the other. For Leo Genn plays the part of Adam Brant, who was the lover of Christine Mannon in RKO's magnificent *Mourning Becomes Electra;* as leading man to Rosalind Russell in RKO's *The Velvet Touch,* and co-starring with Olivia (*Please turn to page* 100)

There's romance with a capital "R" when Leo Genn makes love to Roz Russell in "The Velvet Touch."

Do shivers go up your spine when you hear Leo Genn's voice? Don't worry about it! That's the way he affects all the ladies in the audience!

This looks like serious talk, but it isn't. Just Leo, Roz and Sydney Greenstreet relaxing between scenes. Remember Roz and Leo were in "Mourning Becomes Electra."



One of the first guests to be received by Diana and John, is famous movie actress and aunt of the bride, Constance Bennett.

Diana's mother, Joan Bennett, wife of film producer Walter Wanger, is expecting her fourth child, preferred not to be photographed.

Bridesmaid Melinda Markey, sister of the bride, greets star Joan Crawford.

Almost as pretty as the bride, matron of honor Jeanne Crain receives William and Diana Powell.

Proud father Walter Wanger takes a breather, chats with Greer Garson.

Film actress Joan Bennett's daughter, Diana Bennett Wanger, is star for a day in a Hollywood production—her wedding!

Here Comes the Bride

★ The loveliest wedding in many a Hollywood moon was the ceremony uniting Joan Bennett's daughter, Diana, to handsome airplane executive, John Hardy Anderson.

Wearing white organdy trimmed with lace, Diana took her vows before the candle-lit, gardenia-strewn altar of All Saints Episcopal Church. Over 200 prominent personages of the film industry witnessed the event.

Twenty-year-old Diana was given in marriage by her adopted father, film producer Walter Wanger. Attending her were movie star Jeanne Crain and sisters Stephanie Wanger and Melinda Markey.

The reception was held on the back lawn of the family estate in Holmby Hills. Here, in a big tent decorated with silver and white the couple received the good wishes of their guests—famous stars to movie fans—but close "family" friends of both Diana and John.

Drama: While groom talks to Myrna Loy, bride kisses ex-stepdad, Gene Markey.

Alone at last! This wasn't for benefit of ➤ cameramen, but we snapped it anyway!

Among star-studded guests: Maria Montez, Margaret Sullavan, Jean Pierre Aumont.

Dances in "Silver Lining" require June to have good supply of slippers on hand—the wear and tear is terrific! Le Roy Prinz is the dance director of the film.

new twinkletoes

Watch for this new dance sensation! June Haver and Ray Bolger recreate the graceful dances made famous by Marilyn Miller and Jack Donohue

(*continued from page* 34)

Petite June (5'1") looks even tinier next to dancer Ray Bolger's gaunt 6'2" frame.

Whee! This isn't part of the act. She just felt like trying the step.

"Couldn't do better myself!" says Charlie Ruggles. Now he'll try . . . well, he thought he might, but changed his mind.

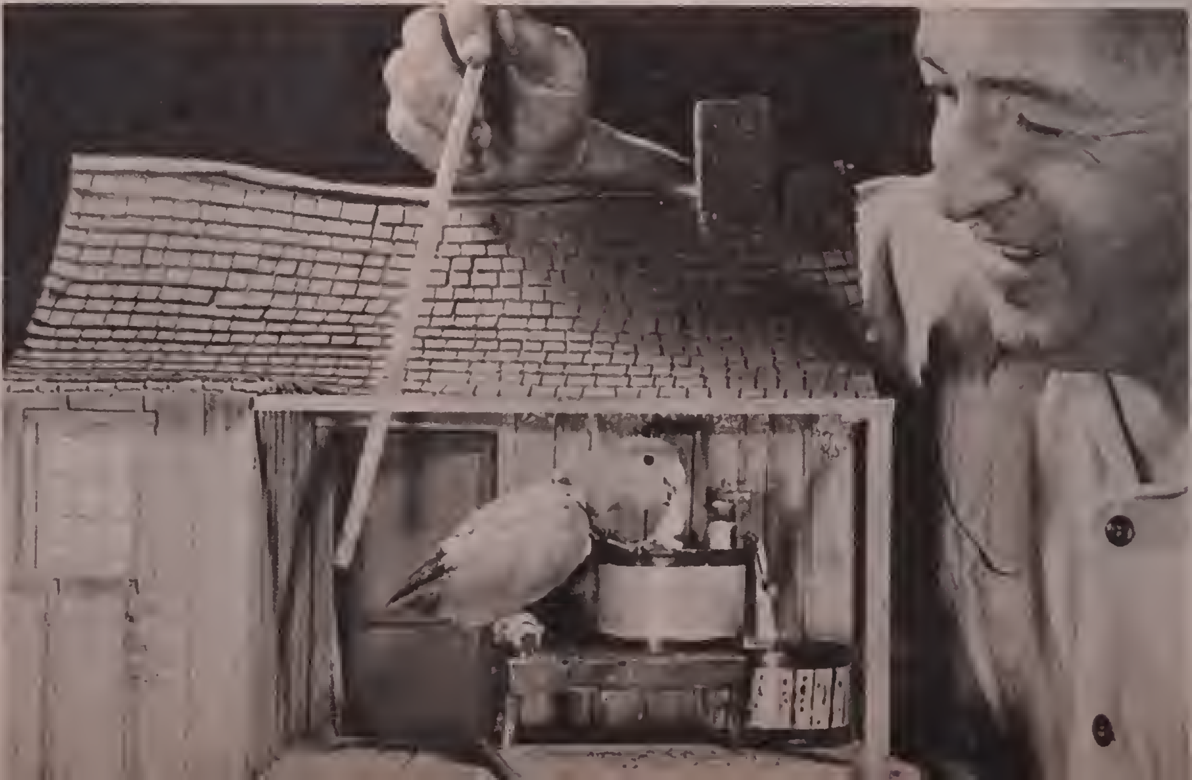
"Nice try, Charlie," June tells Ruggles. Ray won't comment. He's checking his script for next number.

8 P.M. finds Junie ready to turn in. Her social life is nil these days—but she's too tired to care.

Elizabeth Waters, who narrates the prologue, displays the Wormburger hut—an institution in Chirpendale. That's Bill with a coneful of fine worms.

This gallant performer is about to do the Roman Ring trick—a tough, dizzy circus routine.

George Burton, who trained the birds, demonstrates a sensational circus routine to Ken Murray who produced "Bill and Coo" in Trucolor for Republic.



Ma Singer (Mother of Bill) makes an honest living doing washing; uses machine.

This trick is the most daring ever attempted by a bird. That's a burning torch which the bird is trained to extinguish unaided.

Ingrid Bergman presents the Academy "Oscar" to Ken Murray for "Bill and Coo."

Strictly for the Birds

This is one time you're going to get the bird—but you'll love it! Meet the stars of the Academy Award film, "Bill and Coo"

★ If anyone had told us, we'd never believe that a full-length picture starring birds (except for a brief prologue not a single human being appears) could be so completely absorbing, enchanting, delightfully entertaining.

We could run out of adjectives describing the bewitching charm of *Bill and Coo* but will never run out of enthusiasm.

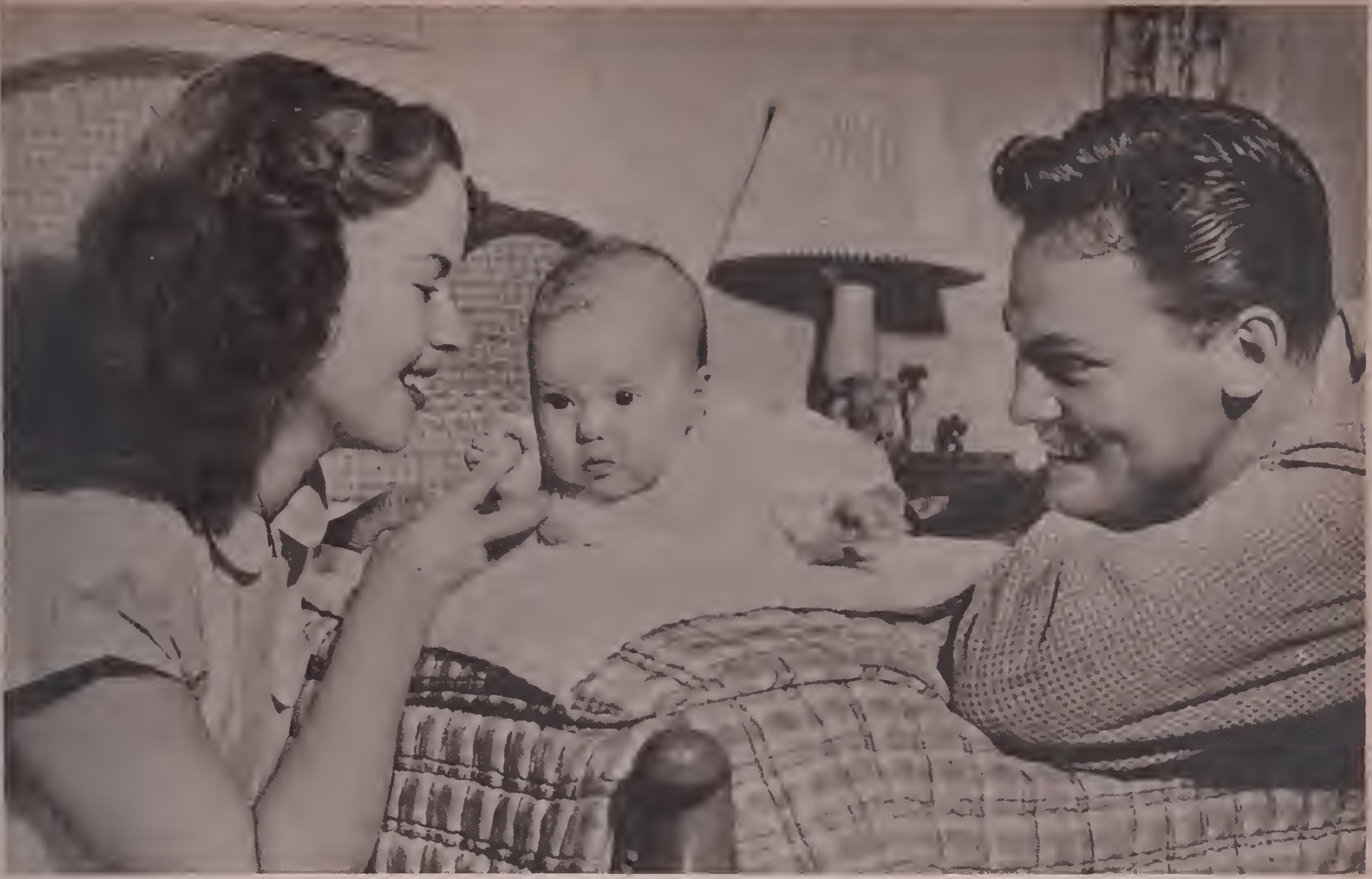
Bill (think of him as Clark Gable) is in love with Coo (Lana Turner?). He is everything you have dreamed of in a mate—virile, brave, gallant. And Coo—well, she is lovely, feminine, sexy, yet demure.

There are obstacles to their love—there are those who would part them; there is Fate.

This is a sensational picture with magnificent sets, beautiful color and a story to warm your hearts. In fact, it's so wonderful, you'll think of yourself, too, as a singing bird.

PRIZE PICTURE OF THE MONTH

Bing Crosby, the great lover? Well, this kiss should prove it! Joan Fontaine was never more radiant than in "The Emperor Waltz"; even the dog looks dreamy!



Like every young couple the world over, Shirley Temple and John Agar are thrilled with their daughter, Miss Linda Susan Agar.

SHIRLEY AND HER BABY

Like a 20th Century Madonna Shirley Temple and her baby reach the heights of beauty

★ It's incredible that "Little Miss Marker" is now a married woman and has a "Little Miss Marker" of her own. To millions Shirley Temple Agar stands for everything that is fine in American womanhood and they watched her grow from a tot into a mature and intelligent young woman with as much affection as they felt toward a relative.

And like a wonderful movie, we now can watch Shirley's baby grow up. Will Shirley encourage Linda Susan to be an actress? Will she inherit her parents' talent? We'd say "yes" to both questions and we add a fervent prayer: May she become as fine a woman as her mama.

Making her debut before the camera at the age of 3 months, Linda Susan shows same remarkable poise and beauty as her mother.

Did you ever see Shirley register more love than this as she holds her own baby in her arms? Linda Susan is a natural for pictures.

A scene stealer, too! But her famous ma doesn't mind. Shirley and John co-star in their next production: "Baltimore Escapade."

BABY TALK

(Continued from page 55)

pamphlets that Rita had recommended—plus quite a few of her own.

The result of all this study can be summed up in Jeanne's own words: "Too much care and supervision are just as bad for a child as not enough. A baby's likes and dislikes are generally a better guide to what is good for him than any chart or schedule as each child is an individual. My idea is to do what comes naturally and you won't get too far off the beam."

Lately, Jeanne reminded me, it has become the fashion to blame everything that goes wrong in a person's life on some incident or event that happened somewhere in the forgotten (except by the subconscious) past of childhood, even infancy.

Some young parents have been so impressed by this psychological discovery that they were afraid to shut the doors in their homes for fear that the seed of claustrophobia would be planted in the tender minds of their moppets. They were apprehensive about lighting a cigarette in the presence of their children. Pyromania might be the result! Some parents almost literally walked on eggs.

Jeanne Crain Brinkman firmly dismisses such an attitude.

"It makes a strained and artificial atmosphere in the home, bad for both parents and children. If we have to worry about the effects on our youngsters of everything we do or say we won't have much time for anything else."

So Jeanne has substituted common sense and a lot of love, understanding and patience for some of the newer theories and young Paul is a handsome, husky youngster who has just come into young manhood (having successfully weathered his first birthday) and is in every way normal, delightful and knowing.

For instance, he has already shown that he has a preference for blondes. When first he saw Rita's long blonde tresses he could hardly take his eyes off them. Then when Rita picked him up he stroked her hair with very evident approval.

His choice in food is also definite. He loves everything he's offered and accepts it eagerly!

He has, moreover, already proved his ability as a host. On the occasion of his first birthday he threw a party that was the talk of his crowd. A miniature circus was set up in the home of Jeanne's mother and sister, and arrangements were made for twenty guests. Paul Jr., aided by Jeanne and Rita, directed the proceedings.

Among the guests who enjoyed themselves were Candy Bergen, Kimberly Kyser, Laura and Mark Montalban, Bill Raffin, Stephen Crosby and Maria Roach. All were agreed that the party was a social triumph.

Paul Jr., who looks very much like his father, has the distinction of being one of the youngest residents in Hollywood to turn down a part in a picture. It happened when he was only a few weeks old. Master Brinkman's reason for turning down the part, which was said to be a fat one, was that he felt that one movie star in the family was enough at least for awhile, and besides, his time was pretty much taken up with more important business, such as eating and growing.

Although Jeanne strives to keep her viewpoint on young Paul's progress an impersonal one, his aunt says that he is far advanced for his age. Rita has given

(*Continued on page* 75)

Director Durante

Jimmy, the patron of the arts, decides to take up where Hitchcock left off. Movieland goes along for the laughs and finds the Schnozz' brand of schmaltz not to be trifled with

Producers run for cover! Durante's directing genius has at last been discovered—by him!

Give me pathos, or give me Umbriago! Soul-stirring pathos is what this scene demands.

Everybody wants to get into the act. I learned this tragic expression from Lassie.

When I say cut, I mean it! It's humiliatin' the way I'm surrounded by incompetents.

Stop the music, stop the action! I'll finish the rest of the script as I go along.

If I had ears like that I'd be a double sensation. Hollywood insists on wasting my directorial talents—but I know where I'm wanted. After all, a man's best friend . . .

(*Continued from page 74*)

him all the tests used by child psychologists to determine progress.

Paul Jr. may, at times, become slightly annoyed when Rita tickles the soles of his feet to test his reactions, or when she dangles a shiny watch in front of him only to take it away when he reaches for it. But because she is a goodlooking blonde, Paul Jr. is tolerant and he has even begun to take an amused interest in the proceedings.

Jeanne wants to have a record of his first speech. This is a natural inclination for Jeanne, as her father is head of the English and Language Department at Inglewood High School, and Jeanne herself once entered an interscholastic Shakespearean competition at Occidental College with her delivery of the "Lady Constance" soliloquy from "Henry IV."

Of course at the present time Paul Jr.'s speech could be roughly classified as Early English, but Jeanne says that he has undoubted histrionic ability and it won't be long before he will be able to express himself in a way that is more widely understood.

In her newest picture, "Apartment for Peggy," Jeanne plays the part of an expectant mother and it is said that her performance in this role is one of the finest ever turned in by any young actress. William Holden plays the part of her husband, an ex-G.I. who has plenty of trouble because of the housing shortage. Jeanne was able to play her role in the picture with great realism and sympathy because she had so recently acted the same part in real life.

After a courtship which lasted two years Jeanne and Paul Brinkman were married on December 31, 1945. Jeanne's husband is an attractive, likeable chap who stands six feet two. He is a manufacturer of radio cabinets.

Like all young married couples the Brinkmans had a hard time to find a place to live—an even harder time to get it furnished.

But to get back to baby Paul—a subject, incidentally, so close to Jeanne's heart that it is no effort at all to bring her back to it—Jeanne and Paul's first experience in the raising of a baby was not with their son, but with Shah, a lioness they raised from kittenhood. Shah grew rapidly to a strong and lovable two hundred pounder and might still be with the Brinkmans were it not for the advent of Paul Jr. Shah is now in the Griffith Park Zoo and her keeper says that she sometimes stands for minutes looking toward the Outpost Hills with a nostalgic expression in her eyes; remembering no doubt her glamorous days in Hollywood.

"You would be surprised to know in how many ways a young lion and a young human are alike," Jeanne told me.

"They both have good appetites?" I suggested, not being a father, nor yet a lion-tamer.

"Well, that too," Jeanne laughed. "They have a number of other qualities in common such as curiosity, playfulness and the ability to imitate. Actually Paul Jr. is less trouble to take care of than Shah was."

I then asked Jeanne if she intended any additions to her family at a later date.

"Oh, yes, indeed. Both Paul and I want to have more children," she answered quickly.

Lucky the child who chooses the Paul F. Brinkmans as parents! They know what is honest, fundamental and good in life and you have only to look at Paul Jr. to see that they have all the know-how to make a child healthy, happy and good.

THE END

AS I SEE MYSELF

(Continued from page 31)

but I had some ideas, and we used to build things together. . . . I haven't built much of anything since.

I used to study piano. I've given it up now.

I LIKE

Shakespeare; badminton; the color blue; John Steinbeck's work; girls;—especially pretty girls.

I DISLIKE

Hill-billy music; rutabagas; cheap writing; rising at dawn; and being cooped up in close quarters.

I REMEMBER

Those red hunting hats all the kids wore in grade school, and the corduroys that were a must with all the boys I knew, so dirty they could stand up by themselves. It was a major calamity if anybody's mother happened to wash a pair! They had to be a certain kind of corduroy, and my mother used to try to palm off something else on me, at times, but I stood firm.

My first date with a girl. We were in grade school, and I must have sold bottles for weeks to get the money; it was a big deal: I took her to a matinee and bought her a chocolate soda afterwards. As I recall it, she was neither blonde nor brunette;—brownette, maybe. She was rather a plain girl, but for some reason very attractive to me.

My first appearance on a stage: I was one of the thieves in "Ali Baba And The Forty Thieves." My mother has a picture of me with the cast, looking completely villainous as I glowered at the camera, my mouth screwed to one side in best gangster fashion.

IT WAS IN HIGH SCHOOL

That I really became interested in acting. I had broken my leg, so I couldn't go in for football. Looking for an easy course, I chose Oral Expression, which turned out to be a fancy name for dramatics. We put on "Seventh Heaven," my teacher liked my performance and recommended me for a role in the senior play, and from that I was given the John Drew role in "Trelawney of the Wells." After that, a stage career was all that interested me.

Making pictures and working on radio doesn't leave too much time for this sort of thing.

On records, Howard has everything from Bach to boogie—many of them collector's items.

I'LL NEVER FORGET

Our first night in "Trelawney." The curtain rose on my leading lady and myself, both very old, asleep in our chairs with newspapers over our faces. At a sound, we both threw off our papers and looked at each other. This scene went very well at rehearsals, but we hadn't allowed for make-up; on the first night, we were both wearing white wigs and eyebrows, and when we tossed away our papers, up went a great cloud of white powder. Our audience went into hysterics.

The first time I rode a horse. I knew nothing about animals, and when my mount ambled over to a lake, I thought he was looking for a drink. Suddenly he knelt down, shrugged me over his shoulders, and to my horror and amazement, *I* landed in the drink!

My wildest youthful adventure: I was sent to the Citizens' Military Training Camp, one summer, to work off some of my high spirits. In camp, I was assigned to the Artillery. My post was on one of the caissons, which was drawn by six horses. One day, our horses ran away. The kids who were driving them were green; although they knew they should turn the horses in a circle—the approved method of dealing with a runaway team—they couldn't manage it, and the horses bolted into a forest. Like the rest of the kids I was petrified. There was nothing I could do, and I remember thinking: "This is IT!" We jolted along at furious speed for what seemed ages, then the horses hit a tree, our caisson was flipped over, and I went sailing off to land on a heap of pine needles. That probably saved my life.

A meal I had during the war, when I was in the Pacific. The food was frightful. For some time we had been gnawing on what we called "goat," which was said to be New Zealand lamb. Whether it ever saw New Zealand, or had been known to grow a single strand of wool, I doubt very much. But one day the AFRS was invited to the Navy mess. Their cook made special dishes for us, including nice little steaks, and eggs. I remember those, because we hadn't had an egg for a long time. Maybe it wasn't actually as super as I remember it, but its memory lingers to this day.

His next film is a western—so Duff goes tough, uses his yard for a practice range.

I CAN'T STAND

Gushing people; monotony; chronic worriers; and

I HATE

Phonies.

THE TURNING POINT IN MY LIFE:

The *first* turning point came after I'd left high school. I wanted to go to the university, but the depression was on and we hadn't the money. I worked as bus boy, clerk, anything I could get. Because I couldn't bear to give up the theater, I joined the Seattle Repertory Playhouse, where I spent my evenings rehearsing and appearing in plays. There was no money involved. All I had was what I earned as assistant window trimmer for the Bon Marche Department Store. It was pretty strenuous; I was down to skin and bones and always tired, but I was too stubborn to give up acting. Then one night, when we were putting on a play in which I had an important role, the store asked me to work late. I refused, so they fired me. That was the turning point: I went out immediately and got myself a job as radio announcer on Station KOMO, in Seattle, the first step toward my subsequent radio career.

ON THE RADIO

I am known as "Sam Spade," a detective; but

IN MY FIRST TWO PICTURES

Looks like a soft life—but only until he's finished the paper. Then he's off to work.

A woman's touch around the Duff house might help keep that magazine corner straight. But right now Howard doesn't have any plans for altering his state of bachelorhood.

I was on the wrong side of the law, and in "All My Sons," my father was in prison.

Just for the record, my latest film is "Wildfire."

I ENJOY

Sunshine;
Storms;
Swimming;
New York;
Jazz.

I USED TO

Go fishing in a stream at a place called Big Rock, when I was a kid; we seldom caught anything, but we had a great time. Later, I enjoyed salmon trolling, that's an exciting sport! But my elder brother is the sportsman of our family; I don't pose as a man of the great outdoors.

I LIKE ABOUT MYSELF

My tenacity.

I DISLIKE ABOUT MYSELF

My quick temper.

MY FAVORITE

Painter: Van Gogh.

Composers: the contemporary Russians, Prokofieff and Shostakovitch.

Author: Thomas Wolfe. (But I'm fond of Steinbeck and Hemingway, too.)

Actor: Henry Fonda.

Actress: Margaret Sullavan.

Architecture: modern.

Food: practically everything! I'm no gourmet, but I like good food, well cooked.

Way to spend an evening: with congenial people. It doesn't much matter what we do—go to a play or a picture, sit at home and talk, listen to music, play poker or drive— It's *who* I'm with, not *what* we do, with me.

Kind of girl: beautiful but not "dumb"; she needn't be an actress because I like acting, or think exactly as I think, but we should have a number of ideas in common, and be able to have fun together.

I'M GUILTY OF

Having a bad memory; liking to sleep late; drawing cartoons on tablecloths, upon occasion—though never on a hostess' tablecloth!

I NEVER

Sing in the shower; go to the races; enjoy dancing, perhaps because I can't dance; eat desserts.

THE FIRST THING I NOTICE ABOUT A WOMAN

Is her eyes; and

THE FIRST THING I NOTICE ABOUT A MAN

Is his eyes;

If the eyes attract me, I look again.

MY GREATEST HERO

Was our late President, Franklin Delano Roosevelt.

IF I COULD HAVE LIVED IN ANOTHER CENTURY,

I'd choose the end of the 16th Century, the time of Shakespeare. They were doing exciting things in the theater then, and I'd like to have been in on them.

I AM GRATEFUL TO

The late Mark Hellinger, who gave me my first screen break in "Brute Force," and to

Jules Dassin, its director, whom I met when we did a play called "Birthday," at the Actors' Lab, and who later suggested me to Hellinger.

I'M NOT PARTICULARLY INTERESTED IN

Travel: I had all I wanted of that in the Army.

Money: it means very little to me, unless I have none. In spite of being Scotch, I'm not thrifty and money slips through my fingers; however, I have sense enough to have a business manager.

SOME DAY I WANT TO

Get married;

Do two pictures a year and live away from Hollywood, say on a small ranch on the Russian River, up near San Francisco.

Direct a picture: if I'm to be in this business long, I want to have a hand in it with more effect on the final results;

Write: I used to write radio shows in the Army; I began because I needed a show, but I learned to like writing and enjoy working with words.

ONCE IN MY LIFE I'D LIKE TO

Be good enough to win an Oscar;

Play "Richard III" on Broadway;

Go on a safari. Maybe once would be quite enough of that!

I'VE HAD MY SHARE OF UPS AND DOWNS;

I've toured with a show for $20 a week; gone broke more than once; done children's serials on the radio, and played in some of the finest programs on the air.

I spent 4½ years in the Army, attached to the Armed Forces Radio Service, mostly in this country; though I was never in actual combat, I served in Saipan, Guam and Iwo Jima.

I DON'T REGRET

Any of my experiences: I've learned a lot from them; some days I've thoroughly enjoyed; some days were pretty bleak.

BUT

IF I COULD LIVE OVER ANY ONE OF THEM,

I wouldn't: I don't live in the past. I never look back.

THE END

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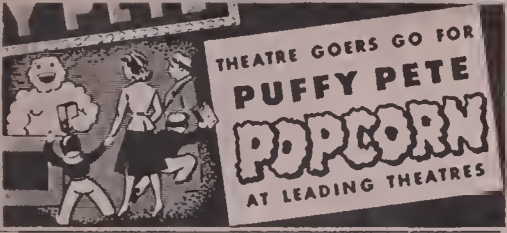

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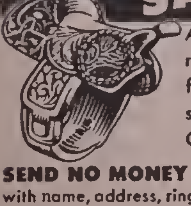

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I WAS MARRIED TO A STAR

(Continued from page 25)

Of course, I had my own ambitions, too. What girl hasn't? I was studying voice. I wanted to be a singer. In fact, that's how I entered the local beauty contest and became Miss Birmingham. My music teacher insisted that I was too bashful. She was right.

At one concert I was supposed to give I got stage-fright and refused to go on. My music teacher said, "Why don't you enter the beauty contest at the Alabama Theatre! It may help you get rid of your self-consciousness."

Well, I did, and wonder of wonders, I was successful. They sent me to Atlantic City. There I came out fourth in the national beauty contest.

When I returned to Birmingham, I received three different movie offers from various studios. I knew nothing about Hollywood, nothing about the movies, nothing about which offer to accept, or whether to accept any. I hadn't had much dramatic training. All I had was a certain amount of physical attractiveness.

I went to Mr. Frank Falkenberg, manager of our local theatre and asked his advice. "I'll tell you what, Betty Jane," he said. "Mickey Rooney is stationed at Camp Seibert. He knows all there is to know about Hollywood. Why don't I invite him in tomorrow morning. I'm having a private showing of 'The Seventh Cross.' I think he'll like it, and I also think he'll give us some good advice on which of the three offers to accept."

That's how I first met Mickey Rooney. He came in to Birmingham that Sunday morning to see "The Seventh Cross" at the Alabama Theatre, and I was introduced to him. Just that, nothing more.

After the picture was over, Mickey spoke to Mr. Falkenberg and then left. Mr. Falkenberg came to me and said, "Mickey would like to have dinner with you tonight; what do you say?"

I said "Yes," very quickly. He had impressed me as such a nice, sweet, little guy—and that night a group of us dined at Joe's Steak House out on 19th Street.

Mickey was taking flying lessons at the time from Charlie Preston, so Charlie and his wife Cleo came along, with another couple. We ate, and Mickey told stories in his own inimitable style; we laughed and went over to John Scott's house, and Mickey played the piano and sang; and then it was time for him to report back to Camp Seibert.

Charlie Preston, who was driving him back, said, "Why don't you come along for the drive?" I thought about it a moment and then agreed.

Charlie, I, and Mickey sat up in the front seat. All the way back to Camp Seibert, Mickey kept saying to me, "Let's get married, B.J." (That's a nickname he gave me and it's stuck ever since. All my friends now call me B.J.)

"Let's get married," Mickey kept repeating. I didn't know what to say. I didn't know whether he was shooting me a Hollywood line, whether he had had one beer too many, or what. After all, you don't just meet a girl and say, "Let's get married."

Anyway, I know I said something corny like, "Stop your kidding" or "You wouldn't fool a poor Southern gal, would you?" or something like that; but he seemed so earnest, so serious, that I half-believed his offer.

The following day which was a Monday, Mickey phoned me three times. On Tuesday, he called twice more; and finally on Wednesday, I agreed to go to Gadsden with friends and have dinner with him at the Rich Hotel.

The Charlie Prestons went along and so did Betty Joe Doyle, a girl I got for Mickey's buddy. After dinner, we all went to a friend's apartment, and it was here that Mickey got me in a corner and quietly slipped an engagement ring on my finger. "B.J.," he said softly, "I don't want you to say a thing. Just wear this. Don't give me your answer until you think it over."

I mean that's just how it happened—so quickly, so suddenly, I was breathless. What was I to do? What would Mother say?

I went back to Birmingham that night, and I just can't explain my feelings. They were a mixture of delight, surprise, ecstasy, joy, amazement.

Mother saw the ring next morning, and like all mothers she began to cry. "You can't do this," she wailed. "You're only a baby. What is that Mickey Rooney trying to do to us?"

"Mother, Mother," I said. "Be calm. He loves me. He wants to marry me. After all, it's no tragedy. I can always give him his ring back."

"Well," Mother said, "I want to talk to him, and I want Rase to talk to him, too."

Mickey came over to the house that Friday. Mother had met him once before at the Alabama Theatre. They spoke. Mother was overwhelmed by Mickey, by his kindness and understanding.

"I don't blame you for feeling a little angry," Mickey said, "after all, B.J. is young, but I give you my word, Mrs. Rase, I'm going to do everything I can to make her happy. We're going to do this right."

"If you two insist," said Mother, "there's nothing I can do. I know you both can fly over the state line and get married in Georgia. But personally, I think you're both moving too fast, and I'm against a marriage at this time."

Two young impetuous kids in love. The whole world looked good, golden, and glorious. Who stops to listen at a time like that?

Next day, Mickey and I were married in the home of an old friend, Major Jackson. We were supposed to get married at four in the afternoon. Mickey showed up at four-twenty. He was flying around with Charlie Preston. "Flying relaxes me," he said. "I was nervous and it cooled me off."

The first month of our marriage, Mickey was an ideal husband. He bought a Chrysler convertible and every afternoon after retreat, he would drive all the way to Birmingham and spend the time with me. He'd get up at four A.M. and drive back to camp in time for reveille. He was the perfect husband. He was all any girl could want, and I was supremely happy.

Three weeks after we were married, I got pregnant. At least, I thought I was. I didn't tell Mickey until I knew for sure. When I was absolutely certain—it was one week later—Mickey and I were both in New York, and Mickey was being shipped overseas.

The night I told him, he left for Europe. He was overjoyed; he made me promise to take care of myself; he said he'd be back in time for the baby's arrival, and he insisted that I go out to California and stay with his mother.

That was my first introduction to Hollywood. When I arrived out there, I was really impressed. I was impressed with the deference people showed me because I was Mrs. Mickey Rooney. I lived with Mickey's mother for a while, but when it was time for the baby to come, I thought I'd best go home.

Mickey, Jr. was born in the Jefferson Hospital, Birmingham. His father was in Europe at the time.

A few months later, Mickey returned and I met him in California. The Army had changed him, or perhaps I had never known him. He was gay, exuberant, carefree. The mildness, the moderation he seemed to have in Alabama had gone. This was the real Mickey Rooney, the bright young spirit.

For me, this was the beginning of our marriage, a true marriage, not just a few weeks and goodbye. Mickey and I decided that we wanted a little house of our own; so Mickey bought the house next to Clark Gable's in Encino. For three weeks we were very happy, and then I got pregnant again.

Once more, Mickey was overjoyed. "We might as well have all our kids while we're young," he said And for a while he was as proud as a peacock, but then gradually his attitude seemed to change.

Two weeks after Tim was born, Mickey's lawyer showed up in Birmingham and said, "Mickey wants a divorce." I didn't know what to say. My heart dropped out. I felt I had failed in my marriage. The lawyer drew up some papers about alimony and support of the children and I, completely heartbroken, signed them. Mickey and I were through.

But that was premature, because a few weeks later, Mickey, after finishing his personal appearance tour, called and begged me to come back to Hollywood. He said he had settled down, that our marriage had never really had a fair chance; that I'd been pregnant most of the time. He knew it would work, he knew it would be great. Why didn't we try all over again?

I did everything I could to make Mickey happy, but he's a man of tireless energy. He's quixotic. He flits from one person to another. He has a strange sort of emotionally immature temperament.

The responsibilities of parenthood and marriage seemed too great for him. I, at twenty, for example, feel more capable of coping with responsibility than he at twenty-seven.

Anyway, a few months ago, Mickey came to me and said, "B.J., I don't think it will work anymore, at least not for me. I'd like a separation."

There was nothing I could say. I knew that whatever love, whatever infatuation Mickey had felt for me had evaporated a long time ago, had gone up into thin air, and I reciprocated those feelings.

"O.K., Mickey," I said, "if that's what you want, you can have it."

Our parting was amicable. Mickey moved out, and our lawyers arranged for the support of the children.

People ask me how I feel about the breakup. Naturally, I don't feel very happy about it. But these things do happen. Here I am, a girl of twenty with two children, starting out in life all over again.

What the future holds for me, I don't know. Certainly, I'm not soured on marriage, although I think marriage in Hollywood isn't held very sacred. As a matter of fact, if you're a young girl of seventeen or eighteen anywhere in the United States, and a gallant knight rides up on his charger, if he offers to marry you and take you out West—think twice before you tell your Lochinvar "Yes." Think of a girl named Betty Jane Rase Rooney.

THE END

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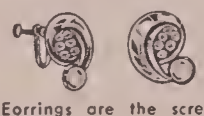

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DEBUNKING MITCHUM

(Continued from page 59)

Mr. and Mrs. Mitchum (Dorothy and Bob to you) aren't real nightclubbers—but they're usually on hand for flossy Hollywood openings.

of yours after you put them to bed at night.

Then there's this business of the way you lambaste Hollywood, your studio, the producers—everybody. Oh, *frere!* What you can say about Hollywood bigwigs must singe their hair right down to their expensive toupees. I remember some broadsides you let loose. They went this-a-way.

Mr. Mitchum: (on movie scripts) **I've seen too much trite and embarrassing writing in scripts. But what can you expect in a business where they reward an office boy with the job of being a producer? Such reasoning! If he is an excellent office boy that means he should make an excellent producer. Well, it's the same with writers, actors, directors—they all made good office boys, so they're a hell of a success as writers, actors and directors. It's not always true.**

Mr. Mitchum: (on the motion picture industry) **There's a premium on brains, but they still don't believe in improvement. That's what we call a paradox.**

Mr. Mitchum: (on acting) **In one picture they told me just when to walk, when to stand—so I just walked through it. What the hell. If that's the way they wanted me to do it, I didn't care. I was agreeable. Then the director said, "I have the character all drawn out." I don't know why—but that irritated me. It should be the writer's job to write a picture, the producer's job to produce it, the director's to direct it. And it should be my job to act in it. So I said, "It's my job to play the thing. I want to do it as I see it. If I stink, get somebody else."**

Mr. Mitchum: (on the lean days) **Everybody makes it sound so tough. They tell you about how they starved to get a break. The only trouble is they've never starved before. Hell, I starved, more or less, since I was two years old. My folks never had dough. I've been hungry plenty of times. But I never starved in Hollywood. These people who come out here and live six in a room and go hungry waiting for a contract give me a pain. When I came out here, I got a job at $40 a week. I'd have washed dishes before I'd have gone without food week in and week out. These misery stories. What's wrong with a little honest starvation? As long as you have hands to work with, you don't *have* to starve.**

Mr. Mitchum: (on acting) **Most scripts are so badly written that I don't bother to study them. I never read scripts, anyway. I just read the character. I'm still learning to act, but—let's face it—is acting so difficult? There aren't a dozen real actors in this town, but the rest of us manage to make a living.**

Mr. Mitchum: (about his future) **I like working in pictures, and I'd like to contribute something worthwhile. But this is such a patented business. They are so scared of doing anything worthwhile. Everything comes out the same—same formula, same ending. You know the villain's going to get it in the end. The "eye for an eye, tooth for a tooth" code is what defeats originality. It's GOT to end a certain way. The censors said so.**

Those are strong, satiric, bitterly analytical words, Mr. Mitchum. You're certainly not afraid of the axe. Perhaps you and forthright Mr. James Mason should get together. But while—on the surface—it certainly sounds like Bad Boy Mitchum sounding off, let's examine this

A secretary takes care of a lot of Bob's fan mail, but he likes to personally see and answer as many letters as he can daily.

Don't let your son get you down, Bob—or has he? Dorothy enjoys a less strenuous pastime as Chris gets a ride—for free!

With two sons of their own, Bob and Dorothy are willing customers when the neighborhood kids are selling benefit tickets.

hell-raising honestly. Throughout every acid comment runs the clean sharp line of objectivity. If you didn't give a hoot for that career of yours, if you were as carelessly unconcerned as you have sometimes led others to believe, you wouldn't be issuing such biting statements, would you?

For, as many a good psychiatrist has said, it isn't the good things in our lives we talk about. It's the things that frustrate us, the things we would like to change, the things about which we'd like to do something. That's the tip-off. You see, Robert Mitchum isn't going to be in the acting game forever. He's a writer, and he knows good writing. He has a strong, sharp, fine mind—and he knows good directing and producing, too. Whatever may be said of Bad Boy Bob, no one can ever accuse him of being stupid.

In the back of his mind is the desire to turn producer-director. That's why he's pulling at the reins.

Right now, Hollywood doesn't know what to make of its irascible, unpredictable, unpolitic Robert Mitchum. But our guess is that Bob is a lot nicer, a lot more sensitive, understanding and tender than he wants his doting public to believe. His conversation and his actions are a red herring to keep people from finding out that he's really a softie at heart—as interested in his family, his career, and the finer things of life as any other ambitious young fellow.

One day he'll probably write, direct and produce a picture of his own—sort of a rough-cut Orson Welles. We don't think it will be a tough he-man opus, either. Of course, we could be wrong, but it might even be about a bird who fell in love with a man.

Aesthetic, sort of.

THE END

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TEN GREATEST LOVE STORIES OF HOLLYWOOD

(Continued from page 49)

in love with. A perfect movie love story.

This is a charming, traditional courtship, and yet it is a great love story for it is the tale of a girl who could have married any one of thousands of men and yet chose a boy who had his way to make in the world.

For Shirley, right from the beginning, Jack stood out from the others. She liked his tallness and his firm jaw. Her mother and his mother were friends, and so Shirley couldn't have picked a boy of whom her parents would have approved more. They knew he was clean-cut, ambitious and trustworthy.

When they became engaged, Sergeant John Agar was 24. Shirley was 17. She planned to wait several years before they got married. But Shirley, who had never before done an impulsive thing, couldn't wait.

And so they were married in a lovely, traditional ceremony. Shirley wore corded white satin; she had bridesmaids and a flower girl.

The Agars' romance continues sublimely happy. Jack is launched on a film career of his own with "Fort Apache" in which his wife stars. While his career will probably never come near that of Shirley's, I doubt that there will ever be any career trouble in the family. They live modestly. Their love has been blessed with a beautiful baby girl and all is shiningly bright and wonderful in their household.

Yes, young love can be wonderful, but mature love can be wonderful, too. The flaming faith which Shirley has in her Jack is repeated in the pattern of Sue Carol and Alan Ladd. In fact, if it had not been for that faith, I doubt very much if Alan Ladd would be a movie star today.

Sue believed in Alan from the moment she first heard him on the radio. She was just starting in business as an agent, then, and asked the actor with the charming voice to come to see her.

Alan, who had been unable to get into the movies, was just about to sign a contract with a broadcasting company when he came to her office. He met Sue and signed with her instead.

One day when she was talking about Alan to an important director, the man smiled and said, "No woman could be that enthusiastic about a man unless she loved him. You are in love with Alan Ladd, aren't you?"

It's been a wonderful marriage for both of them. Alan is Sue's shining star and she is his. He likes to have her around him wherever he is. She has lunch with him in his dressing room every day that he is working and he doesn't do a thing without her.

On the other hand, Sue has given up all the frivolous afternoon pleasures that wealthy Hollywood wives pursue, in order to be at the beck and call of her husband. Theirs is an enduring love, if ever I saw one, built on the foundation of share and share alike whether it's been the sharing of struggles or the success they now enjoy.

Almost all the great romances of Hollywood entail sacrifice of one kind or another. Take Laraine Day and Leo Durocher, for instance.

There had never been one word of scandal uttered about Laraine by anyone prior to this romance. She was a highly respected person, a Mormon with high ideals, who never smoked or drank. Interviewers thought her lovely but complained that she was dull copy.

What they didn't know about was the storm of unhappiness brewing underneath the seemingly serene surface. Laraine and her husband, Ray Hendricks, were bitterly unhappy, but for the sake of her adopted children she was willing to put up with a marriage which she realized had been a great mistake.

And then she met Leo Durocher! She knew when she met Leo that he was everything she had hoped her husband would be: gentle, understanding and tender.

Those may seem odd adjectives to apply to the man who for so long has been known as "The Lip." But anyway, those were the things that Laraine saw in Leo.

Laraine was willing to sacrifice almost anything for Leo—her unblemished reputation, her career, everything except her adopted children. At the time only one of her three youngsters had been legally adopted.

Because of her great love for Leo, Laraine did many foolish things. Perhaps she was wrong to marry Leo in the hasty elopement to Mexico, instead of waiting the full year in Los Angeles as the law of that city requires. But she did it impulsively because she wanted so much to be the wife of the man she loved.

She and Leo battled their way through a murky tide of misunderstanding and misquotes.

The cruelest blow Laraine had to face was when a radio commentator wrote to the home where she had obtained her babies and said she was an unfit mother.

Fortunately for Laraine, the head of the institution knew her and had investigated her character so thoroughly that she refused to be swayed by the prejudiced note. But it caused Laraine great anguish.

When a girl of unblemished reputation allows her name to become besmirched because of a great love, and when a man whose life has been lived in the world of baseball allows himself to become deposed as king of that sport rather than wait a year for that love to be consummated, that, my friends, is a rare and great romance.

Another great romance which changed the participants completely was that of William Powell and Diana Lewis, whom he affectionately calls "Mousie." Bill was bitter, cynical, a man who felt that his best years were over. He was ill, too, and felt much older than his years. He had left a good part of his life behind him when he had lost the love of his life, Jean Harlow.

Then Bill met Diana. She was youth and sparkle and gaiety and sunshine. She was everything he thought he'd lost.

Bill has always been a great wit, but there had been increasing sharpness behind his glib tongue. Suddenly he found a girl with whom he could relax completely. He could be witty or not. It didn't matter. She was fascinated by him.

Today Bill is a changed man. He is ten years younger than he was ten years ago. Mousie has supplied the zest he needs in his life.

Because Bill knows so many sophisticated, brilliant people, Mousie, through meeting them, has become more poised, more sure of herself, more mature. As she grows older, Bill grows younger. Paradoxically, though, at all times they balance each other perfectly.

It's no accident that Bill has given his greatest performances, as in "Life With Father," "The Senator Was Indiscreet" and "Mr. Peabody and The Mermaid," since his marriage. He has always possessed great talent, but never were such worshiping eyes turned on him as Mousie's. And when the person you love believes in you, you can scale mountains.

The love story of Claudette Colbert and Dr. Joel Pressman is one you don't often find in the public prints for Claudette respects Dr. Pressman's wish to have his name kept out of her publicity. He is a physician of high standing and such men regard personal publicity as unethical.

When Claudette first met Dr. Pressman, it was as a patient. In fact, for two years she continued to go to him as a patient without any thought of love in her mind.

Then one day she met Dr. Pressman on a golf course. For the first time she saw him not as her doctor but as a charming young man. They saw each other all the time after that and became deeply in love.

When Dr. Pressman asked her to marry him, Claudette hesitated. She knew that as a doctor he was married, first of all, to his profession. As one of the screen's foremost actresses, she had many personal obligations to hers. But her love for him won out and she became his wife.

Their love has endured through the years, and with it a solid, happy marriage, because Claudette has been willing to make the endless sacrifices that doctors' wives must make.

She has changed her social life to fit his. When he can't go with her to premieres or other important functions, she goes alone—or not at all.

All the sacrifices, however, are not made by Claudette in her marriage. Her husband has had things made difficult for him too because he is married to a woman whose every action is spotlighted.

Such problems as theirs have caused divorces in some families. It takes a great love to weather them—a great love such as Claudette and Dr. Joel Pressman have for each other.

To most people the romance of Fred MacMurray and Lilly may seem like a quiet, uneventful one, but it is packed with drama and a fine type of courage. Immediately after Fred married Lilly, who was a beau-

Is Ingrid Bergman's No. 1 Spot at the Box Office Threatened?

Read "Ingrid Bergman's Rival" in September Movieland On Sale August 6

tiful girl and a former model, she became very ill. Another man might have rebelled against a honeymoon spent with a sick wife, but Fred was devotion itself.

They had talked of the dream home they wanted to live in, and had planned every detail of that home together. But Fred had to do it all himself because Lilly was too ill. While their dream house was being built, he would go over sketches of the rooms with her.

When she was well enough to leave their old home, Fred drove her to the dream dwelling and carried her over the threshold. He showed her everything as he held her in his arms like a baby, then tenderly carried her up the stairs and put her to bed.

Lilly was so eager to be active again and share this wonderful life with her husband that she got well in record time. Eventually, they adopted two children. They were all that was needed to complete their lives.

Fred is not the demonstrative type. Yet by every act of his since the day he married Lilly, he has proclaimed to the world, "This is the woman I love."

The romance which amazed Hollywood most of all was that of Errol Flynn and Nora Eddington. Remember, it began tempestuously with Errol denying reports that he had married Nora in Mexico. In his typically thoughtless fashion, Errol failed to take into account the fact that the world would accept his denials as proof that his child was born out of wedlock.

Hollywood was prepared to find his romance with Nora a passing fancy. Then Hollywood met Nora and realized that she was completely different from the other flames Errol had pursued. In Nora it found a woman with great heart and dignity.

"I don't blame Errol for denying the marriage," she told reporters in a magnificent display of understanding. "He just isn't the type to settle down."

When Errol discovered that he had married a girl who was neither possessive nor jealous, he began to change. All his life he'd been a roaming Don Juan. Perhaps it was because he trusted no woman. But he found himself trusting the lovely Nora. He was crazy about the baby, too, and proud of the child's beauty.

Finally Errol admitted his marriage and that the child was his daughter. Nora offered him a divorce if he wanted one. She asked for no financial settlement.

Errol decided he didn't want a divorce. He introduced Nora to his friends and discovered how proud he was of this lovely, gracious young woman who bore his name.

Gradually his bitterness and distrust of women faded. He found himself looking forward to the thought of quiet evenings at home, with the light from the fireside falling on the beloved features of the woman who had never held him down.

Flynn grins these days when publicity men write in wonder about how he has settled down with Nora and how he likes his carpet slippers brought to him.

It's like the miracle of the prodigal son, only this is the prodigal husband.

The ten greatest love stories in Hollywood are stories of faith, of forgiveness, of suffering, of ecstasy. They compare in dramatic intensity and power with the greatest love stories all over the land. Perhaps they won't all work out. Even so, we think the world—and especially Hollywood—is a better place for having witnessed such tender romance. Don't you agree?

THE END

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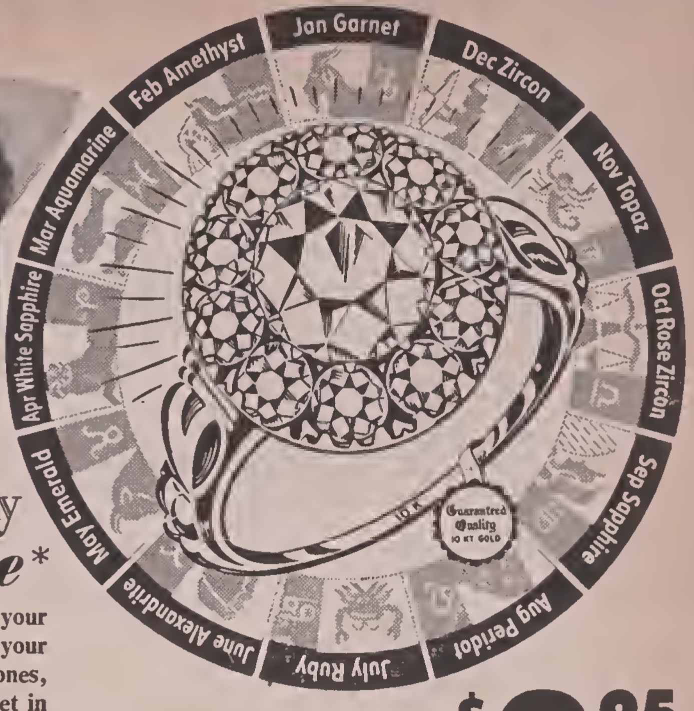

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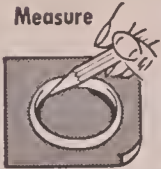

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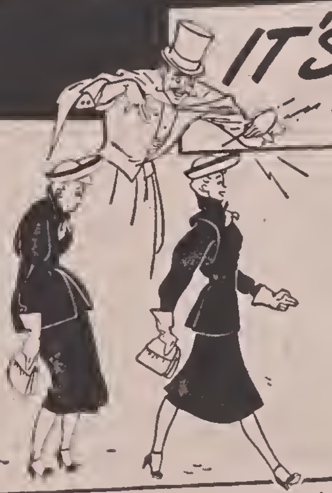

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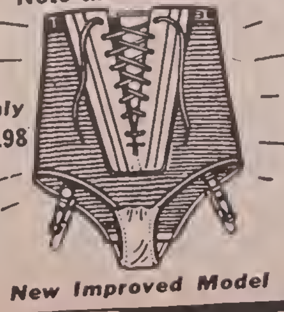

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HERE'S NEWS! PREXIES BECOME GUEST EDITORS OF YOUR FAN CLUB

Your fan Club

By Leona Rosenthal

When I first met Mr. Mason he was stiff, aloof. Now I know he's a serious type—but with a very bright sense of humor.

Photos by Ana Conlalis, Staff Photographer of the Federated James Mason Clubs.

We prize this shot. I'm on his right with Violet Fairhurst and Ann Karr on his left.

Read what Prexy Leona Rosenthal has to say about James Mason. You'll discover he's not difficult, but a magnetic person

★ Let us pretend that you have the good fortune to be the president of one of the seven authorized James Mason clubs. You desire an interview with your honorary. Amazingly enough, it's quite easily done; for, in spite of a reputation of being "difficult" with fans, Mason has willingly granted interviews to the guiding spirits of his clubs, but shies away from association with his admirers "in the bulk." Somewhat ill at ease with strangers, Mason's at his best with small groups—especially if he's already met one or two of the girls before. He's more relaxed, more accustomed to the behavior of American fans now, than he was shortly after his arrival.

When the Federated James Mason Clubs' co-prexy, Dorothy Hock, and I first met him, the star was stiff, aloof, almost hostile. (You can imagine our feelings!) However, Mrs. Mason (Pamela Kellino) saved the day by engaging us in conversation and making us feel right at home. We simply paid no attention to the silent man seated across the room. After a while he spoke to us of his own accord. Eventually the awkwardness disappeared and we were soon chattering away like old friends.

Mason has a bright, frequently sarcastic sense of humor and you can expect a certain amount of teasing, especially at the expense of womanly weaknesses. At our last interview which took place two days before the Masons left for the West, one of the club presidents refused to participate in the picture-taking (results of which can be seen on this page) because she felt that she wasn't photogenic enough. Naturally, we were all indignant and spent the next few minutes trying to persuade her to change her mind. Mason listened for a time and then said, "Aw, c'mon!" in an exaggeratedly coaxing tone. Of course, she *couldn't* give in after that! He then turned to me and remarked, "Now I suppose Jean is angry with us." Being a very good sport, she just laughed it off.

On the serious side, he is always willing to discuss club affairs along with Mrs. Mason who takes a leading role at many of these interviews. Theirs is a perfect collaboration in every way. It's unfortunate that pictures do not do Pamela Mason justice. You'll find her slim, lovely, of medium height and red-haired. Although many stars are disappointing "in person," Mason is the magnetic, exciting personality seen on the screen. (He has gained some weight since he first came to this country over a year and a half ago.) His dark brown eyes are highly expressive. They gleam with mischief when he's teasing or tearing down your illusions; they flash fire when he thinks about some of his films: notably Universal's attempt to "cut up" "They Were Sisters." Then he's most like the Nicholas of "The Seventh Veil." The fury was unleashed when I innocently remarked that one of my local theatres had shortened the film, "They Were Sisters," somewhat. Mason sat up sharply and fired questions at me. "Where was it playing? Is it still on?" Then Mrs. Mason explained that the studio was bound by contract not to do this. I managed to say that the film was probably shortened because of the great length of the associate feature, and a little later Mason recovered his temper.

If you are to interview James Mason, there's no need to worry beforehand. You will prepare your questions in advance but your visit will not be so cut and dried. The Masons will talk about the latest films, players, the fans, or they will question you in a friendly fashion about yourself. Mason spares his films nothing and wishes that most of them were suppressed. He doesn't care for fulsome praise of his work but is always interested in discussing any defects you might notice.

He'll be doing an American film soon and when I, along with the others who have spoken to him, see it, we'll be remembering the good time we had, the laughter we shared visiting James Mason.

THE END

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HOLLYWOOD MURDERS HER

(Continued from page 17)

quality. She has the fresh, unspoiled, unselfconscious charm of a child, with a maturity and poise beyond her 25 years.

As far back as she can remember she wanted to act. By the time she was 10, she had heckled her parents into moving from St. Louis, where she was born, to New York, the theater center.

During her adolescence she got no closer to the stage than reciting for the family, friends or anybody else who would listen.

Shelley went to high school in Brooklyn. In her senior year she had to leave in order to help support her family. She worked long, weary hours selling bulbs in the local five-and-ten-cent store.

Determined to study acting, she joined the New Theatre School in Manhattan where she studied in the evenings for over two years and modelled clothes in the daytime.

Then followed some work in summer stock; a series of bit parts in several Broadway flops; dancing in nightclubs.

During the war she was brought out to the Coast by Columbia after playing in several musical shows on Broadway, including "Rosalind" and "The Merry Widow." Recently Shelley returned to New York to star in "Oklahoma" and then returned to Hollywood to play opposite Wallace Ford in a local stage production of "Of Mice and Men."

When she talks about acting, she bubbles with the joyous excitement of a dancing waterfall. Shelley doesn't have to tell you how much she loves it. She believes in working at her craft consistently, always learning, improving herself. And this means, in her own words, that "Everything I do must relate to life and to people."

Following "A Double Life" she went immediately to 20th Century where she has just finished playing in "Martin Rome" with Richard Conte and Victor Mature.

Her next important role is in Paramount's dramatization of F. Scott Fitzgerald's American classic, "The Great Gatsby," in which she plays a feminine lead with Alan Ladd, Betty Field and Ruth Hussey.

It all started, Shelley will tell you, when a great actor and a great director went out of their way to help a young, talented actress get started in her screen career. And so when Shelley sighs "People are wonderful," it's not just a platitude. It's the exciting truth.

THE END

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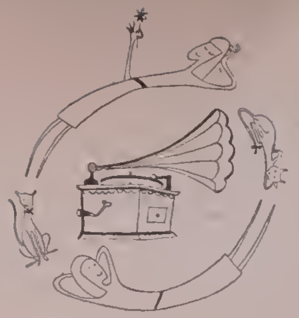

STRICTLY FOR LISTENING

Double-trouble and a switch on romance—that's what Movieland serves up as choice record fare this month

Doris Day isn't spending all her time making pictures. Her new platters are honeys.

BY VELMA SCOTT

VICTOR

A Man Could Be a Wonderful Thing
Tambourine

Sensational lead, fine rhythm and solid lyrics. Ray McKinley and Marcy Lutes double up on the vocal for "A Man Could Be a Wonderful Thing." Brass breaks by the band emphasize the knocked-out beat. On the reverse, "Tambourine" gets a jump arrangement from the band and a lively vocal by Ray. You'll like the shoulder-shaking Latin rhythm of this one. Both are from the NY hit "Angel in the Wings."

COLUMBIA

Confess
Love Somebody

We're seeing double this month! Buddy Clark and Doris Day get together on a couple of can't-missers, "Confess" and "Love Somebody." The first features rhythm backing to good—but not extra-special—lyrics and tune. But "Love Somebody" sounds like a jazzed-up edition of Bach. No regular duet this! Doris and Buddy counter each other and work themselves up into a fine pitch of trying to find out who is the secret love in the other's life. A really swell job of conversational singing.

SIGNATURE

Don't Blame Me
Crazy Rhythm

That old cocktail-hour style by a rhythm combo just can't be beat. The King Cole Trio was first to set the pace, and the only group to approach anywhere near their perfection is the Page Cavanaugh Trio. Page at the piano makes any tune sound like Gershwin's best! For "Don't Blame Me" they have a fine song to work with. Soul-stirring guitar choruses get the gold star for the month. "Crazy Rhythm" boasts hot tempo, brilliant improvisation. Here's turntable dynamite.

VICTOR

At long last! A compilation of the waxings of Earl Hines featuring Billy Eckstine's wonderful vocals on sides that haven't been available for years. The album is called "Stormy Monday Blues" and includes the most famous recordings made by this stellar combination. Especially choice are "I'm Fallin' for You," "Jelly Jelly," "Stormy Monday Blues," all collectors' items. Though Billy's on his own these days and is polling high as favorite male vocalist, he's never recaptured the insinuation and warmth displayed on these etchings. If we've said little about Father Hines, it's because it goes without saying, he's great!

Warner's new "Romance on the High Seas" is jam-packed with wonderful tunes. Tony Martin does justice to the two loveliest, "It's Magic" and "It's You or No One." Tony's developed a warm yet dramatic quality to his singing that on this duo will set your heart a-flutter.

After you've heard Tex Beneke's "On a Rainy Afternoon," you'll look forward to a thunderstorm—just in case this might happen to you! The lyrics are that inspired! Fine orchestration with a sax solo by Tex adds to the haunting quality of this lovely new ballad. For "Rambling Around," Tex whistles and sings much as he did on the old Miller record "Chattanooga Choo Choo." Even the arrangement strikes a familiar chord.

COLUMBIA

If it's a case of rhumba jumps you want, Xavier Cugat's got a recipe that'll fix you up in no time. "Cugat's Nugats" is the best Latin number to show up in months. The rhythm patterns are tempting and the climax is full of beat. On the flip, Cugie gives a melodic interpretation of a native Mexican folk dance called "The Mexican Shuffle." It's lively and fun but not quite so appealing as "Nugats."

If you missed the sensational Benny Goodman-Peggy Lee record, "Why Don't You Do Right," several years ago, you'll welcome this opportunity to add it to your collection. It's been reissued. The rhythm blues with a sure-fire set of lyrics is perfect for Peggy's easy-going styling. Not quite so good is the coupling "Somebody Else Is Taking My Place." It show-cases the jumping rhythm section and a lot of "swing" for which Goodman is rightly famous. Too bad such solid swing has given way to bebop.

Tony Pastor's newest etching "I Wanna Sleep" is a far cry from his recent hot-tempoed numbers. Fully orchestrated, set to a lilting slow dance beat, the band's slick and simple backing for Tony's vocal makes for good listening. For "There's a Man at the Door," Tony employs the ensemble vocal and a solid arrangement to turn out a lively jumperoo.

M-G-M

From "Romance on the High Seas" comes "Put 'Em in a Box, Tie 'Em with a Ribbon." Because of the fine lyrics and tune most any jump vocal with rhythm backing would be snappy but somehow the Hal McIntyre rendition doesn't come up to that of Doris Day (Columbia) or Ray McKinley (Victor). There's just not enough punch. It's still pleasant though. The reverse is "On an Island with You" from M-G-M's picture of the same name. It's just plain slow with a Latin beat. Not stand-out in melody or arrangement but smooth.

Art Lund has a couple of new tear jerkers to hold you spellbound. "It Only Happens When I Dance with You" gives him a good chance to delve into some schmaltz which he does with a great deal of finesse. Everyone knows Art's the master of rhythm numbers so it's only right he should be given a chance to try his voice in the field of dreams and romance. You'll like his approach on both this and the flip, "May I Still Hold You?"

CAPITOL

The Benny Goodman smash rendition of "The World Is Waiting for the Sunrise" has withstood the test of time. Red Norvo, Mel Powell are among those in the sextet who join King Benny to ride through the old favorite. It's masterfully executed and rhythmically perfect. "Shirley Steps Out" on the flip features good doubling by Benny's clarinet and Red's vibraphone. This side spotlights individual solos with sustained bounce tempo but can't compare with its mate.

Gordon McRae gives a full-throated performance on the lovely new "It's Magic" from "Romance on the High Seas." He has a lot of feeling and will do a lot to sell the tune. But even better is "Spring in December." He phrases cleanly and with feeling. The tune's such a lovely one with an emphasis on romance, and so well done by Gordon.

The End

Besides making records and movies, Gordon McRae has taken on a new project—farming.

Both Universal stars, both swoon bait plus. Tony Martin, Dick Haymes strike up a duet.

No wonder Cugie's chihuahuas only had bit parts in his film "On an Island With You"!

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PSYCHOANALYZING VICTOR

(Continued from page 41)

Mature took $41 in cash, $8 worth of canned goods, his Chevrolet coupe and started for that Mecca.

Upon arrival, he wired his father: ARRIVED IN CALIFORNIA WITH ELEVEN CENTS IN MY POCKET. LOVE AND KISSES. VICTOR.

Back from his father came this telegram: FORTY-THREE YEARS AGO I ARRIVED IN NEW YORK WITH FIVE CENTS AND I COULD NOT SPEAK ENGLISH. YOU CAN SPEAK ENGLISH AND YOU HAVE SIX CENTS MORE THAN I HAD. LOVE AND KISSES.
DAD.

Brimming over with confidence, the great salesman tried to crash the studios. No luck. The important people were all men.

Mature tried another approach. He called on the editor of a fan magazine. "I'd like you to run my picture in your magazine," he said.

"Why?" asked the editor.

"Because I want to get in the movies," Mature answered.

"That's a good enough reason," the editor said, "only it doesn't work that way. First, you get in the movies and *then* we run your picture. By the way, what do you do, lift weights?"

Mature explained that he was an actor who had never acted. The editor, a kind man, advised the gorgeous hunk to learn something about the business over at the Pasadena Playhouse.

For three years, Louisville's gift to the female world worked and studied in Pasadena. His home consisted of a tent which he had constructed himself out of canvas tarpaulin and old piano boxes. It was erected in the backyard of Gilmore Brown, Pasadena dramatics impresario. Mature lived on an average of 46 cents per day, most of which was earned by washing and polishing cars.

In retrospect, all this seems funny. But at the time it wasn't. This young man was being goaded, driven, forced on. There was something within him which demanded exaltation, fame, adoration, popularity; and that something was the desire for revenge, the desire "to show those Louisville people," to show them that Victor Mature was just as good as they were.

Mature didn't have to become an actor. He was a natural-born salesman. He could have made a living selling the Townsend Plan to newly-born monkeys. But there was no fame in that, no glitter, no shine, no renown, no exhibitionism.

After playing ninety parts at the Pasadena Playhouse, Mature got his so-called lucky break. He was signed by Hal Roach at $100 a week to play the cave man in something called "1,000,000 B.C."

Back at once he went to the fan magazine editor. "You promised to run my picture," he said, "if I got in the movies. Well, I have."

True to his word, the editor ran a layout on Mature. The actor was so happy that he moved in with the editor and a newspaperman named Homer McCoy. These two rational men found Mature's behavior rather strange. When Mature lent them money, he charged them four per cent interest.

He also told them after he had studied every movie magazine on the newsstands, "I am a guy who has got to get famous. I've got to devote twenty-four hours every day to being a star. And it looks to me like everybody that gets famous has to have a good big romance. What I need is an exciting romance."

Mature's first planned romance was with Lupe Velez whom he knew slightly. After that, a friend suggested that he date a young starlet named Lana Turner or some such thing. Mature okayed the suggestion and he and Lana became an item in the press. After Turner came Grable. After Grable came Hayworth. Mature dated anyone who could help get his name in the papers.

He courted women members of the press with an ardor which has been unexcelled in Hollywood. Mature has a strong stomach, because in his search for publicity, he stomached some of the most sour females who have ever pecked away at a typewriter.

He dined them; he fawned upon them at cocktail parties. Reputedly a tight man with a dollar, he even bought one of them a television set. And how this masculine attention paid off! The frustrated gals gave him reams and reams of publicity.

This merely whetted his unsated appetite. He embarked upon a career of dating small blondes. The smaller and blonder they were, the better Mature liked them. A tall dark man with a small blonde woman was sure to be noticed everywhere. And Victor was.

One waiter at Ciro's says that in three months' time, he saw Mature with some eighty different blondes on the dance floor.

All of this ballyhoo, however; all of this publicity didn't get Mature one decent role in the movies. In November of 1940, having acted in four flops, the American Adonis decided that he would try his hand on Broadway.

He arrived in New York at about the same time as a small blonde named Betty Grable. After having his picture taken with Betty, Mature dropped her for a further succession of blondes. He was seen with so many different ones in New York that Dorothy Kilgallen, a columnist, wrote that Mature should be staying at the Barbizon Hotel for women.

Immune to criticism of any sort, Mature went about his business. He attended the Stenographers' Ball, kissed ten stenographers; got himself elected the first King of the Senior Hop at Hunter College, largest girl's institution in the world; continued to make the rounds of all the night clubs.

When a reporter asked him if he wasn't fed up with his shallow, superficial routine, Mature forever the realist, replied, "I know it's a big screwy routine. But I go to Fefe's Monte Carlo, because it'll do me good. It's also good for Fefe to have me there. He never lets me pay a bill. I'm nice to a lot of people. Some of them are heels, but most of them are people you'd like anyway. And they'd like me. I'm really a hell of a nice guy."

It was while he was in New York that Mature was signed for his role in "Lady in the Dark," opposite Gertrude Lawrence. Moss Hart, author of the play, asked Mature if he knew how to sing. Mature said there was very little in life he couldn't do. When the play opened in Boston, Mature came out on the stage and sang. Hart almost died of nausea and the gorgeous hunk of man was never permitted to sing in that play again.

He did everything else, however; everything that possibly could get him into the newspapers. He had Mayor LaGuardia of New York jump into his arms; he endorsed hair tonic; he whis-

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pered sweet nothings to Liz Whitney; he posed with President Roosevelt's mother for Greek-American War Relief; he modestly named himself "The Genius."

He did everything but fall in love, and he finally did that one night, too, at a war relief auction. He auctioned off a brassiere which was bought by Mrs. Hal Kemp, widow of the band leader, for fifteen dollars. How or why Mature fell for Martha Kemp, no one knows.

It has been suggested that Martha was fairly prominent socially and that Mature was attracted to her for this reason. This may or may not be true. In any event, God's Gift to Women proposed and bought a marriage ring and scheduled the ceremony for the following Saturday afternoon.

Now, feature this if you will! After proposing to Martha Kemp and being accepted, after scheduling the wedding Mature got a bright idea.

Why not stand up Martha at the ceremony? Why not jilt her? What a story! What a headline it would make! Mature would be in every Sunday sheet in America.

He went to his bride-to-be and enthusiastically explained his scheme. She wouldn't mind, would she, if he stood her up at the altar? It would be simply terrific for his career.

Martha Kemp agreed and came Saturday, she attended her wedding. But her groom didn't show. As he predicted, Mature made every Sunday sheet in the country. BRIDE LEFT AT ALTAR BY VIC MATURE. That's how most of the headlines read.

A week later, Mature married Martha rather quietly and took her to live with him in Hollywood. He also took her three-year-old daughter. (Both of Mature's wives have come to him with children by previous marriages.)

Once in Hollywood, Mature was signed by 20th Century-Fox. He played opposite Betty Grable in several pictures; he originated a phoney feud with her that got him more publicity; he got himself divorced from Martha Kemp; and when the war broke out, he enlisted in the regular Coast Guard where he put in almost three years in the North Atlantic and South Pacific.

The war wrought a personality change in Mature. To begin with, it took him away from the society of adoring women and it dropped him right smack in the center of a group of men who loathed him—probably out of sheer masculine envy.

Mature has a likeable personality, and he can make friends with anyone if he has the mind to. Aboard ship as a Chief Bosun's Mate, he gradually won over most of the crew. But this took effort, and the process gave him a new sense of values.

In the North Atlantic, in the face of death, in the face of enemy subs—publicity, exhibitionism, wacky stunts mean nothing. A man's ability to handle himself, to cooperate with his mates, to submerge his individualism for the good of all, those are the things which matter; and in those values, Mature acquitted himself nobly.

When the war was over and he returned to Hollywood, he was a changed man. He had seen through the illusion of life. He had come to realize that if an actor can act, if he has talent, people will give him his just due; he will attract audiences without playing the freak.

Mature's first post-war picture, "My Darling Clementine," was directed by John Ford, probably the finest motion picture director in the world today. From Mature, he got a performance which was sensitive, effective, and talented.

When the picture was over, Mature went down to Laguna Beach. He was introduced to a blue-eyed blonde from Pasadena named Dorothy Berry. Fortunately, Miss Berry was the type who was publicity-shy.

Mature fell in love with her and proposed marriage. Before the wedding plans were carried through, however, Dorothy came down with a touch of tuberculosis—at least, that's what many of the gossip columnists said—perhaps she was just run down and needed a rest. Anyway, she had to go to a hospital for a year.

In that year, Mature was seen with many women, Rita Hayworth and June Haver most prominently; but in deference to his sick bride-to-be, he told her to disregard completely anything she might read about him. All of it would be publicity.

When the doctors finally announced that she was well on the way to recovery, Dorothy Berry eloped with Mature to Yuma, Arizona, and became his wife.

There was no jilting and a minimum of fanfare.

Why the sudden switch in tactics?

The answer is simple: By virtue of his roles in "My Darling Clementine," "Kiss of Death," "Fury at Furnace Creek," and the forthcoming "Martin Rome," Victor Mature knows that he has arrived as an actor.

He no longer needs to build himself up, to act the clown, to win fame and popularity.

What he needs now is to win the respect of his fellow actors, to win the respect of the public. He has to cloak himself in the dignity of a human being, not a court jester.

He's proved to the snobs in Louisville that he's every bit as good as they are. He's knocked the chip off the other man's shoulder and fought his way to equality. That's all done.

Now, we may all look forward to a period wherein Mature will become the solid, conservative citizen of the community.

Should his popularity drop, however; should he flop in three or four pictures, and this seems hardly likely at the moment, you may expect a return to type; you may expect the most incredible Mature stories to break in every newspaper.

Should this happen, don't believe a word of it!

You see, Victor Mature has never played Hamlet, and having never played Hamlet, he has never recited these lines:

> "This above all: to thine own self be true,
> And it must follow as the night the day,
> Thou canst not then be false to any man."

THE END

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WOMAN OF VISION

(Continued from page 29)

source of continual amazement. Few actresses could go from sinner to saint as Ingrid has gone from Joan Madou in "Arch of Triumph" to Joan, the greatest heroine in history. How does she do it? She not only feels the part, she is the part.

The lens of a still camera is a personality sleuth. Through it I've snapped her in the throes of every emotion. I'm convinced the reason she comes out with the finest photographs in the business is that every expression comes from somewhere deep inside. She is no mere exhibitionist.

How else could she have shot 750 feet of uninterrupted film in which Joan prayed for seven straight minutes and finished to the spontaneous applause of a veteran crew?

Such things do not just happen. With Ingrid they are the result of hard labor, emotional control and the unrelenting pursuit of realism. When a sequence called for her to arrive out of breath at a shrine in the forest she refused to fake it. She ran half a mile outside the sound stage just before the take to make her breathlessness real. When a neck operation on "Arch" was an important part of a story she spent days with her surgeon-husband, Dr. Peter Lindstrom, at the Los Angeles General Hospital observing surgery and learning exactly how such an operation made the patient feel.

Ingrid has developed a piercing eye for reality. Joan's prison garb had to look worn and dirty. She took it home, scrubbed floors and worked in the garden clad in the movie costume so that it would be filthy at the end of a month. When they switched peasant sandals on her at the last minute she insisted that burnt umber be rubbed on the soles to age them.

An oft-heard line around the set is "Hold it, I don't feel it. It doesn't jell."

Everything she does must be "in nature." She is capable of feeling emotion so naturally that words come from her more as people talk than from any other actress. When they don't she stops the scene.

Here is one star who must feel intensely; otherwise she couldn't act. One of Joan's prison guards attempts to seduce her and she bursts into tears. Ingrid asked Director Victor Fleming just before the scene, "Come in and shake me, will you please, Victor?"

He gave her a little shake. "No," she said, "I mean really hard, as if you were mad at me." He shook her until she became red in the face. At the same time she allowed herself to percolate until the tears came freely and she was wild with anguish.

Directly after the scene she called out to Fleming behind the camera, "See, it's very simple, just shake well before using."

Such incidents are typical of her ability to get into character. She doesn't need throbbing music and twenty minutes of silence to get in a mood.

Once she earmarks an emotion she catalogues it forever somewhere inside that amazing personality. She has every mood neatly filed to pull out at a moment's notice. But as a woman she doesn't wear her heart on her sleeve. She has simply mastered her craft instead of letting it master her.

I've heard her say, "It's easy to laugh and joke before a heavy emotional scene. It's easy because it's such a big change, switching from laughter to tears. Keeps me from going stale."

Next to the last shot on "Joan"—before she went on a short winter vacation—was in a prison bed, just before she was to be burned at the stake. When the take was over she raised up and announced to the crew, "I understand we're going to make one more shot at the stake. If I'm not burned to a crisp, we'll all adjourn to Stage 3 and have a party."

Stage 3 was an inn from the picture. And what a party Ingrid tossed. It was to celebrate Christmas, then a week off, and the end of the picture, too. Everyone was invited; the entire cast, carpenters, electricians, grips, secretaries and telephone operators. Topping off the evening Ingrid served Glogg, the wonderful holiday drink of her native Sweden. On each table for every person was a little mug inscribed, "Glogg to you."

It's just that way with Ingrid. She has a generous heart but she usually covers magnanimous gestures with a gag. The lighting on "Arch" was in such low key that she and Charles Boyer joked about being in shadow half the time. At the end of the picture she had a silhouette made of herself and sent it to Cameraman Russel Metty, who never used more than three lamps in his lighting, with the cryptic note, "To Shadow Metty from The Shadow." Boyer's stand-in's name was Fig Newton. You can imagine what he got—plus a handsome gift

She never seems to lose her humor or her generous feeling for others on the set no matter how tough the grind gets. I'll never forget the Battle of Orleans. She wore a twenty-pound suit of armor for two months. She scaled walls, rode horses, ran miles and bandied a huge sword in the midst of battle. But there's another reason for not forgetting. About that time my wife presented me with a wonderful little seven-pound girl.

About the third day after the blessed event I was shooting some action stills in the heat of the battle. While I was peering under the hood of my large view camera Ingrid walked over quietly and put a little gift on top of the camera housing and walked away. It was a miniature wicker bassinet with a pink silk covering. In it was a rattle for the baby modeled after one of the battle flails used by the French warriors. She had gone to the drapery department during one of her lunch hours, picked up the material and fashioned it herself. Her card read, "Commemorating two historic events, The Battle of Orleans and the birth of Buddy's baby, with all good wishes, Joan the Maid."

We named the baby Joan. Actually it was a coincidence that I had worked with my favorite subject on two pictures in which she was called Joan. My wife had wanted Christine Joan originally and my star had suggested that Joan Christine would be more euphonious. So now I have a total of three Joan's in my life—and the little woman's name is Jan.

While we're on the subject, I'd like to get a beef off my chest. There has been a lot of loose talk around Hollywood about Ingrid's being uncooperative. Let's look at the record. She could make any studio jump at her bidding, yet one day she sat for 348 stills when we had to get them out for an advertising campaign. In the seduction scene I mentioned before, the bit actor playing the guard felt nervous making love to her. She rehearsed him half a dozen times to put him at ease. She has sat behind a camera and read cues to actors when she could have had anyone else on the set do it for her. She requested a still sitting with a newsboy who was hired as an extra because she knew his mother had expressed the desire for a picture. And once when a director saw me setting up my camera and told me to "get that thing out of here," she said, "Poor Buddy, he always has such a hard time getting his stills. What do you say we hold everything and give him a chance?" This is the uncooperative Miss Bergman.

Then what is it about her that some people misunderstand? She has great personal integrity, an innate sense of logic and she feels that her private life should remain private. So she becomes abrupt when confronted with purely personal piffle.

"How does it feel," she was asked by an interviewer, "to kiss Gary Cooper?"

Thinking the question both silly and rude, she replied, "Why don't you kiss him yourself and find out?"

"Many people," she told me once, "ask me questions about my husband's medical work. Doctors don't advertise and they don't seek publicity. I certainly wouldn't violate my own husband's integrity."

The advertising department for "Arch" wanted to pose Miss B. for the billboards in shorts because she wore them in a minor sequence. The idea was to be like the time they advertised "Garbo Speaks," only this time it would be "Ingrid in a playsuit for the first time." She promptly rejected the proposal, not because she is against showing her figure, but because it would have been a gross misrepresentation to the moviegoer.

"One two-minute scene in shorts doesn't make a picture," she said. "This film is not the story of a chorus girl."

It all boils down to the fact that the star has a sharp mind of her own and uses it constantly. When you shoot stills of Ingrid you knock yourself out for perfection because you know that she's tougher on herself than anyone else. You know that the next day she is going to see those proofs for approval. And she knows that stills go in newspapers and magazines all over the world, in theatre lobbies, too, for advertisements.

Every day she kills a few stills. "This is out of focus," she will say, or, "The lips are too tense," or "This is too glamorous. What are you trying to make of me, Buddy? I'm no glamor girl."

But she IS a glamor girl—and keeping it from showing is impossible!

Ingrid is actually a still man's holiday. But the payoff is she doesn't like publicity and advertising art. She knows it's necessary and she is always gracious with her time, but she hates stills simply because they are what they are—still pictures. She likes action.

"Why don't you use those candid cameras like some photographers do?" she asked me once. "Then you could have everything in action and I wouldn't have to pose."

She's right, any still, no matter how natural it is, must be posed, so it is not completely real. That's why she hates to pose a laugh, because then it is not free-flowing and natural, though she has the most engaging laugh in Hollywood. But studios need large negatives that you can't get with a candid camera.

Candidly, without the camera, Ingrid with all her logic, is a sentimentalist. The last time I talked with her at the studio she said she was making a lampshade of the high parchment hat they put on her head for the burning at the stake. The base of the lamp was to be the stake itself in miniature and the actual chains from her wrists and ankles she was going to hang half way up the stake.

"I'll never forget Joan," she said, "if I make three hundred more pictures."

She stepped into a shiny new inexpensive car, her first since that same nondescript job she parked in front of my studio nine years ago.

"I just had this car delivered today," she said with austere simplicity. "I feel rich."

THE END

It's a rare sight and a treat for fans when Bergman goes nightclubbing. In New York, Ingrid shares a joke with Charles Boyer and Lewis Milestone, her director.

New Type Hearing Aid

Needs No "Fitting"

New Radionic Zenith "75"

This is all you wear. $75 complete.

SAVES YOU OVER $100

Coupon below brings it to you—no salesman, no visits to salesrooms. Hear better or pay nothing!

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Wear the Zenith "75" at home, at work, anywhere. If it isn't better than you ever dreamed ANY hearing aid could be, return it within 10 days of receipt and Zenith will refund your money in full.

Thousands who formerly hesitated to wear a hearing aid are ordering the new Zenith "75." Because it needs no "fitting," it comes to you by mail—no salesman to high pressure you, no embarrassing visits to salesrooms.

Saves you over $100, too. If its price had to include "fitting," middlemen's profits and high sales commissions, the Zenith "75" would have to sell for $195 instead of $75. So do as tens of thousands have already done. Order your Zenith "75" and find new friends, new success, save over $100, too! Mail the coupon today.

By the makers of the World-Famous Zenith Radios

Look only to your doctor
for advice on your ears and hearing

ACCEPTED COUNCIL ON PHYSICAL MEDICINE AMERICAN MEDICAL ASSOCIATION

MAIL THIS COUPON TODAY

Zenith Radio Corporation
Hearing Aid Division, Dept. HW88
5801 Dickens Avenue, Chicago 39, Illinois

☐ I enclose check or money order for $75* for one Zenith "75" Hearing Aid. Unless I am completely satisfied and find the Zenith "75" superior to any other hearing aid, I may return it within ten days of receipt and get my money back in full.

**Plus tax of $1.50 in Illinois or New York City; $1.88 in California, except Los Angeles, $2.25.*

☐ Please send me free descriptive literature.

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At all drug stores

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Then TRY THIS PROVEN EASY SYSTEM on YOUR HAIR...7 DAYS

Just try this **System** on your hair 7 days and see if you are really enjoying the pleasure of **attractive hair** that can very often capture LOVE and ROMANCE for you.

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HELPS PREVENT Brittle Ends Breaking Off

When SCALP and HAIR conditions are normal and dry, brittle, breaking-off hair can be retarded, it has a chance to get longer and much more beautiful. Make easy 7 day TEST! The **Juelene** System is not a hair restorative.

SEND NO MONEY!—Fully Guaranteed

Just try the **JUELENE SYSTEM** for 7 days. Then let your mirror PROVE the thrilling results. **JUELENE** comes in 2 Forms ☐ Pomade ☐ Liquid. SEND FOR IT TODAY! C. O. D. $1.00 plus Government charges. It is fully guaranteed. Money back if you are not delighted. Write Now!

JUEL CO., 4727 N. Damen, Dept. H601, Chicago 25, Ill.

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Extra cash for you daily! Sell Christmas and Everyday Card Assortments for $1; also *name-imprinted* Christmas Cards, **50 for $1.** No experience is necessary. Money-making plan for individuals, clubs, societies. Start earning now. Send today for samples on approval.

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642 S. Summer St., Dept. D-55, Holyoke, Mass.

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The HOUSE OF STARS brings you PHOTOS of your FAVORITE MOVIE STARS in their very latest poses. Our luxurious 8 x 10's are only 4 for $1.00 and wonderful for framing. Also 5 x 7 pin-ups at only 10 for $1.00 Ask for List B FREE with each order. Be wise and get the best DIRECT from our studios in the HEART OF HOLLYWOOD.

THE HOUSE OF STARS
1606 N. Cahuenga Hollywood 28, Calif.

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EXTRA! Roll developed and printed 25c.
AMERICAN STUDIOS, Dept. 384 LaCrosse, Wis.

WATCH FOR US—

GIVE US A BRAKE!

DRIVERS should be extra careful near schools, watch for kids, slow down. It's the human, and humane, thing to do! Children should wait for the traffic light, cross at corners, keep out of the streets.

Be careful—the life you save may be your own!

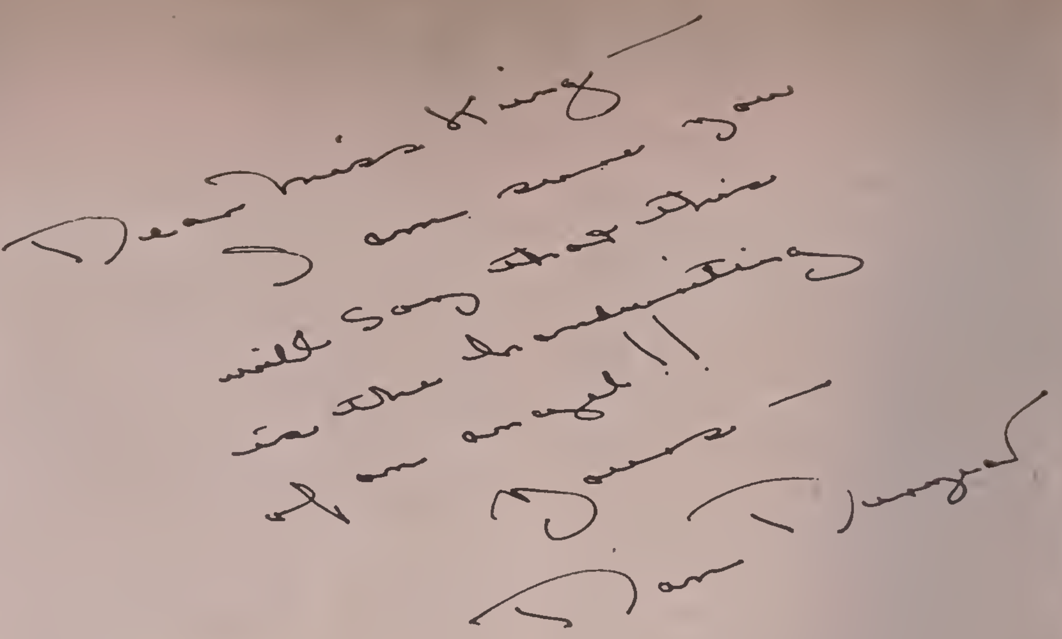
This advertisement is published in the public interest by
HILLMAN MOVIE GROUP

Doctors and Dermatologists Agree:

Beauty begins with a perfectly clean skin!

AMBROSIA

The Liquid Facial Cleanser Frees Pores of Dirt and Grime. At Dept., Drug and Ten Cent Stores.



Dear Miss King—
I am sure you
will say that this
is the handwriting
of an angel!!
Yours—
Dan Duryea

DO YOU WRITE LIKE DAN DURYEA?

Where's that bogey man Dan used to be? Out with Mrs. D. he's like a Prince Charming!

By Helen King

★ Do you have a large backhand style of writing? Does it have a deceivingly "lazy" look? Most people think that backhand writers are notoriously lazy, that they slow down on the job just as their writings appear to "rest." Nothing could be farther from the truth. Backhand writers may hold back on expressing their feelings, or may give the impression of being aloof, but that is the extent of the meaning of the slant such as Dan Duryea, popular young actor, uses.

Backhand writers have rather strong feelings, but are more likely to keep them in check. The "strong silent man" girls read about should belong to this group. It's always interesting to become acquainted with this type for one never really knows them too well. They present a continuous challenge because they pique one's curiosity.

Dan Duryea not only has these traits but also is naturally reserved when it comes to his personal feelings. Thus he should be quite a puzzle to those who are not old friends. That large "I" is the clue to his independent personality, one which may give the impression of complete self-reliance. The comma-like "i-" dots tell of his keen humor, his love of laughter.

Much rhythm is shown in this interesting writing. Much impatience for immediate results shows up in the shading of strokes. And much determination to hang on to his thoughts, to make good with them, is found in the unusual ending stroke at the termination of Dan's signature.

Do you too have semi-printed capital letters? Do they look rather clean-cut, devoid of unnecessary strokes? Then you too have a liking for seeing things well done, for eliminating all that is unnecessary. You dislike too many flourishes, too many furbelows, and unnecessary chatter. Essentials only—that's Dan Duryea.

The End

DON'T CLIP THIS COUPON!

Unless you want Helen King to tell you what secrets are revealed by your handwriting. If so—if you want a personal handwriting analysis from one of the foremost American graphology experts—send this coupon, together with 25c and a sample of your penmanship, to Helen King, care of MOVIELAND MAGAZINE, 535 Fifth Ave., New York 17, N. Y. Enclose a stamped, self-addressed envelope. You will receive a **personal** analysis—no form letters!

NAME..
ADDRESS..
CITY..
STATE...

ADDRESS PLEASE?

Here's the last installment of your favorite stars' addresses. Next month we will begin another up-to-date listing for you

Col—Columbia Pictures Corp.
1438 North Gower
Hollywood 28, Calif.

DOS—David O. Selznick Prod., Inc.
9336 West Washington Blvd.
Culver City, Calif.

EL—Eagle-Lion
7324 Santa Monica Blvd.
Hollywood 46, Calif.

HH—Howard Hughes Prod. Inc.
7000 Romayne Street
Hollywood 38, Calif.

HS—Hunt Stromberg Prod.
1040 N. Las Palmas Ave.
Hollywood 38, Calif.

Int—International Pictures Inc.
Universal City,
California

MGM—Metro-Goldwyn-Mayer Studios
Culver City,
California

Mon—Monogram Pictures Corp.
4376 Sunset Drive
Hollywood 27, Calif.

Par—Paramount Pictures Corp.
5451 Marathon Street
Hollywood 38, Calif.

RKO—RKO Radio Pictures, Inc.
780 Gower Street
Hollywood 38, Calif.

Rep—Republic Studios
4024 Radford Ave.
North Hollywood, Calif.

SG—Samuel Goldwyn Studios
1041 N. Formosa Ave.
Hollywood 46, Calif.

SL—Sol Lesser Prod. Inc.
9336 W. Washington Blvd.
Culver City, Calif.

20—Twentieth Century-Fox Films
10201 West Pico Blvd.
West Los Angeles 24, Calif.

UA—United Artists Studio Corp.
1041 N. Formosa Ave.
Hollywood 46, Calif.

U-I—Universal Pictures Co., Inc.
Universal City,
California

WB—Warner Bros. Studios
Burbank,
California

N—Nash, Marilyn—UA; Nash, Noreen—E-L; Neal, Tom—RKO; Nelson, Barry—MGM; Nelson, Gay—Col; Ney, Richard—20; Niven, David—SG; Nolan, Lloyd—20; North, Michael—MGM.

O—Oakie, Jack—U-I; Oberon, Merle—UA; O'Brien, Margaret—MGM; O'Brien, Pat—RKO; O'Brien, Virginia—MGM; O'Connor, Donald—U-I; O'Donnell, Cathy—SG; O'Driscoll, Martha—U-I; O'Hara, Maureen—20; O'Keefe, Dennis—U-I; O'Shea, Michael—20; O'Sullivan, Maureen—MGM; Owen, Reginald—MGM.

P—Paige, Janis—WB; Paige, Robert—U-I; Palmer, Lilli—U-I; Parker, Eleanor—WB; Parker, Willard—Col; Parks, Larry—Col; Patrick, Gail—RKO; Paxinou, Katina—RKO; Payne, John—20; Peck, Gregory—DOS; Peters, Jean—20; Peters, Susan—MGM; Pidgeon, Walter—MGM; Platt, Marc—Col; Powell, Dick—Col; Powell, Jane—MGM; Powell, William—MGM; Power, Tyrone—20; Preston, Robert—Para; Price, Vincent—20; Prince, William—WB; Quinn, Anthony—RKO.

R—Raft, George—20; Raines, Ella—U-I; Rains, Claude—WB; Rathbone, Basil—RKO; Raymond, Gene—RKO; Reagan, Ronald—WB; Redgrave, Michael, RKO; Reed, Donna—MGM; Reed, Philip—Para; Reynolds, Marjorie—Para; Reynolds, Joyce—WB; Richards, Ann—Para-HW; Robinson, Edward G.—U-I; Rogers, Ginger—U-I; Rogers, Roy—Rep; Roland, Gilbert—Para; Romay, Lina—MGM; Romero, Cesar—20; Rooney, Mickey—MGM; Ruggles, Charles—Para; Russell, Andy—Para; Russell, Gail—Para; Russell, Jane—HH; Russell, Rosalind—Col; Rutherford, Ann—UA; Ryan, Peggy—U-I; Ryan, Robert—RKO.

S—Sakall, S. Z.—WB; Sanders, George—UA; Sands, Johnny—Para; San Juan, Olga—Para; Scott, Lizabeth—Paramount; Scott, Randolph—RKO; Scott, Zachary—WB; Sheridan, Ann—WB; Shirley, Anne—RKO; Shore, Dinah—SG; Sidney, Sylvia—E-L; Silvers, Phil—20; Simms, Ginny—MGM; Sinatra, Frank—MGM; Singleton, Penny—Col; Skelton, Red—MGM; Smith, Alexis—WB; Smith, Kent—WB; Sondergaard, Gale—U-I; Sothern, Ann—MGM; Stack, Robert—U-I; Stanton, Robert—Col; Stanwyck, Barbara—Para; Sterling, Robert—MGM; Stevens, Craig—WB; Stevens, Mark—20; Stewart, James—MGM; Stewart, Martha—20; Stockwell, Dean—MGM; Storm, Gale—Mon; Sullivan, Barry—Para; Sutton, John—20.

T—Tamiroff, Akim—RKO; Taylor, Don—MGM; Taylor, Elizabeth—MGM; Taylor, Robert—MGM; Temple, Shirley—DOS; Terry, Phillip—MGM; Thaxter, Phyllis—Para; Tierney, Gene—20; Tobias, George—WB; Todd, Ann—Col; Tone, Franchot—RKO; Totter, Audrey—MGM; Tracy, Spencer—MGM; Trevor, Claire, RKO; Tufts, Sonny—Para; Turner, Lana—MGM; Tyler, Beverly—MGM.

V—Vague, Vera—Col; Valli—DOS; Vera-Ellen—SG; Vickers, Martha—WB; Vincent, June—U-I.

W—Wakely, Jimmy—MGM; Walker, Robert—MGM; Warrick, Ruth—U-I; Wayne, John—RKO; Webb, Clifton—20; Welles, Orson—Col; Welles, Virginia—Para; Whelan, Arleen—Para; Whiting, Barbara—20; Wilde, Cornel—20; Williams, Bill—RKO; Williams, Esther—MGM; Withers, Jane—Rep; Woode, Margo—20; Woolley, Monty—20; Wright, Teresa—WB; Wyman, Jane—WB; Wynn, Keenan—MGM.

Y—Young, Alan—20; Young, Gig—WB; Young, Loretta—RKO; Young, Robert—RKO.

Z—Zorina, Vera—U-I.

THE END

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by Mrs. Kathryn
Walker, 3332 W.
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BEFORE

120 LBS.
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"I LOST 35 POUNDS"

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If you'd like to regain that youthful girlish figure, see what happens with the 7-Day Kyron Plan. Try it just 7 days. If results don't delight you, your money is refunded. ABSOLUTELY GUARANTEED SAFE. The Kyron plan does not require you to swallow dangerous reducing drugs. It enables you to cut down your food without causing vitamin and mineral deficiency. Kyron Tablets, containing important nutrients, help overcome such deficiency. The Kyron food regimen enables you to eat many foods often falsely labeled as fattening. It is this food regimen that helps bring about reduction in weight.

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SELL *EXCLUSIVE* CHRISTMAS CARDS and STATIONERY NOT OBTAINABLE ELSEWHERE
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DIAMOND RINGS
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Beautiful Solitaire and Wedding ring set with lovely imitation diamonds in 1/30 14Kt. yellow Gold Plate or Sterling Silver. SEND NO MONEY. Pay postman on delivery plus 20% Federal Tax and postage charges on Money-Back Guarantee.

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"SMARTEES" give you that eye-appealing "natural" look, with sweaters, gowns, bathing suits, etc.

Washable, feather-lite foam rubber cups, fit any size bra. "SMARTEES" cost $2 prepaid. Order C.O.D. if you wish. You need risk no money. Mailed in plain wrapper.

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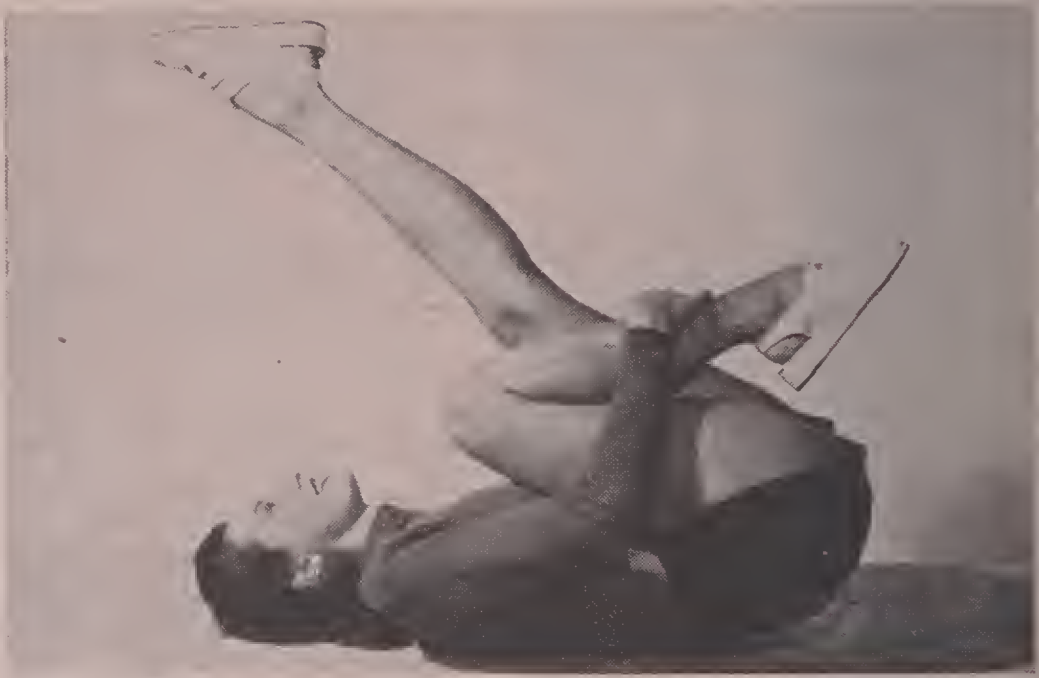
Attention Miss Colbert
6411 Hollywood Boulevard, Hollywood 28, Calif.

Figuratively Speaking

BY ANNE ANSLEY

Beautiful Cyd Charisse can well be proud this summer of an "in the swim" figure.


Three-in-one treatment to tone legs, hips and waistline. Cyd lies on her back and with one leg clasped close to her body, raises the other and touches the floor behind.

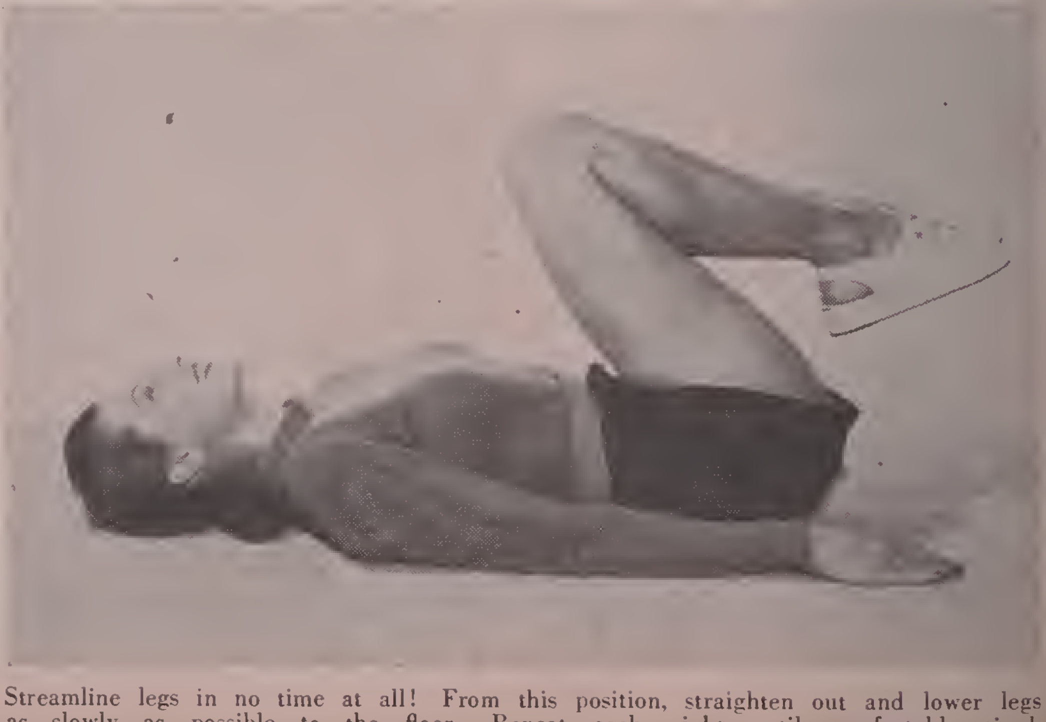
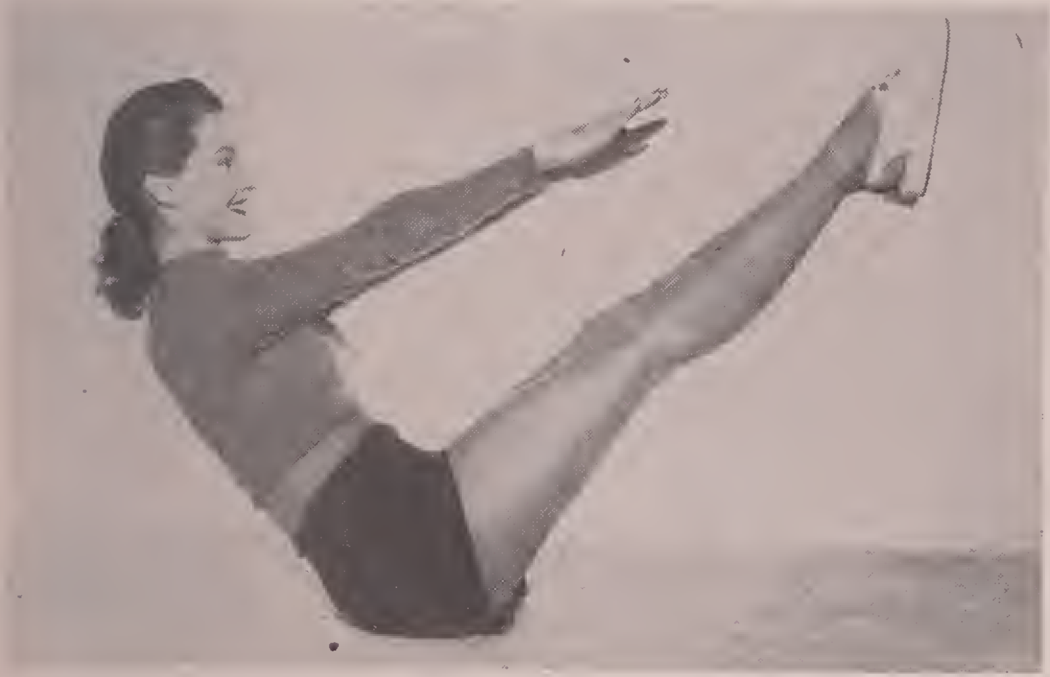

Streamline legs in no time at all! From this position, straighten out and lower legs as slowly as possible to the floor. Repeat each night until comfortably tired.

Figure Hints From A Ballerina Show You The Way To A Svelte Self

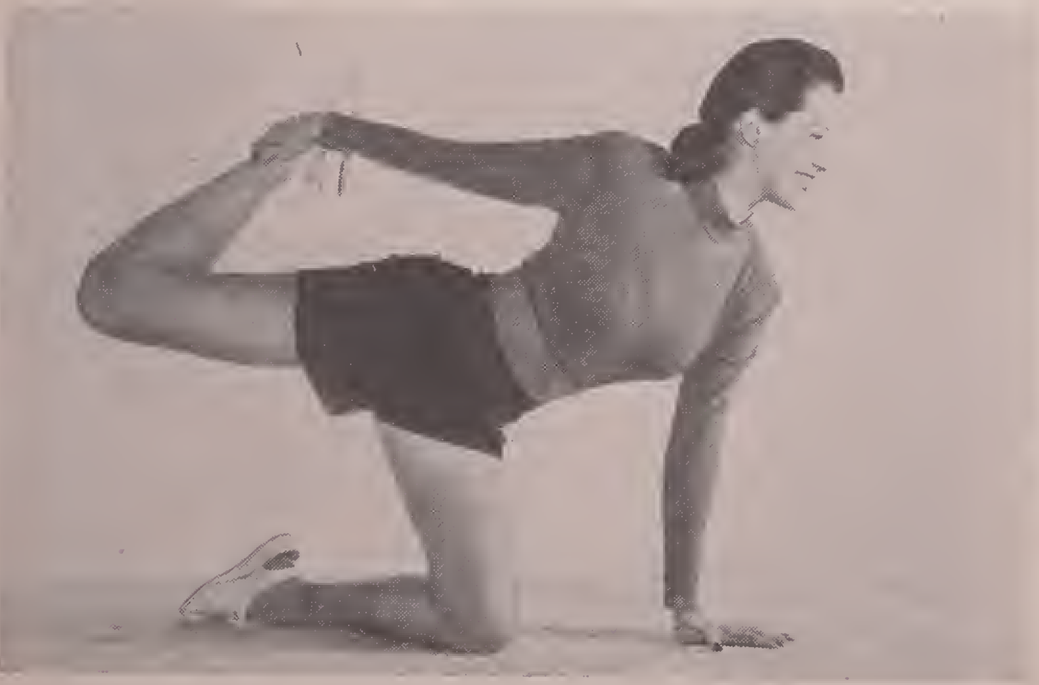
★ It's mind over matter—a strong mind over too much or too little matter! The torso trend today calls for more femininity than it has in years. Gone are the days of the flat-chested, sunken-cheeked, pencil-slim-hipped siren. Our lovely guest, MGM's Cyd Charisse, is more than adequate proof of the beauty of cultured curves.

Don't let the word "diet" throw you! It does not mean starvation fasting. It's temperance. Nutrition has a great deal to do with those unwanted extra pounds and bulges. Only because your intake is greater than your energy output. Carbohydrates, sugars and starches give the most energy—if most of it isn't used up by daily activity or exercises, it settles into body fat. So before you enjoy that "oh! just one more can't hurt me" chocolate sundae, remember that after the taste is gone, the extra energy is still there. During the summer, when most heavy foods aren't appealing, is a wonderful time to whittle down. Fresh vegetables, on the green side, fruits, milk, lean meats will start you on the road to a svelte self.

Diet can eliminate extra pounds, but it is not the answer to reducing the inches. And spot exercising is. You can tell by honest inspection.



There will be no evidence of a tubby tummy if you do this twenty times a day. Raise arms and legs simultaneously; make sure back, arms and legs are straight—toes pointed!



To build up leg strength and tone muscles: Rest on one knee and hand and try with other hand to pull the raised leg as close to the head as possible. Hold it 5 seconds, relax.

REDUCE

Take off up to 10 Lbs.
in 10 days
OR YOUR
MONEY BACK

EASY TO HAVE
A MODEL FIGURE

NO DRUGS! NO LAXATIVE!
NO EXERCISE!
NO MESSY LIQUID!
NO TIRING ROUTINE!

Today's slim-line fashions, so envied on models, don't go with bulges, rolling layers of fat that spoil your appearance and weigh you down physically and mentally. Replace them with attractive curves—a trim silhouette—by the Tremett Tablet Plan. Quick—easy—safe! The healthful, pleasant Tremett Tablet Plan may make excess fat a thing of the past for you!

TREMETT TABLET PLAN
BRINGS AMAZING RESULTS

Amaze your friends with a new YOU—a *slender* YOU! While losing up to 10 unsightly pounds a week, the Tremett Tablet Plan works to keep you from being hungry. Yet, your daily Tremett Tablet Plan provides necessary vitamins and minerals you're now getting from fat-building foods. And you can eat things you like, without taking harsh lemon-juice mixtures or violent exercise! Absolutely harmless. Contain no drugs. So convenient! Carry Tremett Tablets in your purse and take as required. No mixing or embarrassment. Just follow simple directions and look for your glorious, firm new figure!

10-DAY NO-RISK TRIAL

Your scales must show you have lost weight, have an improved figure, you must look better, feel better or you get your money back without question! SEND NO MONEY! Just send name and address on postcard. When package arrives, pay postman $3.00 plus postage for 25 day supply or send $3.00 with order, we will pay the postage. If not satisfied your money will be refunded. Mail that postcard today.

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EXTRA MONEY NOW TO CHRISTMAS

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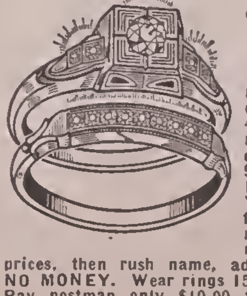

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Some Dish!

decides to improve her culinary technique, *Movieland* is on hand to record the activities. For our money, Maggie needn't bother with pots and pans—she's a pretty tasty morsel herself!

Studying script for "Relentless" was easier but she'll stick to this job to the bitter end!

Gosh, it doesn't look like the picture at all! Next time she'll try something easy!

A cake failure won't ruin Maggie's day. Who wants to work over a hot stove anyway? Queen in the kitchen? No. But on the beach—that's something else!

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THE EMPEROR WALTZ
(Paramount) . . . . ◆◆◆◆

This is a wonderful picture!

This is the picture to bring back your faith in Hollywood; to convince you that movies are wonderful and the best entertainment devised by man for the happiness, pleasure and delight of people.

What else can I tell you about "The Emperor Waltz" except to say that I sang the music for two days straight, that I can hardly wait until I can see it again and that I buttonhole strangers in the street and urge them to see the picture.

Bing Crosby has never turned in a better or more ingratiating performance than that of an American salesman of talking machines who tries to sell (and succeeds) Emperor Franz Josef of Austria his "new fangled invention."

Fontaine and Crosby are out for laughs.

Joan Fontaine was never more radiant than she is as the countess with whom Bing falls in love. You can just see how she enjoys herself in this delicious role.

There are moments that are sheer magic; when Joan's French poodle is being psychoanalyzed, and the scene where Joan's chauffeur (a dancing genius named Bert Prival) does a dance routine with the fat proprietress of the inn and a chambermaid.

The music, scenery, story—in fact, every little part is perfect. The Technicolor is beautiful and Bing!—or did I already tell you that Bing surpasses himself.

MR BLANDINGS BUILDS HIS DREAM HOUSE (RKO) . . ◆◆◆

Charming, delightful, whimsical, lovable. You can string the adjectives along for blocks and it won't be an exaggeration. Cary Grant plays Mr. Blandings, Myrna Loy plays his fascinating wife and Melvyn Douglas is Cary's lawyer who sings the blues from the moment Cary decides to build a house. You can't blame Cary. In the crowded New York apartment he can't call his bath his own! While he shaves, Mrs. B. showers and steams up the mirror. She's constantly pushing him aside while she forages in the medicine chest; outside the two Blandings daughters are clamoring in.

Nightmare for Grant in his dream house.

Oh, for a house with closet room and four bathrooms! At least two!

So the Blandings buy a historic old house to remodel—end up by knocking down the old house and rebuilding from scratch.

The trials of building are really terribly funny (and sad, too). Indignities pile up—with bills and law suits and even optimistic Mr. B. admits defeat.

But this is comedy and there's an unexpected happy ending and a wonderful finish.

If this were an English film, it would be classified as a masterpiece of domestic detail and warm, small incidents. This is fashionable among the literati.

But since it was made in Hollywood, we'll eliminate all pretense and say it's just wonderful entertainment.

KEY LARGO (Warners) . . . . ◆◆◆

There's no doubt about it—Bogart and Bacall have that magic that is the very essence of drama, excitement and suspense and when you add that sterling heavy, Edward G. Robinson, you have a trio that is worth its weight in gold at the boxoffice.

"Key Largo" for all its familiarity of plot (gangsters and honest people thrown together for 24 excitement-tense hours in an isolated hotel during a hurricane) will still keep you palpitating at the edge of your seats. The suspense is almost intolerable and there is gunplay, fisticuffs and murder to satisfy all the "hard-boiled" school of picture lovers.

Three B's—Bogart, Barrymore, Bacall.

Claire Trevor does a heartbreaking sequence as Eddie G. Robinson's has-been sweetheart and she sings a torch song in a whiskey falsetto that is a masterpiece of acting.

Come to think of it, "Key Largo" is wonderful entertainment and much of the credit should go to John Huston who co-authored and directed the picture. This may not be the best picture in the world, but we think he's the best director in the world. He must be to make this old story so fresh and new.

Don't miss this one!

EASTER PARADE (M-G-M) . . . ◆◆◆

M-G-M picks a winner!

Here is a gold mine of entertainment for everyone—a picture that will make the boxoffice sing. This is pure escapists' entertainment—Irving Berlin's songs, new and old, that are a caress to the ears, and such dancing by that wizard Fred Astaire as you have never seen a mortal perform. A nymph maybe, or a satyr, but the man's legs just aren't human! They're quicksilver; they're fluid of some sort and they move faster than the human eye!

Ann Miller, heretofore queen of the B picture dancers, is given a break at last and she shakes a mean leg (to coin a much-needed cliche).

Fred and Judy—a tuneful "Easter Parade."

Judy Garland is lovely and appealing and proves herself a pretty good stepper, too, and she's in pretty fast company.

Peter Lawford plays the other man, but he's really not important in a picture that is perfect even without a plot.

There is one sequence where Judy in a tramp costume dances and sings with Fred Astaire, that rocked the house with applause. Maybe I was imagining things—I was so carried away—but I'm sure I saw Judy bow to the entranced moviegoers.

Try "Easter Parade" for fun—and please, Fred, don't ever stop dancing!

THE IRON CURTAIN (20th) . . . ◆◆

After all the hush-hush, this Darryl Zanuck picture turns out to be an exciting, suspenseful documentary-type picture, dramatizing the spy ring exposé in Canada which broke on all the front pages of the papers not long ago.

There is excellent, spine-chilling suspense in this over-simplified story of Igor Gorizenki (played with grim earnestness by Dana Andrews). He has become so fed up with his country's espionage in Canada in their effort to get data on the Atom Bomb, that he turns on his country and exposes the whole spy ring to the Canadian government.

Tense and exciting is "The Iron Curtain."

At first he gets no one to listen and he and Anna his wife—a fine acting job done by Gene Tierney—wander from government building to building, to newspaper publishers—through the snowy streets of Ottawa. If no one will listen and give them sanctuary, their death by the aroused spy ring is a certainty.

The motivation for Igor turning on his country seems to me to be weak and I was also a little stunned by the motives by which the Soviet Master Mind (superbly played by Berry Kroeger) influenced Dr. Norman, a scientist, to give the Soviets closely guarded atomic secrets. He convinces Dr. Norman that by giving him the atomic data, he will be aiding peace and the future of the citizens of all the world—a pretty persuasive argument if you ask me!

A FOREIGN AFFAIR
(Paramount) . . . . ◆◆½

When you see the names Charles Brackett and Billy Wilder on a picture, you know you're going to see an original and diverting picture and "A Foreign Affair" is both—and then some.

Marlene Dietrich, who plays the part of a German night club singer, a former consort of bigwig Nazis is fascinating, and Jean Arthur, returning to the screen as an efficient Congresswoman named appropriately, Frost, proves again that she is a wonderful comedienne with a grand sense of timing and an unforgettable crackly voice you can't forget.

Star-studded triangle—"A Foreign Affair."

There are a lot of good laughs in the situation of the officious Congresswoman sent to investigate the morale of the Occupation Army. Complications arise when she falls in love with the most devilish and captivating of the American officers, who in turn is having an affair with the sultry night club singer.

There are also some good, unexpected twists in the plot and we can promise you a diverting evening. Our main criticism with the picture is the low-key lighting, and while Berlin is probably dim most of the time, we would have enjoyed this comedy more if we had been able to see more clearly what was going on.

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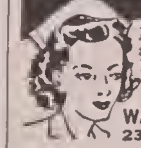

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YOUR RED WAGON (RKO) ◆◆

This is one of those hopeless young love stories of two against the world. The two are Cathy O'Donnell and Farley Granger (both borrowed from Samuel Goldwyn) and both are genuinely moving and sympathetic characters even though Farley portrays a bank robber, jailbird and killer in self-defense. This is because both bring to their roles all the heartbreak and poignancy of a hopeless love.

Well, that's the kind of picture it is. It leaves you sad because the kids really deserve a break.

There is terrific suspense in the bank-robbery scenes, a hair-raising chase and, by contrast, scenes of touching young love.

That boy, Farley Granger, packs a terrific wallop and we predict early stardom for him. He's got everything—looks, sex appeal, and a curious sullen charm that is reminiscent of James Mason, plus the sweetness (Yep, men *can* be sweet and still be terrific he-men) of Gregory Peck, whom he also resembles and we ask you: Is that bad?

RED RIVER (UA) . . . . ◆◆

The masters of the western picture are at it again. John Wayne and Walter Brennan have had enough experience in this type of film so that "Red River" is expertly told.

It's an authentic story centering about the first cattle drive on the Chisholm Trail—a pretty tough assignment. It takes tough men to overcome the obstacles of driving hard over unknown terrain, fighting with hostile Indians.

Montgomery Clift is miscast, unfortunately, but does a good job with material too implausible for his best efforts. Coleen Gray and Joanne Dru supply feminine beauty and romance, and an extra incentive for our brave boys.

In places the pace is slow but the over-all effect is that of a good, realistic western with plenty of excitement.

RAW DEAL (Eagle-Lion) . . . . . . ◆◆

If you like gangster movies, this picture is your meat. It begins with a spectacular prison break by Dennis O'Keefe, and gains pace as he attempts to get his share of the loot from his old mob and escape to freedom. Claire Trevor is the girl who loves him no matter what and loses; Marsha Hunt the "good" girl for whom he loses his fight in the end. This picture is made with the same good acting, fine photography, and exciting pace that have distinguished some recent pictures from this studio. If you're looking for excitement, without very much depth of plot and character, this is it.

SHOWTIME (British Films) . . . . ◆◆

This is a nostalgic and delightful little English picture of the birth of musical comedy in England. Up to 1900, the English theater was rather a crude form of entertainment and the hero (played with great sincerity by Richard Greene) decides to use his small legacy to remedy this.

Pretty girls, lovely dancing and a gay score make this 90 minutes of lively entertainment and for American audiences the name of Ann Todd plus Richard Greene are added attractions.

The End

THE VELVET TOUCH

(Continued from page 65)

deHavilland and Mark Stevens in 20th Century-Fox' forthcoming drama, "The Snake Pit."

Leo Genn is six feet tall and his very dark eyes would be like black velvet, too, if they did not have a constant sparkle of humor in them. His face has a strong, good-looking irregularity of features—a good "actor's mask"—which is one reason he can carry three such very different leading roles as those in his first three films on this side.

In "Mourning Becomes Electra," Eugene O'Neill's three-hour drama of the violent, involved emotions of the decaying Mannon family, he plays the treacherously romantic sea captain whose plot of revenge leads him to make love to both mother and daughter, played respectively by Katina Paxinou and Rosalind Russell.

In "The Snake Pit" he will be seen as Dr. Kik, the sympathetic psychiatrist in the hospital for the insane that is the main background in the picture. His third film is a complete change of pace and is a new comedy, "The Velvet Touch," when he will match wits with that incomparable comedienne, Rosalind Russell.

All of this pleases Genn mightily except that he is, once again, going through the familiar routine of living down his past—in this case, forgetting his English accent and playing American characters.

However, he is used to such surprises by now. So is his family. His father was a prosperous merchant in London. He had conventional ideas about a good, solid career for his son. Everyone approved when young Leo decided to become a barrister. He was given an excellent education in the City of London School and at Cambridge University. After graduation, his father set him up in fine quarters in the Middle Temple in London. Everyone was pleased with young Leo—so satisfactory, so respectable, so entirely substantial, such a satisfactory son.

This feeling has not changed though Leo's career certainly did from the moment a young lady he admired persuaded him to take a part in an amateur production of a play some friends were putting on for their own amusement.

He had a good time with his hobby. However, he took his stage career so lightly that he considered it a joke when a talent scout asked him to meet Leon M. Lion at 10:30 the next morning.

Leon M. Lion is a great stage producer in London. An invitation to try out for a part in one of his plays is like an offer from our Theatre Guild in New York—the chance of a lifetime for a young actor.

But Leo wasn't a young actor. He was a young barrister, remember. At first he turned the offer down to the consternation of Lion's representative. Then he decided that it would be fun to boast to his colleagues in court that he had met the great producer and sent back word that he would drop in later.

This took what Genn now describes as "Glorious cheek—a thing I would not dare do today." It was just about the same as sending word to Darryl Zanuck or Dore Schary, "Thanks, old man. I'll try to make time to see you."

At his own convenience, Genn did drop in and read a part for Lion. Lion was pleased. "When can you start rehearsals?" he said.

Genn was taken aback. "I don't want

to start at all," he explained apologetically. "I never dreamed I'd get the part. It really wouldn't be worth my while to give all of my time to the theatre."

Lion took a moment to recover from this. "Hmm. I see your point," he said. "As a promising amateur, you aren't worth more than three pounds a week to me. On the other hand, I have an idea. See me next week—at your convenience," he added hastily.

The result was that Genn emerged from the next "audition" with a three-year contract to handle all of Lion's legal business and to act occasionally as well.

This was a great feather in the cap of a young barrister . . . all of Lion's legal affairs! And fun playing around on the stage, too. Life was wonderful. Soon, however, Genn's second career was interfering with his first. He became a definite hit on the stage.

Toward the end of his contract, his acting fees were far in excess of his income from law. He decided to give his entire time to acting. One career at a time—that was the secret of success.

So he made the break. Then his third career caught up with him.

It is no joke about his voice being like black velvet. It is rich, flexible, even, and memorable. The British Broadcasting Company reached out for his spare time until he became one of their three busiest narrators. Every time there was a broadcast aimed over-seas they said, "Get Genn. He has an Atlantic voice."

By that they meant that his voice spanned the Atlantic to this country and Canada with greatest acceptability because he has no touch of the Oxford accent that so many of us on this side find difficult to understand. It is crisp, clear, but hardly more accented than some of the speech heard in Virginia and Maryland.

It was this "Atlantic voice" that won him the great distinction of introducing the King in the world-wide broadcast of George VI's coronation speech, and Genn admits that it was the only time he really had stage fright.

"I was in an awful flap from the moment I was told I was wanted for the special broadcast," he said. "Ran a temperature of 104 right through the whole thing. Suppose I had muffed a line introducing my King with the whole world listening in? I knew I might as well take that Atlantic voice out and drown it in the Pacific."

Needless to say, Genn muffed no lines. From that time on, he was in constant demand as a narrator in radio and for many war documentaries, including "Desert Victory" and "Tunisian Victory," shown widely in this country.

Almost before he knew what had happened, his "black velvet voice" career had almost swallowed up his active career.

When Hitler walked into Poland, Genn joined the Officers' Emergency Reserves. Later he was commissioned as Second Lieutenant in the Royal Artillery. He was a Lieutenant Colonel by the time Normandy fell and the end of the war was in sight.

Genn looked happily toward return to the stage, but the British Army lifted him out of the Artillery and assigned him to SHAEF Special Inquiries Branch and the investigation of war crimes. His legal career once more had caught up with him.

After the investigation, Genn was assigned as assistant prosecutor in the trial that resulted in the execution of "the beast of Belsen." In recognition of his thorough work, he was invited to attend the opening of the Nuremberg trials, but he refused. Even this didn't tempt him.

"All I wanted was to get back to England as soon as my job was finished," Genn said.

He was getting back into the swing of law in London when there came a trans-Atlantic telephone call that changed his career again.

Lillian Hellman had seen him in "Henry V." She wanted him to play a part in "Another Part of the Forest" on the New York stage.

The offer was more than reasonable, and he turned up pleased with the prospect of seeing American friends. To his astonishment, he discovered that the part required an accent from the deep south.

After the first surprise wore off, he put his hand to the challenge with such success that on opening night Dorothy Parker, who had been under the spell of his velvety "you-alls" and was listening in amazement to his crisp British accent backstage, said, "Which accent are you putting on, anyway? It seems to me the British isn't quite so convincing as the southern."

Genn has been married for 14 years to Marguerite Bonnar. They knew each other when they were children. They met again in London after both were grown, and he knew immediately that he intended to marry her. She is blonde and knows the theatre well, having worked as a secretary to a producer and as head of the talent department at Ealing Studios during the war. Now she is quite content to go wherever his careers take Leo.

After "Another Part of the Forest," Hollywood reached out. The part of Adam in "Mourning Becomes Electra" was too tempting to miss. The film version of Eugene O'Neill's tragedy is one of the most important pictures ever made, though Genn refuses to regard it as a tragedy. "Most cheerful part I ever played," he says happily. "I'm kissing Rosalind when I'm not kissing Katina."

Genn has found a pretty house in Hollywood complete with a telephone of his own—a great advantage to one who has had the doubtful blessing of sharing a number with King George for a year.

This happened early in the war when Genn's home in London was hit by a direct bomb hit. A friend of his was Superintendent of the Royal News. He invited Genn to move in, which he did for a year. This was great, except that when friends called and heard the switchboard operator say "Buckingham Palace" they hung up hastily after muttering "Oh, pardon! I must have the wrong number!"

"It might be a good gag to name our place in Hollywood 'The White House,'" said Genn dreamily. "That would really give our friends from the other side a start, wouldn't it? I wouldn't really do it, of course—too cheeky. But it is an idea, isn't it?"

THE END

What's Academy Award Winner Celeste Holm like? Read all about her through the eyes of her baby sitter.

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Frankie's had his share of bad breaks, but his sincerity and hard work have paid off.

Frankly for Sinatra

I think M-G-M should do something about putting the life of the ever-popular Frank Sinatra on the screen.

Many of my friends agree that it would be a very colorful story since Frank has done so many wonderful things in his life for other people, completely unselfishly.

I, for one, would like Nancy to play herself. I think Frank and Nancy are so perfect together off screen they should appear together in the picture.

Florence Ionta
New York, New York

Lately there seems to be a lot of talk about Frank Sinatra's portrayal of a priest in "The Miracle of the Bells." I'm writing this for the benefit of the people who believe Frank was unfit for the part for reasons of previous bad publicity. I don't say that Sinatra never made a mistake, we all do sometimes, but how else can you tell that you are in the wrong? I do say, however, that most of the bad publicity was given to him by columnists who dislike him. These men get a special pleasure out of spreading rumors about their enemies to harm reputations. When movie fans see "The Miracle of the Bells," they'll realize that Frank was just right for the part of Father Paul.

Joan Miller
Brooklyn, New York

Your gossip columnist cautioned readers to watch for adverse criticism to Sinatra's playing Father Paul as a result of bad publicity.

Wasn't that all settled long before he made the picture? And who is to argue the point except the priests themselves? They gave their approval long ago.

Charlotte Salt
Revere, Massachusetts

I want to thank Movieland for the sensational pictures and story on Frank Sinatra in the May issue. The only thing that worried me about the issue is that in "Inside Hollywood" there was a piece mentioning Frank's playing Father Paul in "The Miracle of the Bells." Your columnist suggested Frank might be wrong for the role since he's had so much bad publicity.

I thought he was wonderful as Father Paul and I personally feel that since there *has* been bad publicity, the less said about it, the better. After all, most of the accusations made about Frank have been proven lies.

Cass Denny
Philadelphia, Pennsylvania

EDITOR'S NOTE: Our choice of words in "Inside Hollywood" led to misunderstanding. We are sorry about this. As far as we know, there has been *no* adverse criticism on Frank's portrayal of Father Paul. As a matter of fact, most critics praised Frank's sincere performance as the priest.

An Added Oscar

I would like to congratulate the members of the Academy Award Board through Movieland magazine for the very fine selection they made this year.

Both Loretta Young and Ronald Colman have been giving great performances for many years and truly deserve the great honor bestowed upon them.

James Madden
Bronx, New York

Fine Actor, Better Roles

Someone spoke out about Cornel Wilde's role in "Forever Amber" in the May issue and I'd like to speak my mind too. I heartily agree with the writer in this case—that Cornel is too fine an actor to be cast in such a role and such a picture. In my opinion, a book of that type should never be filmed. Hereafter I hope Cornel Wilde is given a better chance to display his acting ability in higher-type films.

Shirley Stehl
Baltimore, Maryland

Be Satisfied with a Job Well Done

I think we ought to leave the public with the pleasant memory of the first "Jolson Story" and not try to make a sequel. Larry Parks did a splendid and clever characterization of Al and the public is satisfied to remember a fine movie well done. Thanks to Mr. Parks who did a magnificent job and to the producers and director who brought the film to the screen. One "Jolson Story" was and is fine. Do we need a sequel? I think we're well off now!

Bev Montalbano
San Francisco, California

Movieland would like to know what *you* like about the movies, who your favorite stars are, who and what you *don't* like about Hollywood and why. The most interesting letters will be printed on this page each month. Address all letters to The Editor, Movieland, 535 5th Avenue, New York 17, N. Y.

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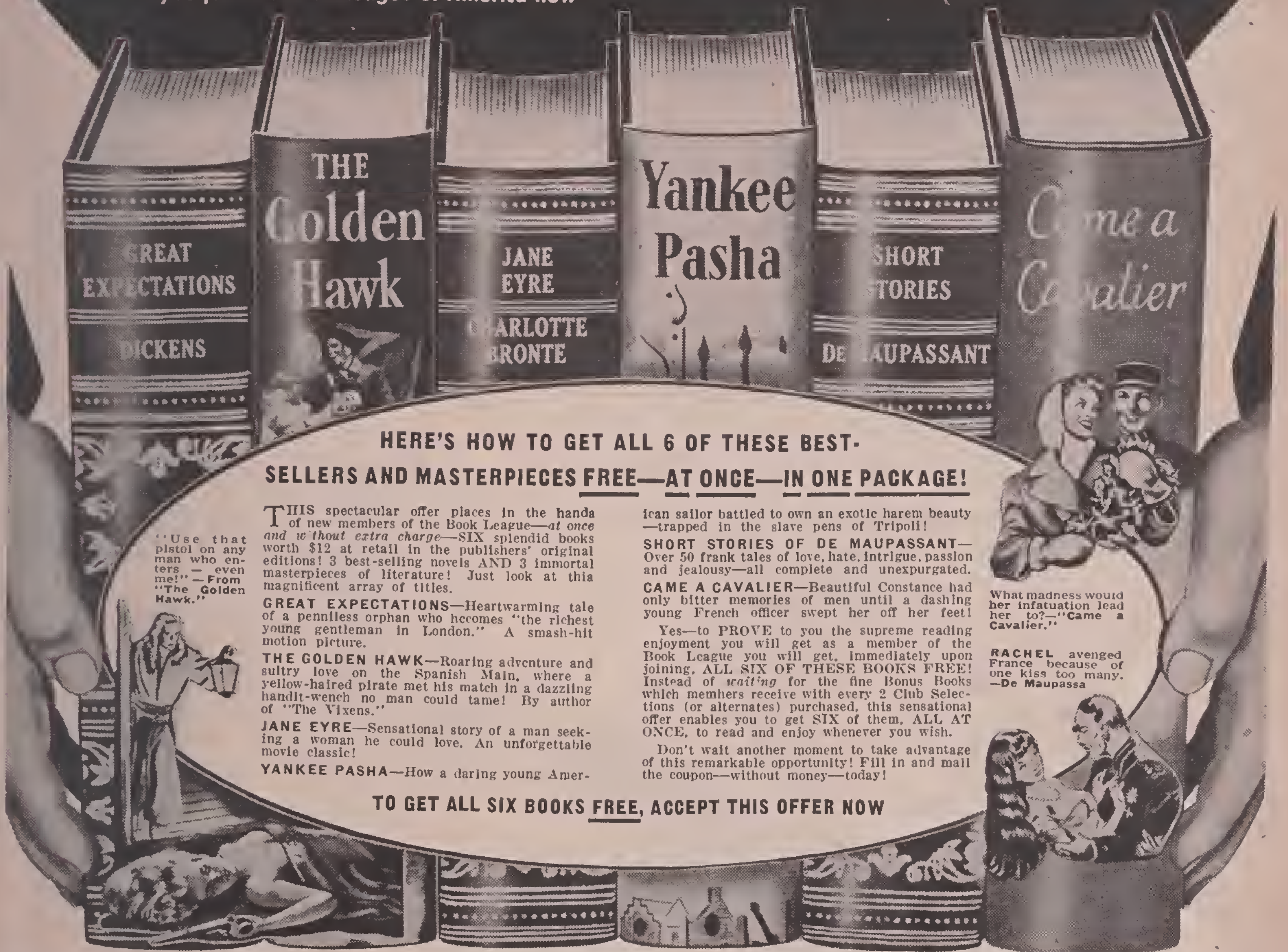

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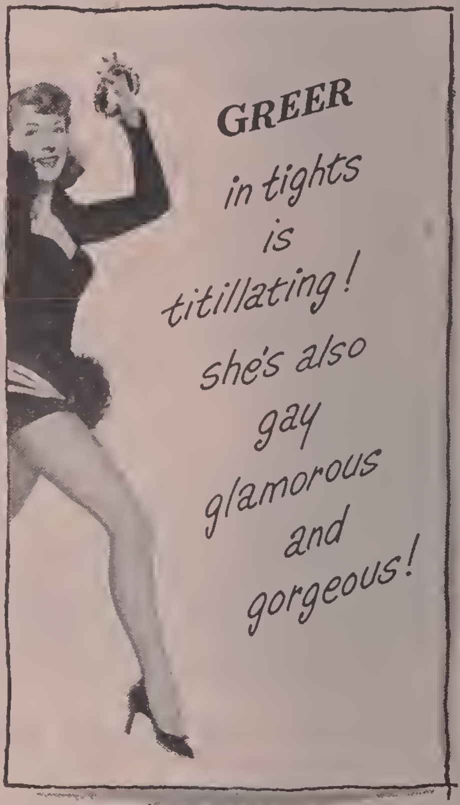
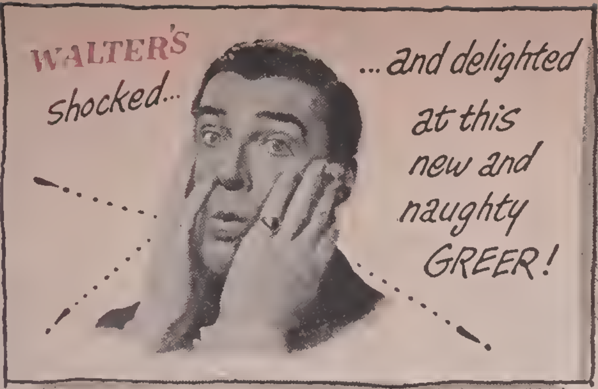
the champagne girl of gay Paree!
She's merry, madcap, mischievous ...and irresistible


GREER
in tights is titillating!
she's also gay glamorous and gorgeous!


WALTER'S
shocked...
...and delighted
at this
new and
naughty
GREER!

GREER GARSON misbehaves... WALTER PIDGEON loves it!

Two great stars as you've never seen them before . . . clowning, kissing, kidding, cavorting, in **M-G-M's** comedy hit of the year.

Julia Misbehaves

PETER LAWFORD · ELIZABETH TAYLOR
CESAR ROMERO

LUCILLE WATSON · NIGEL BRUCE
MARY BOLAND · REGINALD OWEN

Directed by JACK CONWAY Produced by EVERETT RISKIN

Screen Play by WILLIAM LUDWIG, HARRY RUSKIN and ARTHUR WIMPERIS
Adaptation by GINA KAUS and MONCKTON HOFFE
Based Upon the Novel "The Nutmeg Tree" by MARGERY SHARP

A METRO-GOLDWYN-MAYER PICTURE

At party following the premiere of "Emperor Waltz," Edward G. Robinson joins violinists to serenade star Bing Crosby and his wife, Dixie.

Inside Hollywood

BY BEATRICE LUBITZ COLE

Televiewers agreed Joan Fontaine was the prettiest guest at the "Emperor" premiere.

"Emperor Waltz" premiere turns into a super-colossal production with the aid of top stars and Television

★ Bing Crosby will most likely turn down one of the most sought-after roles of the year—the lead in the filmization of the prize-winning play, "Harvey." There's still a lot of publicity that claims Bing will accept the part; but several months ago Der Bingle himself told us that it seemed to be out of the question. After playing the priest in "Going My Way" and "Bells of St. Mary's," Crosby has been established as a character with a touch of holiness about him. The role in "Harvey" would picture him as a chronic, if amiable, drunkard. Bing asked a number of prominent church officials if he should do the picture; and they advised against it.

* * *

We heard an inside story of how the youngsters tamed Mickey Rooney when he was making the picture "Boy's Town" at the Nebraska school of that name. Seems when Mickey first arrived he was very cocky with his popularity. So when girls called the campus and asked to speak to Mickey, a boy on the switchboard would give the call to a pal who impersonated Rooney. The guy strung the gals along, made a date to meet a

(Please turn to page 8)

Looking like a junior miss, Betty Hutton dances at Crosby party with Ted Briskin.

...THEY MEET IN KEY LARGO

The far-famed Maxwell Anderson play is given new scope and tremendous excitement on the screen!

HUMPHREY
BOGART

EDWARD G.
ROBINSON

LAUREN
BACALL

WARNER BROS. PRESENT **KEY LARGO** A STORY AS EXPLOSIVE AS ITS CAST!

with LIONEL **BARRYMORE** CLAIRE **TREVOR**

and THOMAS GOMEZ · JOHN RODNEY · DIRECTED BY JOHN HUSTON · PRODUCED BY JERRY WALD

Screen Play by Richard Brooks and John Huston • Based on the Play by MAXWELL ANDERSON As Produced on the Spoken Stage, By the Playwrights Company • Music by Max Steiner

Inside Hollywood

continued

score or so of them. And, of course, Rooney, not knowing a thing about the ruse, never showed up. And he soon had a flock of females down on his neck, who spent their time dulling the bright Hollywood blade's reputation as a lady-killer.

* * *

Shelley Winters is doing an Ava Gardner when it comes to getting about town with a lot of men. Since she started getting so much publicity with "A Double Life," the boys discovered her—and how! Shelley, however, wonders if it's all worthwhile. After spending an evening with one star she was asked what they talked about. Said Shelley mournfully, "About his ex-wife."

* * *

Gregory Peck is doing a slow burn at that columnist who started a rumor, by airing and printing a denial, that he and his wife were having domestic trouble. When that story was planted, another quickly followed that two magazines had cancelled stories on the Pecks' happy family life. But from our own observation, we'd say they were perfectly content. In Hollywood, unless Greg is working, you never see him without Greta.

* * *

Here's an ironical story typical of Hollywood. A prominent movie personality, famed for his ego, was married for a long time to a rather quiet lady, who devoted her time and energies to homemaking. The man met a famous glamor girl, fell for her, separated from his wife. She then started working in her ex-husband's own field and suddenly found herself a huge success. Now we hear that the ex-husband, who since has become engaged to his glamor girl, is insanely jealous of his ex-wife's progress. But there's little he can do about it. She's set professionally; and he's stuck with glamor girl.

* * *

Speaking of jealousy, Hollywoodites are commenting on how it registers on Ty Power's face when Linda Christian pays attention to other men—particularly when she's dancing with them, and Ty is on the sidelines. This may spur Ty into a quick marriage.

* * *

We understand that John Payne has been trying some fancy persuasion on Gloria DeHaven in an effort to effect a reconciliation. But she insists that she wants her "independence," whatever that means.

* * *

Acquaintances are chuckling over the contrast in methods employed by Lauren Bacall and Mayo Methot in handling Humphrey Bogart. Seems Mayo's strategy was to deflate Bogey's ego by pointing out all his weaknesses, and particularly the faults in his acting technique. Now Bacall pours on the soothing syrup by the gallons, making Bogey feel that as both an actor and personality he is nothing short of terrific. Well, Baby's still got him!

* * *

Reason that the long association between Roy Rogers and the Sons of the Pioneers came to an end was financial. It wasn't a matter of getting "too big for their britches" on the part of the boys;

(Please turn to page 10)

Alan Ladd fans set up a whoop when their favorite man arrived at the "Emperor Waltz" preem with his cute wife, Sue Carol. That's William Demarest coming up in the rear.

On to the Crosby party. Topic of discussion is everyone's reaction to being televised. When Anita Colby described her own feelings . . .

Clark Gable joined her laughter—but enthusiastically. When advised he was being televised, Gable was startled, then did a double-take.

THE LAUGH-BY-LAUGH, TEAR-BY-TEAR, CHEER-BY-CHEER STORY OF AMERICA'S MOST BELOVED GUY...

"THE BABE"!!!..

His life...fabulously exciting!..

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His heartbreak told for the first time!

His triumphs... while millions cheered!....

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"I'll Get By"
"After The Ball"
"Wait 'Till The Sun Shines, Nellie"
"Take Me Out To The Ball Game"
...and many more!

ROY DEL RUTH'S Production

starring WILLIAM **BENDIX** · CLAIRE **TREVOR** · CHARLES **BICKFORD**

SAM LEVENE · WILLIAM FRAWLEY · GERTRUDE NIESEN · MATT BRIGGS Produced and Directed by ROY DEL RUTH Associate Producer JOE KAUFMAN Screenplay by BOB CONSIDINE · and GEORGE CALLAHAN

After completing "Lulu Belle," Dorothy Lamour has a New York visit, goes Stork Clubbing with her two favorite men: her husband, John Ross Howard, and their handsome little son.

Inside Hollywood

continued

Young 'uns also share the spotlight with their famous parents

but their popularity had increased so that they figured they couldn't afford to work for what their setup with Roy paid them. So look for a new movie company to be started with Bob Nolan at the head and the other singing cowhands in supporting roles.

* * *

The town again is rife with stories that Judy Garland is getting to be strictly a pain in the neck for the extras who have to work in her pictures. It's said that nobody knows which days Judy will decide to show up at the studio or beg off because of "illness." That's small comfort to the little people, whose scenes often require Judy's presence. And no work; no pay.

* * *

We hear tell that Cary Grant is acting more temperamental than an operatic prima donna over Betsy Drake, his new leading lady. Seems he won't permit her to give out interviews without supervision and that he is moving in on the directing chore for practically all of her scenes. What's more, he sees that she gets every advantage in matters of position, lighting, and dialogue in her scenes with him. Well, it's been a long time since Cary's got that fuss-budgety about any gal we remember.

Van Johnson and five-months-old daughter Schuyler Van, pose for their first photo.

At 8 months, Christopher shows promise of being an athlete like dad, Bruce Bennett.

The Joan Davis marriage should put an end to those rumors about her and a famous comedian.

* * *

Reason that a certain feminine columnist is laying it in to Gene Tierney with an axe at every available opportunity is that when the news of her expected baby leaked out, Gene gave the story to a rival

(Please turn to page 12)

FOLLOW THIS BOY!
Flee with him! Hide with him! Live with him . . . . On One Of The Great Adventures Of All Time!

All the excitement, suspense and
gripping drama of the world's most treasured
story comes brilliantly to the screen!

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by Charles Dickens

STARRING

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ALEC GUINESS · KAY WALSH

FRANCIS L. SULLIVAN

with **HENRY STEPHENSON**

and introducing **JOHN HOWARD DAVIES** as Oliver Twist

DIRECTED BY DAVID LEAN • PRODUCED BY RONALD NEAME

The Team That Gave You "Great Expectations"

Screenplay by DAVID LEAN and STANLEY HAYNES
A Cineguild Production
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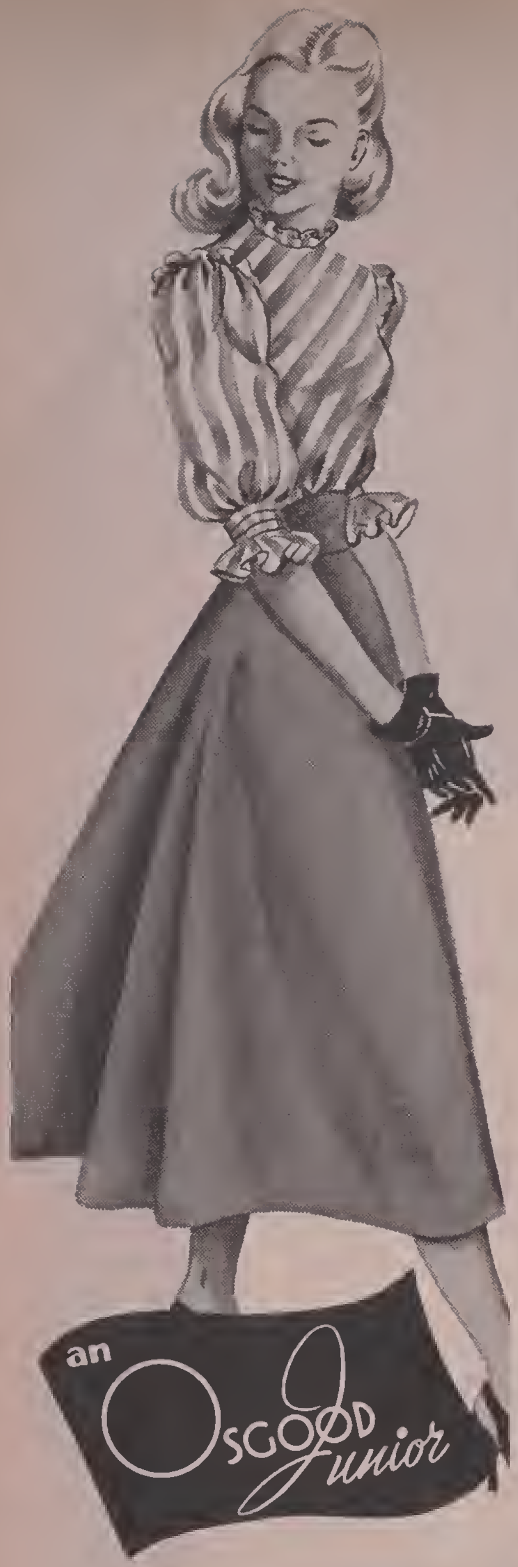
The Beadle

Nancy

The Artful Dodger



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In fine stores; write us, we'll tell you where.

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Inside Hollywood

continued

Johnnie Johnston listens in as a friend comments on wife Katie Grayson's bonnet.

columnist who had been an old friend. The columnist who got the story first and wanted it as an exclusive has been seeing red every time the Tierney name is mentioned. Incidentally, if the reconciliation between Gene and Oleg Cassini outlasts the year, we'll be willing to eat a wreath of Christmas holly.

* * *

Errol Flynn, after his mysterious flying escapade to Missouri and further antics in New York, should feel a little foolish over his lawsuit about a magazine story he considered "beneath his dignity." What dignity? We thought the sudden change on his part toward being the model husband was a little too thorough to be lasting.

* * *

When a columnist reported that Major Robin Olds had been "buzzing" the territory where wife Ella Raines was working on location, the news required a considerable amount of "explaining" to air force officials. Such buzzing is considered a public menace and strictly against military rules.

* * *

Friends are saying that Tyrone Power and Linda Christian will most likely be married in Rome this summer. And it'll likely be a church wedding. Since Ty was married to Annabella in a civil ceremony, the rites would probably have church sanction. Inside on how Ty and Linda got together is this. Linda's sister got Power on the phone when he was in Rome last year, then turned the receiver over to Ty's present love. He asked her to dinner; and for three days she acted as his guide about the city. By that time, Ty was a goner. Linda tells friends that she'd be satisfied to settling down to the position of wife and mother and using her spare time to concentrate on painting, not films.

* * *

Orson Welles, Hollywood's leading expert in parrying questions he does not wish to answer, left Hollywood com-

Once the cameras start rolling on "The Lovers," Cornel Wilde and leading lady Pat Knight won't have time for gallivanting to Hollywood Park, so they're there for opening day.

If Jess Barker's around, Susan Hayward's nearby—especially if he's eating canapes.

pletely in the dark as to whether his reported engagement to an Italian girl were true. Slickest comeback to the $64 question was: "When I asked her about marriage, I don't know whether she said, 'Yes' or 'No.' You see, I don't understand Italian; and she doesn't savvy English."

* * *

The radio story that Peggy Cummins and Vic Mature were feuding over a dog was completely erroneous. A commentator insisted that Peggy was threatening to sue Vic if he didn't return a welsh terrier she had lent him. As a matter of fact, Vic took the dog off her hands when she couldn't find a suitable place to keep him. Vic and Peggy have never been anything but the best of friends.

If the war calmed Vic down, marriage has succeeded in further putting the quietus on him. Formerly famed for his screwball antics, the guy's becoming a model citizen.

* * *

Insiders say that Preston Sturges is writing a script that kids the pants off Greta Garbo and her whole career—and that he's trying to get Garbo to play in the picture itself. What's more, Garbo is lending an attentive ear to the idea.

* * *

We hear that the Nancy Kelly-Fred Jackman marriage is as shaky as a bowl of jello. Seems Nancy's getting her dander up and may take the leap to freedom any time.

* * *

With Deanna Durbin's purchase of a new house, a reconciliation with Felix Jackson grows more improbable. Intimates expect them to start divorce proceedings any time.

* * *

Bob Mitchum's wife and kids are spending the summer in the east, while Bob leads a bachelor's existence in Hollywood. So look for some wild rumors to start circulating anent domestic tranquility in the Mitchum household. Bob knocked off 20 pounds during his sojourn in the east. His recipe for shedding weight: "Behaving myself."

* * *

We understand that Metro is about to lower the boom on Keenan Wynn's indulgence in racing cars; and that Keenan isn't at all happy about it.

* * *

We doubt that all those rumors about Ingrid Bergman's domestic difficulties are the mere rumors she would have you believe.

* * *

(*Please turn to next page*)

Is Old-Fashioned Advice

RUINING YOUR MARRIED HAPPINESS?

Then learn here Scientific Truth you can trust about these *INTIMATE PHYSICAL FACTS!*

The very women who brag they know about this intimate subject are often the ones who are the most ignorant. So, for the sake of your marriage happiness—stop listening to unsound information and "old wives' tales." You owe it to your husband and self to learn here scientific truth *you can trust.*

Girls—won't you *please* realize how important douching often is to intimate feminine cleanliness, health, charm and marriage happiness—to combat one of woman's most serious deodorant problems? And what's so very important—always put ZONITE in the douche!

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"Northwest Stampede"
IN CINECOLOR!
JOAN LESLIE as "Chris Johnson"
JAMES CRAIG as "Dan Bennett"
THRILL to the kill-or-be-killed battle between the "White Outlaw" and the savage, snarling wolfpack!

JOAN LESLIE • JAMES CRAIG • JACK OAKIE in "NORTHWEST STAMPEDE" in Cinecolor with CHILL WILLS, VICTOR KILIAN and The Dog, "FLAME" • Executive Producer DAVID HERSH

Produced and Directed by Albert S. Rogell • Story and Screenplay by Art Arthur and Lillie Hayward • Suggested by Saturday Evening Post Article, "Wild Horse Roundup" by Jean Muir • An EAGLE LION FILMS Production

Inside Hollywood

continued

Lew Ayres is getting hot under the collar about those column items associating him romantically with Jane Wyman. He says he hasn't seen the girl in weeks and weeks.

* * *

That young star who blew her topper when a columnist printed that she was in love with a married man, listing the fellow's name, is still careless about being seen in public places with the said gent. After laying herself wide open to criticism by such maneuvering, she raises holy ned when columnists kiddingly take minor cracks at her.

* * *

You'd be surprised to know the name of that top feminine star who, throwing a party recently, wired her supposed boy friend, who was out of town, to ask if he could get back for the shindig. The guy's answer: "For $25,000." And he wasn't kidding. My, my, do escorts come that high?

* * *

We understand that the chief reason Metro put up such a big howl over a magazine story written about Greer Garson was that the yarn re-mentioned the fact that Richard Ney called her a "has-been." It had all been printed before, but the studio didn't like the idea of reminding the public of it.

* * *

Philip Dorn and his wife got tired of their house; moved into another; and had the old one redecorated to sell. After the face-lifting on the manse, the Dorns liked it so well they moved right back in.

Still honeymooning, Cyd Charisse and groom Tony Martin spend a day at Hollywood Park.

* * *

Clark Gable and Anita Colby are seeing plenty of each other again; but we believe that it's all for fun. Clark still seems to prefer his gals on the elderish side.

* * *

That reminds us. An elderly socialite fell hard for one of our top glamor boys. They had a few dates. Then when he went out with a younger girl, she tailed him; then wrote him a letter describing what she'd observed. But in a spirit of noble sacrifice she let it be known that if that's what it took to make him happy, she didn't object. Then she kept a copy of the letter baring her bleeding heart to show friends.

* * *

That Howard Hughes-Rita Hayworth romance seems to have died aborning. Jean Peters is back on first base with Hughes again.

* * *

We wonder why Katharine Hepburn decided to take off for England just about the time Spencer Tracy was over there doing "Edward My Son."

* * *

Looks like a reconciliation between John Payne and Gloria deHaven may take place any day now. But can't we expect another rift if the basis of the discord, namely the question of Gloria's career, is not removed?

* * *

Yvonne de Carlo, who once was engaged to Howard Duff, is giving the men the go-by and concentrating on her career. She's taking three hours' instructions daily in voice, dramatics, and French. Maybe she took a tip from Duff's current flame, Ava Gardner, who

HIS SCAR... marked them both!
EAGLE LION FILMS presents
PAUL HENREID · JOAN BENNETT
"HOLLOW TRIUMPH"
"I'm sick and tired of being wise, and rotten and dirty!.."

Produced by PAUL HENREID · Directed by STEVE SEKELY · Screenplay by DANIEL FUCHS · Based Upon a Novel by MURRAY FORBES

Bill Eythe and Margaret Whiting, who Hollywood once thought would wed, are supposed to be forming a business partnership. It would be interesting to know what Bill's wife, Buffy Cobb, thinks of the matter.

* * *

Since his final split-up with Ann Sothern, Bob Sterling seems to be taking a youthful view of things. He's being seen with 17-year-old Rita Rend.

* * *

Ava Gardner, who plays down all of her romances, is now saying she won't even consider marriage for at least five years.

* * *

While Lawrence Tierney's screen career seems to have ended as suddenly as it began, his younger brother, Scott Brady, is quietly climbing into big time as an actor.

* * *

Joan Fontaine's maternal condition is causing changes in the script of "You Gotta Be Happy." One sequence called for her to stand on her head; and we hear that a doctor was slightly miffed when consulted about the advisability of her doing it.

* * *

A top male star barely missed making the headlines when a New York party he was attending was raided by the cops.

* * *

Dick Powell's son (by Joan Blondell) will spend part of the summer with him and June Allyson here.

* * *

Peggy Ann Garner will likely try for a screen come-back via the Broadway stage. Since she left 20th Century, her screen career seems to have hit the skids.

* * *

We understand that Ethel Barrymore has a terrific beef on with David Selznick for his leaving too much of her parts in both "The Paradine Case" and "Portrait of Jenny" on the cutting room floor.

* * *

It wouldn't surprise us to see David Street and Mary Beth Hughes do an altar march. Mary Beth, incidentally, is resuming her film work in the "Joe Palooka" pictures.

* * *

June Haver and her doctor, John Dusik, are expected to be married the minute her divorce becomes final. They're seeing each other practically every night. Before her marriage to Jimmy Zito, June is reported to have said that the doctor was a nice guy but not temperamental enough to suit her. Seems she got enough temperament in her brief relations with Zito. Incidentally, why did Jimmy suddenly decide not to contest the divorce suit? Could it have had something to do with a lurid blind item that appeared in a famous newspaper column?

When his pretty wife Cleatus looks the other way, Bob Hutton snitches a canape.

* * *

We wonder what is happening to Deborah Kerr's career. She was ushered into Hollywood with a terrific publicity build-up, but failed to attract critical raves for her work in her first two pictures. In her English films lack of glamor proved her charm; but Hollywood proceeded to doll her up and she failed to hit as expected. Now we understand she is competing with young Elizabeth Taylor for the lead in "Young Bess." And with Greer Garson out to regain her position as queen of the Metro lot, the future looks none too bright for Deborah.

* * *

Rex Harrison and Lilli Palmer plan another trip to England this summer. We bet that this time Lilli will stick close by and keep an eye on Rex—after what happened on their last trip abroad.

* * *

Richard Widmark is none too popular with the people who play with him in pictures, simply because he's one of the most terrific scene swipers in recent Hollywood history. His studio is faced with the problem of building him into a big star name quickly or having a lot of miffed actors on their hands.

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Just the cleverest little glamour-giver you've ever swirled in—to make his heart go skipping. Gay spun rayon . . . alternate panels in this season's smartest color combinations swing below the nipped-in waist. Higher, round, bow-flipped collar, cunning cap sleeves, all help to make you the sauciest charmer in your group. In Gibson Gray with Royal; Lilac with Violet; Aqua with Brown. Junior sizes: 9, 11, 13, 15, 17.

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A month before Gene Tierney reconciled with Oleg Cassini, she told us the separation was her idea; and that she had no romantic interest in anyone. However, she expressed admiration for Oleg. We believe it was the baby that finally got them back together.

* * *

When the Danny Kayes rifted, Hollywood gossip put Eve Arden in the background. Danny assured us, however, that there was no outside party involved. Then he confused the gossipers by seeing very little of Eve after the separation. He explained that all he wanted to do was stand off and examine his marriage objectively to see what had happened to cause the break-up. He did; and this time we believe the reconciliation is solid.

* * *

Red Skelton may shortly join director Frank Borzage in an independent film production set-up. As you know, Borzage is married to Red's ex-wife.

* * *

A Hollywood scene. Some time ago, a Broadway star was brought here to make a picture. He was married, but planned to get a divorce and marry a young actress who joined him here. The actress, as a big gesture no doubt, suggested that the guy go back to New York and see his wife. He took her advice, fell back in love with his wife, which left the young actress out on the old limb. The guy forged ahead to stardom; and she was left alone with her memories.

* * *

Ida Lupino, despite those many reports to the contrary, insists that she and Collier Young will be married this spring or early summer. We've noticed that in Hollywood the longer marriages are put off, the less likely are they to come off at all.

* * *

We understand the reason wedding bells are being held up for Eddie O'Brien and Olga San Juan is that Eddie hopes to get a former marriage annulled. He's an ardent Catholic and doesn't want to resort to divorce.

* * *

In the past two years, Errol Flynn made the greatest switch in his private life of anyone we know. He became thoroughly domesticated, carefully avoiding trouble in public, and rarely being seen without his wife. But we understand he's still causing his studio plenty of headaches by his actions on the lot. Seems he doesn't show the "proper" respect for his bosses.

* * *

It looks like love between Vanessa Brown and Al Kerth, Jr., of St. Louis.

* * *

The Diana Lynn-Bob Neal romance is not without its own fireworks.

* * *

After both Van Johnson and Bob Taylor were set and unset for the title role in the life of the one-legged pitcher, Monty Stratton, producers got the idea of putting Stratton himself in the role. But such casting would be too radically authentic for Hollywood.

* * *

We hear that Mickey Rooney, after two unsuccessful marriages, is declaring that he'll remain a bachelor for the rest of his life. With his impetuosity, we'll give him two years at the most before he gets hooked up again.

* * *

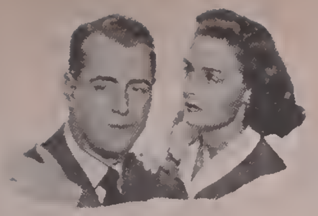
There is much talk in Hollywood anent the way Merle Oberon was photographed by her husband Lucian Ballard in "Berlin Express." Many claim that Merle never looked worse. Since the town was rife with rumor after the company returned from making that picture in Germany, we wonder if Merle's deglamorization was deliberate.

* * *

When Loretta Young, returning from Europe a few months ago, told newsmen of drastic conditions in England, she was highly criticized by the British press. Instead of carrying a chip on her shoulder, it was Loretta who shelled out money to help get a huge shipment of eggs over to British orphans.

THE END

The Cagneys at premiere of "The Time of Your Life." Brother Bill (left) produced the film which starred brother James, sister Jeanne. Two other Cagney boys are doctors.



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You're The
Wife Of
The Man
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The story of a strong man with ambition gone, on the edge of the precipice, staring numbly into disgrace and oblivion.

The story of a softly-radiant woman, whose tender inspiration leads him back to fight again and love again.

The story of an adventure where cowards quit early and weaklings never finish at all!

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GEORGE
COULOURIS
HAROLD
VERMILYEA
HENRY
TRAVERS

Produced by
ROBERT FELLOWS
Directed by
JOHN FARROW
Original Screenplay by Jonathan Latimer, Charles Marquis Warren and William Wister Haines

ALAN
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REED

in

"BEYOND GLORY"

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That Comes
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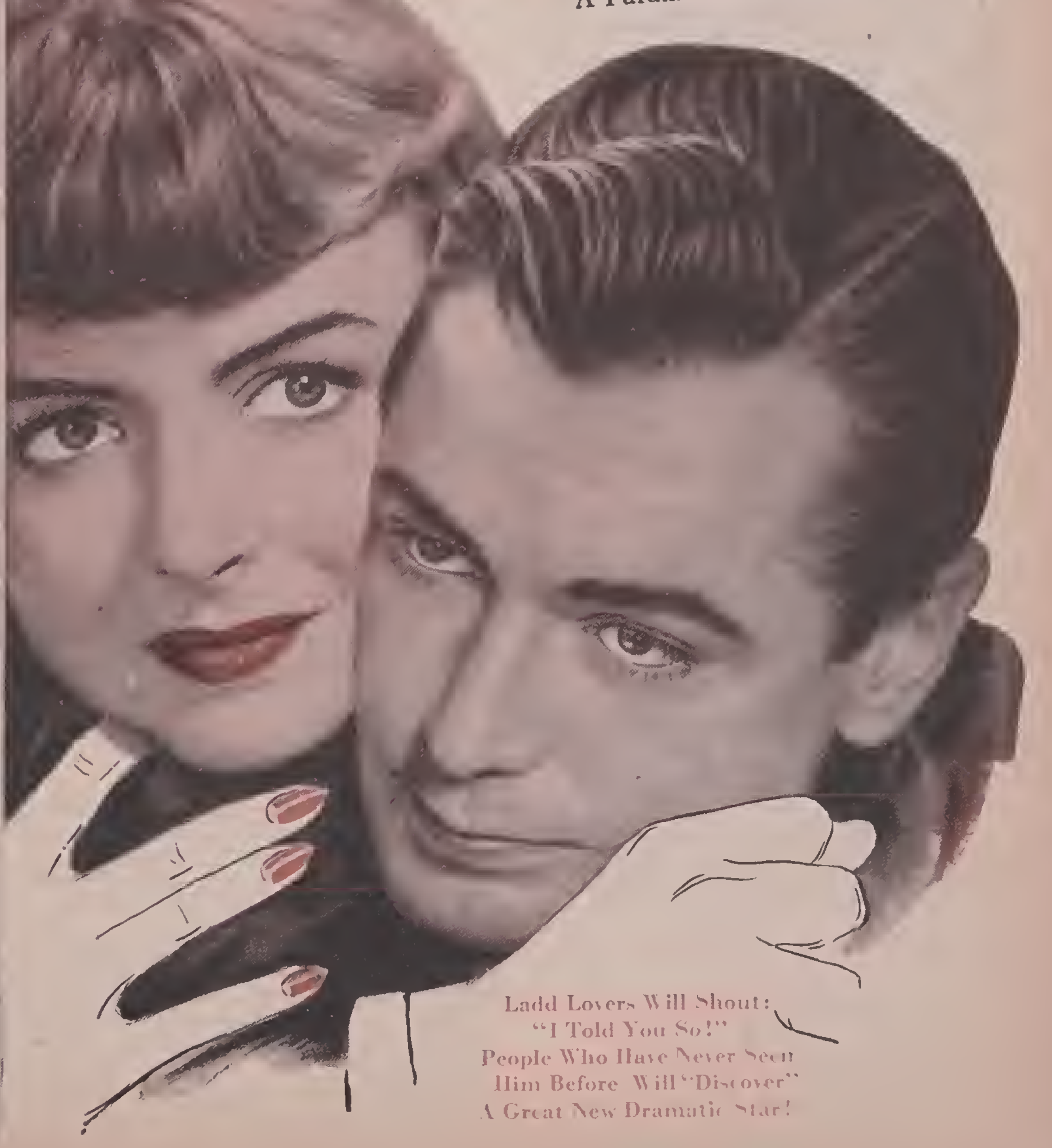
A Paramount Picture



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Chris and Christina get some help from mother Joan Crawford.

CAN I HELP YOU?

By Joan Crawford

Let glamorous Joan Crawford help you solve your problem. Write her c/o Movieland, 916 N. La Cienega, Los Angeles 46, Calif. Your letter will receive her personal attention

"SHALL I RUIN MY MOTHER'S HAPPINESS?"

Dear Miss Crawford:

Last year, my mother, a woman of forty, married the manager of a local department store. He's a slick, suave character and I knew all about him because I work as a salesgirl in that same store.

I tried to prevent my mother from marrying this man. I told her that he was a wolf, a petticoat chaser, that he made advances to practically every girl he met. Mother refused to believe me. She was lonely, and like most lonely women, a target for the attentions of any man.

My stepfather, I know, will spend mother's insurance money and then leave her. Already, he is living above his means and making demands on Mother for money.

Tell me, Miss Crawford, what shall I do? Shall I tell my mother the truth, that my stepfather is spending her money on a salesgirl who works across the counter from me? Or shall I say nothing? My mother has not had much happiness in her life. At the moment she is living in her fool's paradise. Shall I destroy it or shall I let her have a few months of happiness?

I am beside myself with worry. I try to keep up a front at home. But the truth is difficult to hide, and already my stepfather, suspicious that I know about him, is suggesting that I go to New York for a career.

Please advise.

Dolores M.
Chicago, Ill.

Truth is usually the best solution to any problem. Frequently, it is bitter and hard to take. People recoil from it. They avoid it. You can't. You owe it to yourself, and you owe it to your mother to tell her the truth.

Let her know that your stepfather is a cheat, a chronic cheat. The sooner she reconciles herself to that fact, the better off she will be. This man as you describe him is not merely having an affair, one affair which will pass with time. He's a philanderer.

Your mother is a comparatively young woman. Forty is not old by any means. She still has the opportunity of finding a mate who will love and respect her. If you keep quiet, your stepfather may go on like this for years, robbing and cheating your mother and then abandoning her when she has nothing left.

There are times when it is merciful to let people enjoy their fools' paradise. When life for them is short, when they're beset with some incurable disease. But your mother is in no such strait. She is healthy, she has a bit of money, and she can make her way in the world without this leach.

I repeat. You owe it to both of you to make her see the light before it's too late. Go to her and say, "Mother, this man you married is no good." Lay the bill of particulars, the evidence you have in her hands. The next move is then up to her. Forewarned is to be forearmed. If she refuses to do anything about your warning, then whatever comes to pass must fall on her shoulders. Your conscience will be clear and your sense of responsibility completely fulfilled.

RETURNING HOME

Dear Miss Crawford:

I am a Scottish girl and during the war I fell in love with and married one of your Yankee soldiers.

My parents were against the marriage from the start. They said I would not like America or its modern ways. But I was in love and when you're in love, the world looks good and golden and glorious and parental advice is the voice of another world you never hear.

Anyway, after the war, I went to America with my husband. We moved in with his parents in Passaic, New Jersey. Last year, my baby, a son, was born.

My husband is indifferent about the baby. He seems indifferent about everything including me, and that's my problem. Last night, he came home—he works as a bus driver—he looked unhappy. "Johnnie," I said, "are you a wee bit sad?"

Johnnie said he was sad and disgusted with everything. "I want a divorce," he said.

"Very well," I answered. "You shall have it."

This morning, Johnnie told me he was speaking out of turn. But I think his heart was talking last night. I believe he does want a divorce; and I believe I should return to Scotland with the baby.

I am told that American men are strange, that they are like little boys, that they do not mean what they say. You, Miss Crawford, are an experienced woman, experienced with American men. Tell me, shall I get a divorce or go on like this, day after day, fretting and worrying, knowing that there is not too much happiness in our marriage?

Ellen McG.
Passaic, N. J.

Your letter doesn't tell me too much, but from what you say, I think you haven't given your marriage a fair chance. To begin with, you and your husband come from two different worlds. American men, as a rule, are less serious than European men. They are more quick to talk, more quick to express whatever they feel.

You and Johnnie have a very great handicap. You are living with your in-laws. There are times, I know, when you'd like to speak out, to say something; and you can't because your in-laws are around. Is it possible for you and your husband to move into an apartment of your own?

Every husband at one time or another wants a divorce. So does every wife. But these moments of anger pass, and then as the years wing by, you realize in retrospect how foolish it would have been to have gotten divorced.

Sit down with your husband. Take an inventory of what you've been through. Be frank and honest with each other. Ask yourselves what it is you like and dislike about each other. Talk it out. Arrive at sensible conclusions and then give the future a new whirl. I'm sure it will bring you the happiness you seek.

THE END

It thrilled everybody!

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MY FRIENDS

MYSELF

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. . . . the young married set
Another recent survey shows the young married group "leading the way" for Tampax. . . . Made of pure surgical cotton compressed in slim applicators, Tampax is dainty to use and a month's supply will slip into purse. Sold at drug and notion counters in 3 absorbencies: Regular, Super, Junior. . . . Tampax Incorporated, Palmer, Mass.

Regular TAMPAX
SUPER TAMPAX
JUNIOR TAMPAX

Accepted for Advertising by the Journal of the American Medical Association

My husband, Kim Spaulding, is a free-lance actor and photographer. I act—in pictures, on the stage and radio. Finding time to be together is a problem—but we've solved it.

℞ FOR HAPPINESS

What helps make a marriage tick? We asked Jeanne Cagney—and got a good answer

By Jeanne Cagney *soon to be seen in U. A.'s "The Time of Your Life"*

★ If I were a Dorothy Dix or a Beatrice Fairfax, and I were asked: "What helps make a marriage tick?" I would answer: "A warm attachment to your family."

I truly believe that I get along so well with my husband, Kim Spaulding, because I loved and understood my mother and four brothers. When I married Kim, I was like a secretary who could take on a big job because she had so much experience. I had had an education in the art of handling men which no school could ever teach me.

It's a subject which is inexhaustible—and I'm still learning!

My family wasn't rich in worldly goods. But judging us from the point of view of co-operation, loyalty, love of life and laughter, we made all the Rockefellers seem like paupers in comparison. Those are the ingredients which I think must be carried over into marriage to make it successful.

I never knew a father, since my father died before I was born. My mother was left with four boys and (when I was born) one infant to take care of. In order to survive, there *had* to be co-operation. My father hadn't left much money, but my mother decided not to go out of the house to work. "The mother is the hub of the household," she always said. "And she should remain at home." So the boys started to work at an early age to pay their own way through college.

Mother wanted her children to have a good education, so they took odd jobs where they could get learning, like helping out in the public library. At night they'd come home to find Mother in the kitchen cooking or cleaning, and always finding something to laugh at. There was always laughter in our house.

That was the atmosphere in which I grew up. As a result, from the time I could walk, I learned some of the basic lessons of life—loyalty which my four brothers felt toward each other and toward my mother—courage to face the many vicissitudes which always come to a fatherless family—the need of laughter to help brighten them.

With four boys around the house, I achieved an education which I never got at Hunter College. Though I studied for my B.A. degree there, I studied for my A.O.G.A.W.M. (art of getting along with men) at home.

One of the lessons I learned was that men like women who are good sports, and who aren't sensitive. With four boys making fun of my small tribulations, I darned well couldn't be sensitive. When they laughed, I laughed, too. I've been trying to laugh at trouble ever since.

I wanted to earn their respect and admiration so I tried to avoid petty gossip. My brothers were big men. They just weren't interested in small talk.

Though the boys were a great deal alike in the fundamentals of good character, each one of them was different in his own particular way and from each I learned about a definite quality in men.

Ed, for instance, was the quiet one. When he expressed an opinion, he would never be dogmatic about it, but would qualify his remarks with: "Don't you think—" or, "Don't you agree with me that—?" Ed got along wonderfully with people because he wasn't dogmatic. I tried to develop the same trait. Kim and I respect each other's opinion too much to be dogmatic with each other.

From Jim, I learned patience and determination. That came in handy years later, when he taught me to dance for my part in "Yankee Doodle Dandy." I had never danced before, but Jim made me stand behind him and follow each move he made until I mastered his routine. You'll agree that patience (on the part of both the husband and wife) is essential to a successful marriage.

From Harry, I learned to be athletic and to be a good sport.

From Bill, I learned the wonderful ability to laugh at everything! "Laugh, Jeanne, laugh," he always told me. "Men love a light-hearted woman."

When I married Kim two years ago, having been a sister for twenty years, I found my transition into wifehood comparatively easy.

All I had to do was to put into practice all the lessons I had learned. Marriage in itself is a matter of co-operation. Kim is a free-lance actor and photographer and I act—in pictures, on the stage and on the radio. Finding time together when we both work is a problem but we always manage to solve it.

We rush to be with each other the minute our jobs are through and we do many things together. As a matter of fact my brothers prepared me for the multiple interests that intrigue Kim.

He had been a champion boxer back in his college days. That might have bewildered another girl, but it didn't make me blink an eyelash. Hadn't brother Harry been an athlete?

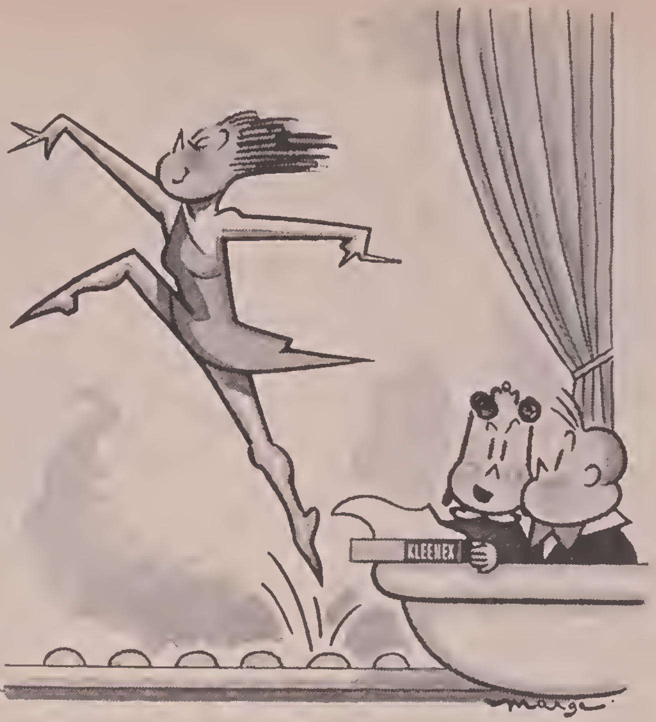
Kim's a bug on science. Harry and Ed loved science so much they're both doctors now.

Kim likes the outdoors and enjoys taking trips on a moment's notice. I've done that loads of times with the boys. The other day, for instance, Kim suddenly decided he'd like to go to the country for a couple of days. The bed wasn't made; the dishes weren't washed. I didn't have the proper clothes—but thanks to the boys—I packed the grip and went along with Kim.

I think, too, that Kim and I get on so well because we're always polite to each other. The boys and I were always courteous to one another and naturally I'm the same way with Kim, and he is with me. We try to respect each other's privacy and consider each other. We always did that in my family. Even now that we're all married with homes of our own, we'd never dream of popping in on each other without calling up first.

I realize that not every girl has four brothers to help train her for marriage. But even if she hasn't any—even if she's an only child, she can bring to her husband the warmth and understanding that she has for her parents. She can apply all the good rules of co-operation and unselfishness if she understands and loves those about her. She will keep on loving her family, and if she's well-balanced, she will love her husband even more.

THE END



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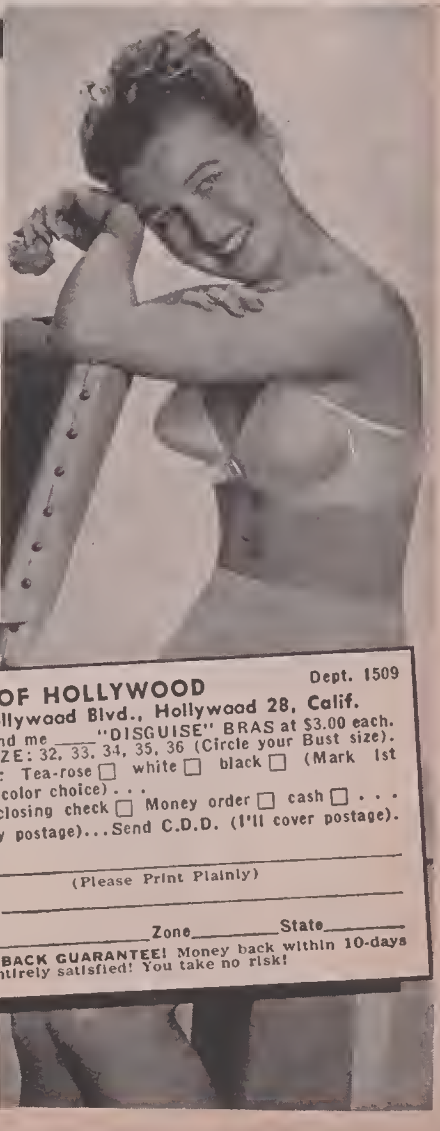
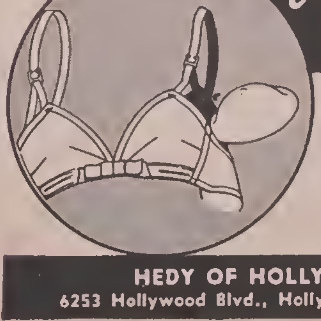

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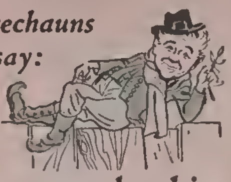
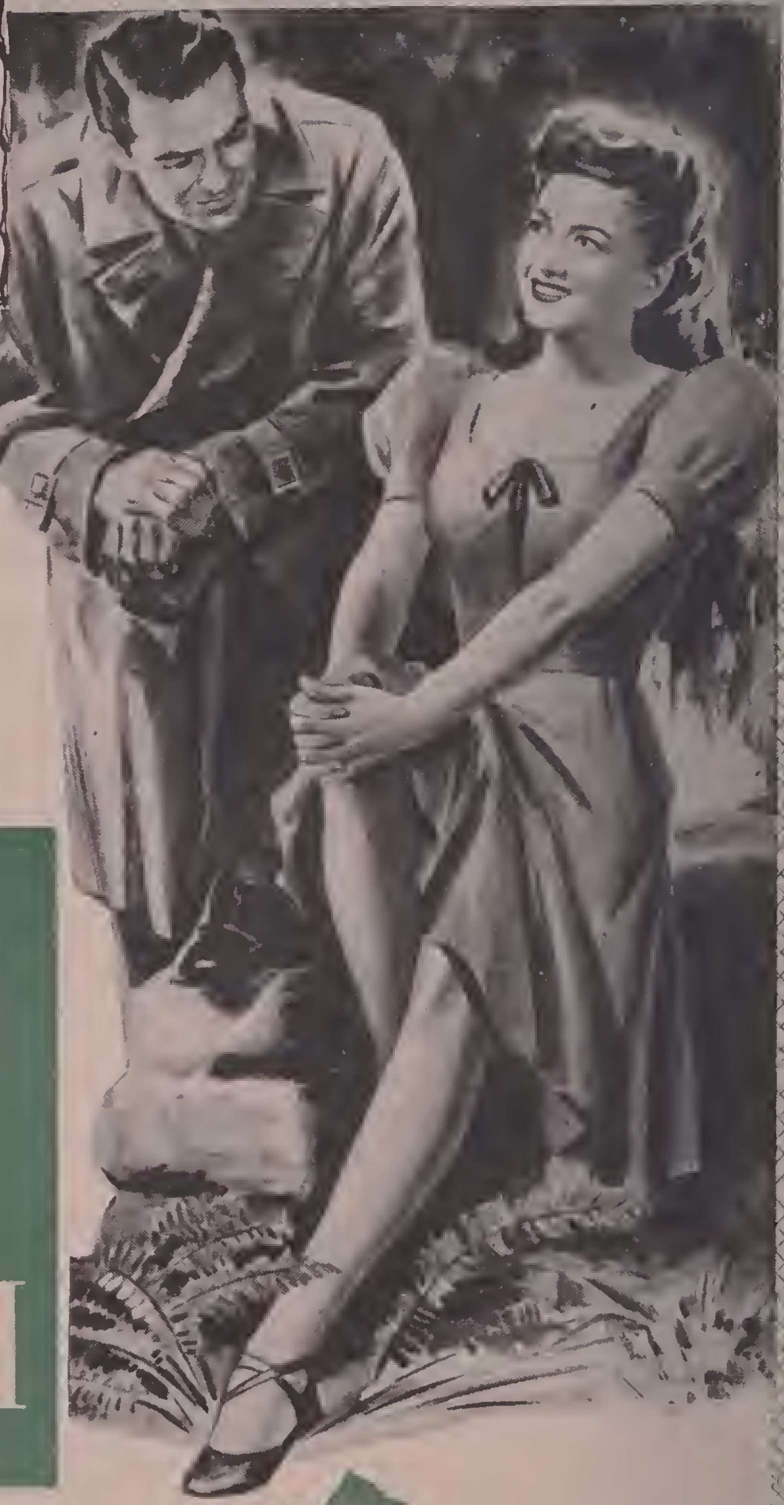


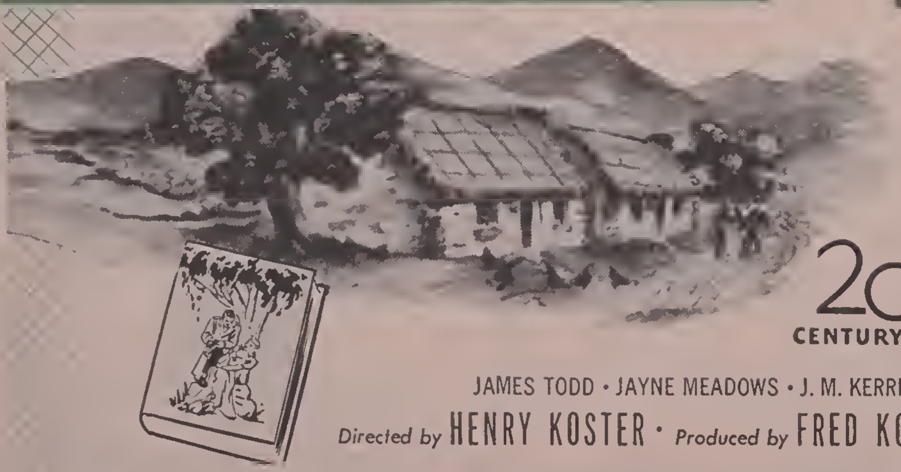
"Lovers who kiss under a falling star are bound together forevermore . . ."



A ROMANCE FRESH... JOYFUL...LILTING AS AN IRISH AIR...TO PUT ENCHANTMENT IN THE VERY HEART OF YOU!

TYRONE **POWER** ANNE **BAXTER**

THE LUCK OF THE IRISH



with
The Little Man
CECIL KELLAWAY

The Big Man
LEE J. COBB

20th CENTURY-FOX

JAMES TODD · JAYNE MEADOWS · J. M. KERRIGAN · PHIL BROWN · CHARLES IRWIN

Directed by HENRY KOSTER · Produced by FRED KOHLMAR · Screen Play by Philip Dunne · Based on a Novel by Guy and Constance Jones

Your Hollywood *Memo from the Editor*

I've had a most exciting month, but I think you'll be more interested in the letter which I'm going to quote here, than in my fluttering about. Anyway, this letter touched me deeply and I wish it could be reprinted all over the world so that those who are constantly back-sniping at Hollywood would learn of the truly great and humane deeds of our Hollywood stars. Here is the letter:

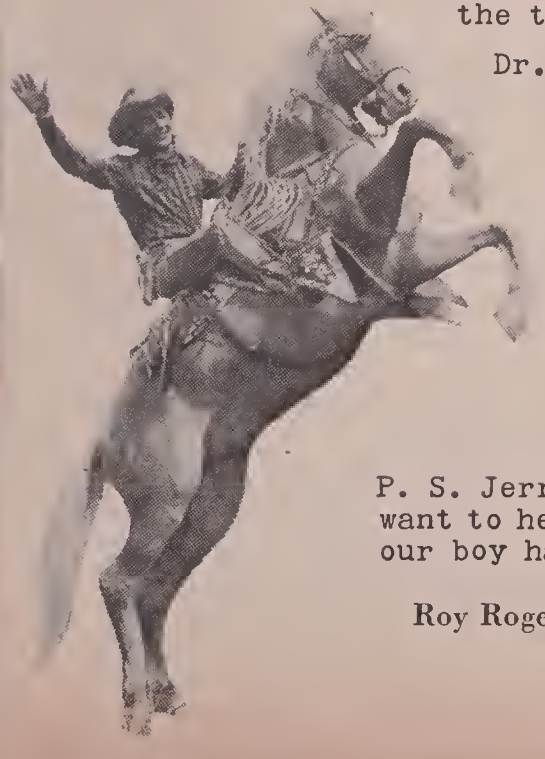
Roy Rogers' kindness makes life worthwhile for little Jerry Stone of Des Moines, Iowa.

■ "Roy Rogers is King of the Cowboys at our home. It's easy to understand why. Our boy Jerry was burned by electricity. He lost his right arm and the nerves of his left hand were also burned. There was very little hope for him.

At Christmas he received a red cowboy hat from his grandma. Jerry said, 'Mother, I know who sent that. It was Roy Rogers.' I never let on that he didn't, but I wrote Roy and told him Jerry's story and asked that he send the boy a picture of himself and Trigger for Jerry's birthday.

Do you know what Roy did? He called my son long distance from Hollywood and talked to him on the phone. I can't express in writing the thrill it gave my son, or how I felt seeing my boy so happy. Roy invited Jerry to come and see him if he ever should get to California—and that he'd also get a chance to ride Trigger if he came.

Roy sent an autographed picture and a miniature saddle also autographed by Roy. It arrived the day the news-reporter and photographer of the Des Moines Register & Tribune were here getting the story about Roy's call. (They found out about it from the telephone company.)



Dr. Drew, our doctor, sutured the nerves together in Jerry's left hand and it is almost as good as new.

We are still hoping for a miracle some day so our boy can visit his idol and ride Trigger. These are the details of why Roy Rogers is King of the Cowboys to the 'Stone family.'

Yours truly,

Jerry Stone's Mother,
Mrs. Ray Stone,
1324 3rd St.,
Des Moines, Iowa.

P. S. Jerry was 5 years old when this accident happened. We want to help Roy maintain his title of King as he helped us keep our boy happy when he needed help."

Roy Rogers is more than "King of the Cowboys." He is a King among men. See you all next month.

B. L. C.

So you think

Hollywood stars

are glamorous

the world over?

For the most

part they are,

but sometimes . . .

Ronald Colman's recent trip to England, his first visit in fifteen years, was a classic example of how to win friends, influence people. Gracious wife Benita Hume was a hit, too.

Does Europe Like Our Movie Stars?

By Harry Hammersmith

★ The year 1948 will go down in motion picture annals as the year of the great exodus to Europe. For in the past eight months more Hollywood celebrities have journeyed across the Atlantic than ever before.

Lana Turner, Ronald Colman, Rita Hayworth, Katharine Hepburn, Tony Martin, Ingrid Bergman, Tyrone Power, Ray Milland, Jack Benny—practically everyone who's anyone in the movie colony (except Lassie) has hit Europe this year, either for work or play.

As a matter of fact, this is merely the beginning of a trend. From now on, you will read daily of this star and that star leaving for the Continent, because the only way American producers can get their money out of foreign lands is to make a picture abroad and sell it in the United States.

Now, one of the most interesting angles about our celebrities abroad concerns the manner in which they are greeted and accepted by the European public and press. For example, Mickey Rooney may be terrific in Chicago but in London, they'd rather have a cold cup of coffee. Rita Hayworth is a sensational box-office attraction in Boston but in Prague, Czechoslovakia, the Communists hate her. Tyrone Power makes many a female heart beat in double time around Atlanta but in Oslo, Norway, they go for Burt Lancaster because his hair is lighter.

Anyway, here are some thumb-nail sketches of what is happening to your favorite American star in Europe.

RITA HAYWORTH

After finishing *Carmen* in Hollywood, Rita decided rather suddenly that she would leave for Europe in May. Columbia had no other picture ready for her, and she couldn't see spending the summer in California.

She entrained for New York with her secretary and tried to book passage aboard the Queen Mary. Spencer Tracy, who was sailing on the same boat, said he would help her get a reservation, even if he had to re-arrange his entire

Early this year Mickey Rooney entertained Londoners at the famous Palladium. Commented one British newspaper, "The less said about him, the better."

party in order to get her aboard. Unfortunately, Tracy couldn't swing the deal, and Rita had to spend a week in New York.

She stayed at the Plaza and then shipped out on the Mauretania. She enjoyed the calmest crossing in Mauretania history and when she landed at Cherbourg, France, a representative from Columbia pictures was on hand with his Cadillac to drive her to Paris.

While they were driving, Rita Hayworth was almost killed. The roads were wet. As the car approached a steep turn, it skidded violently. The driver jammed his brakes. The Cadillac whirled around, went off the road, landed in a ditch.

No account of this accident ever appeared in the papers. As a result, Columbia will never know how near it came to losing its number one box-office attraction. Luckily, Rita and her secretary were only shaken up. They continued on to Paris where they checked into the Hotel Lancaster.

One of Rita's first dates in Paris was with director Otto Preminger. While out with him, Rita became ill and had to be carried back to her hotel. Dr. Rogers of the American Hospital in Paris was called to her bedside and said she would recover with a little rest.

Very much attached to Miss Hayworth these days, Howard Hughes heard of her illness and most solicitously phoned her from California day after day.

The French people and the French press gave Rita a warm reception. She is very popular in France, because they consider her friendly, warm-hearted, personable, and most of all, because of her Latin ancestry.

The French newspapermen were particularly interested in how Rita felt about Orson Welles. They knew that her divorce from him doesn't become final until the end of the year. And they knew too, that Rita was planning to meet him in London.

Should Rita and Orson resume married life again, according to California's community property law, she automatically becomes responsible for all his debts and vice versa.

Anyway, at her press conferences Rita managed to steer clear of all discussions pertaining to Welles and insisted that she had come to Europe not for a Wellesian lecture on the history of civilization but merely for a well-earned vacation.

LANA TURNER

Lana arrived (*Please turn to page* 100)

British fans are fond of Spencer Tracy. They regard him as one of those "sensible, mature Americans."

After one trip to Europe, Rita Hayworth learned to avoid reporters. French press, however, gave a warm welcome. She was a hit with Brussels officials.

Londoners welcomed Tony Martin and Cyd Charisse with open arms after a press agent paved the way.

Why Men Hate Peter Lawford

When Lawford makes love the ladies sigh; and so do the men—in silent rage! But take a close look, fellows. There's more than one reason you might not like to trade places with Pete

Call it jealousy, envy or what you will. Most guys would jump at the chance to stand in for Peter in this scene with Elizabeth Taylor in "Julia Misbehaves."

By JEAN RAYMOND

★ A few years ago it was blond, freckle-faced Van Johnson who was panned by the American male population.

More recently, it was a thin young man who wears a bow tie—Frank Sinatra.

Now it's a brown-haired, blue-eyed English boy named Peter Lawford.

Why? Why do men hate Peter Lawford?

There's a simple and obvious answer to this question—the girls adore him! He's the bobby-soxers' dreamboat. He's the latest swoon king. That handsome face, that virile physique, the way he talks and walks and grins—it gets them every time. This boy has what it takes.

So the men are jealous. Who wouldn't envy a guy who has attained such overwhelming feminine adulation? It's only natural.

But no red-blooded male is going to admit even to himself that he doesn't like a man because he attracts more feminine attention than he does. So what reasons can men give for hating Peter Lawford? Let's take a look at Peter and see if there's (*Please turn to page* 76)

ELEGANCE for formal wear reaches a new high ➤ with this Cassini-designed gown of pale blue taffeta, lace flounces, splashings of sequins. Jewelry: Gene's exquisitely matched pearls.

SIREN in satin and black chantilly lace cocktail dress trimmed with a row of small buttons and wide sash.

DINING DECOR is enhanced when Gene wears these dinner pajamas of burgundy velvet and pink lame. Blouse also is of pink lame. Gold mesh bootees complete this glamorous costume.

DRAMA PLUS! This green changeable taffeta gown has oversize puff sleeves and an unusual ruff collar.

LOUNGING DELUXE. Fog grey chiffon negligee has finely pleated sleeves, lace trim. Graceful sleeves are slit from shoulder to wrist.

IN THE GRAND MANNER

Oleg Cassini has designs on his beautiful wife, Gene Tierney—but they're his out-of-this-world creations styled for her new 20th Century-Fox movie, "That Wonderful Urge"

It's Magic!

ED SWORE HE'D MARRY AN IRISH

By BILL TUSHER

★ Eating his own words isn't much in Edmond O'Brien's line. Therefore, when the gossip columnists made known that O'Brien was headed altarward with lovely, blonde Olga San Juan, it caused more than a brief flurry of interest among his friends.

Eddie had announced on a good many occasions, both privately and publicly in the past two years, that, when, on some distant indefinite date, he married, you could all count on one thing. He wouldn't marry an actress. Actresses, said Mr. O'Brien, were extremely likely to give more thought to scripts and camera angles than to their husbands. Two acting careers in a family, he believed, makes a poor matrimonial risk. If he ever married, he told more than one interviewer, she would be an

(Please turn to page 32)

On a combo picnic, hike and picture spree, Edmond O'Brien and his fiancee, Olga San Juan and Valiant, pick a site.

They set out for a shady spot with camera, lunch and dog. You'll see Ed soon in "Everybody's Sweetheart" at U.-Int.

There's always barbed wire around the nicest spot. Olga's next U.I. films, "Are You With It?"; "One Touch of Venus."

GIRL; NO ACTRESS; NO CAREER GIRL! MEET OLGA—SPANISH, AN ACTRESS; A CAREER GIRL. THEY'LL MARRY!

This is no publicity man's dream of a picture. Olga San Juan can box and she throws a mean punch. We think O'Brien can take it.

Lunch first, of course. You know how famished you get on a picnic. Olga feeds Eddie while Valiant drools. Did you ever see a dog look so wistfully at food?

For liquid refreshment, Cokes in the raw. Olga can bounce a ball and heckle Eddie at the same time.

It's Magic! *continued*

Irish girl with no further ambition than to be Mrs. Edmond O'Brien.

Olga San Juan is Spanish. She is an actress who is just now hitting her stride. She has no intention of giving up her career. She will probably be Mrs. Edmond O'Brien by the time you read this.

Eddie sees no illogic in this turn of events. He still believes he is right in theory. He recites facts and figures to prove it. Olga is aware of his convictions, but it doesn't worry her for a minute. She and Eddie are in love, and that makes everything different.

To his friends, Eddie has never seemed an inconsistent man. Rather, he has followed an exacting, self-arranged pattern of action. He feels that a concrete, workable program is the best success insurance. In spite of his Irish inheritance, he is much of a realist. He is also an advice-giver, and he has often recommended a "career campaign" to youngsters starting out in business and professions.

"A planned course," he says, "saves time wasted in detours—in experimentation. It's the way to make sure you're at home when Opportunity comes."

During his three years in the Army, O'Brien arrived at this Plan idea. He took stock of himself and his future. He admitted to himself that Hollywood wouldn't have a brass band out to welcome him home from the war. A good many actors, better known and better established, would be going home, too.

Hollywood had managed, during his absence, to get along, and had even found new talent. Because he is an honest man, even when talking to himself, he knew if he got the right part in the right picture on his return, he could deliver a performance that would put him back in business. But it had to happen fast.

With every month, his chances would get slimmer, the competition stiffer. So, he evolved a campaign, which up to one afternoon last summer, worked. The plan was almost entirely concerned with his career. When he reported to Universal-International he busied himself reading every script he could lay hands on. He didn't waste time running about to directors and producers asking, pleading for work—any role just to prove to audiences he was home and in pictures again.

He studied. He made recordings of his own voice reading plays, poetry, comedy, drama, and played them back to criticize his delivery. He was offered a couple of roles but managed to think up satisfactory reasons (satisfactory to the Front Office) not to do them. The tip-off for action came when he heard Mark Hellinger was planning to make the Hemingway short story, "The Killers," into a picture.

Eddie knew this was for him. He was ready and set. He knew the part he wanted; that of the insurance investigator. The result: O'Brien was given a role which (*Please turn to page* 89)

Lunch disposed of, now for the real business of the day. Busman's holiday, for on his day off, Eddie photographs Olga—a lovely subject.

What did we tell you? This is the picture Eddie took and I think you'll agree that Olga has what it takes.

Well, they've lunched, taken pictures, fed the dog (we hope), and now for real magic—discreet love-making.

◄ Virginia Mayo has played opposite Danny Kaye in many of his hits. They cuddle in latest.

SUAVE GLOBE-TROTTER

That sophisticate, Danny Kaye, having finished "A Song is Born" for Samuel Goldwyn, gives Europe a whirl

He is greeted by a Bavarian band and wild crowds of admirers who presented huge bouquets, fine beer.

Trim, alert, the picture of confidence. Danny flies to entertain GI's in Berlin.

In Paris, Danny's savoir-faire charms two French beauties at a banquet given by French movie moguls.

In fine fettle after breaking house records in England and entertaining troops, Danny makes return flight.

By Elizabeth Shelley

Jane handles screen son with ease in "Johnny Belinda." After all, she's mother of two!

Work and more work is Jane's way of combatting unhappiness. Her next picture will be "Kiss in the Dark," with David Niven.

finis

The decision has been made—
but will it bring happiness to
Jane Wyman and Ronnie Reagan?

★ About two years ago, Jane Wyman and Ronnie Reagan stood outside their hilltop home and talked about the new house they planned to build.

Suddenly Jane's eyes grew moist. "You know, Ronnie," she said, "I hate to leave this house. Of course, it's gotten too small for us, but it's meant so much to us."

It was the first home they'd bought. Ronnie had designed the floor plans and watched the house being built from its foundation, and Jane had decorated it, flying around with dynamic energy, shopping for furniture till it conformed to her dreams. She fell so in love with the furniture that she once said, "I'd rather have an arm cut off than have anything happen to it."

Now that house is up for sale. It was a house that was filled with dreams, that saw a great deal of happiness. It saw great tenderness, and then towards the end, it saw tears and unhappiness supplant the warmth that had once flowed through it.

Jane has turned her back on the house and all those memories, and plans to live in Malibu Beach this summer with their two children, six-year-old Maureen and (*Please turn to page 88*)

Two weeks after Georgianna met Ricardo Montalban they were married. Of course that's rather impetuous; but the way Mrs. M. describes marriage a la Montalban—it's rather nice!

Mi Amor, Ricardo

By **GEORGIANNA YOUNG MONTALBAN** *as told to Marva Peterson*

★ For the greater part of my young life (no pun intended) I've lived in the wondrous, magic world of motion pictures.

I've listened to my sister Gretchen (or Loretta as she's known to you) spin fascinating tales about the industry. I've watched from the sidelines the budding and full-flowering of torrid movieland love affairs. I've seen marble swimming pools and block-long limousines.

Now offhand, you would think, wouldn't you, that since I'd been raised in Hollywood that I should be inured to the unexpected, the romantic, and the incredible? But I'm not; and the truth is that I'm continually amazed that my life with Ricardo Montalban is a happy blend of these three qualities.

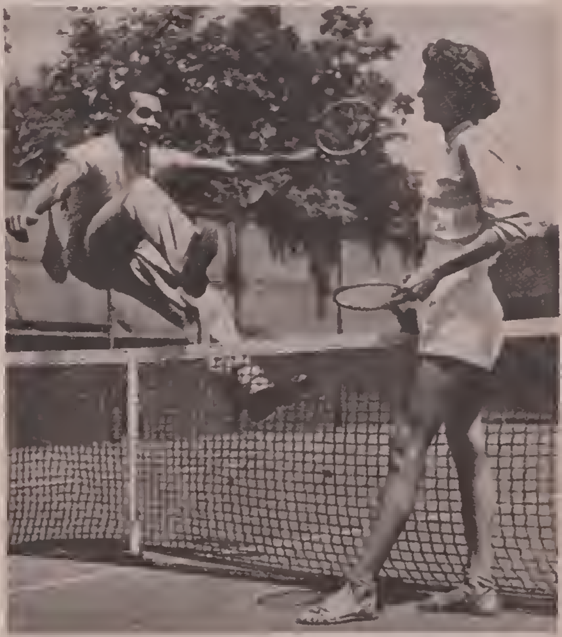
In the first place, I never expected to meet the man I later married.

For three years my sister Sally who lives in Mexico City with her director-husband Norman Foster, wrote me long letters about a young Mexican actor named Montalban.

"Don't get married," she said jokingly, "until you meet him. Of course, he's very busy and very hard-working and when he'll have time to get to Los Angeles, I don't know—but just the same don't you dare take the big step without first meeting him."

I laughed at those letters, although they did set me thinking, and I tried to regard all

Here we are all set for a game of tennis. Ric's better than I am—but I have more fun!



His form over the net is both athletic and adequate. Of course he won the game—again!

(Please turn to next page)

The pool is our favorite spot. Ric's getting so used to water after appearing in those Esther Williams films,

. . . but he isn't prepared for this unexpected splash! Oh yes, his newest film is M-G-M's "Neptune's Daughters."

Mi Amor, Ricardo *continued*

references to Montalban as a running gag. But there came one day when Ricardo did come to Los Angeles, and of all places, he stayed at the home of my sister Polly Ann.

She invited me over to meet Ricardo. I tried hard to sound casual. "He's probably not much to see," I told her.

"Come and find out," she said.

I went and met this man Montalban. "I've heard so much about you," he said, "from your sisters."

"And I about you," I answered.

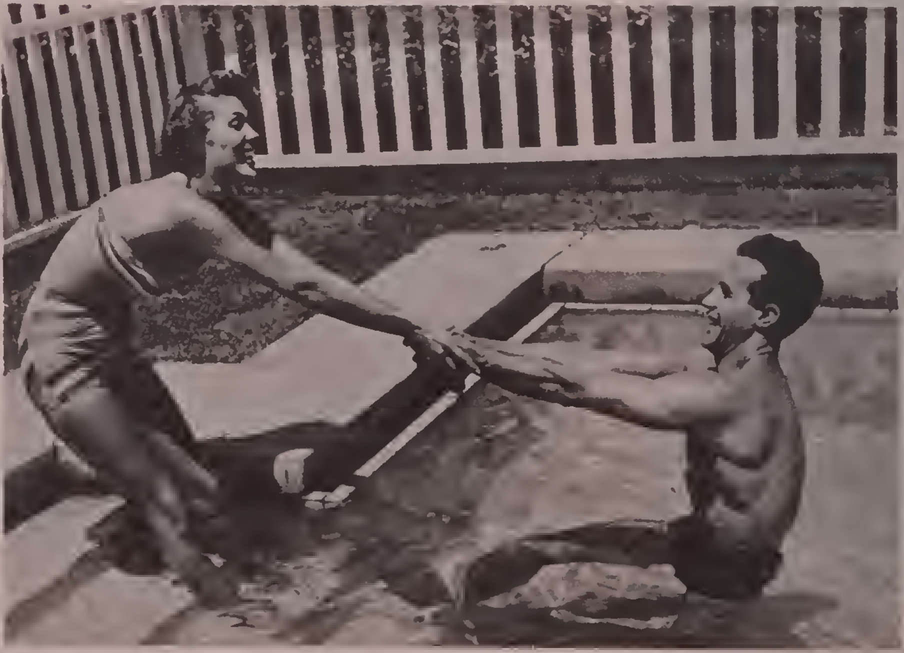
Ricardo looked at me with his heart, and two weeks later I was his wife. We were secretly married in Tijuana, Mexico, on October 26, 1944. They do things fast in Hollywood all right, but to get married when you've only known a man fourteen days—well, that's downright impetuous, and not very wise. But in our case, it has turned out very well.

That impetuosity took place four years ago and since that day, we've increased our family by two children, Laura age three, and Mark age one. We've moved into a spacious Georgian house in Westwood Village; and Ricardo is well on his way to becoming as popular an actor in the "states" as he was in Mexico—we hope.

This inventory of our mutual accomplishments to date always strikes me as incredible. Why, I don't know. Maybe it's because as the baby sister of Loretta, Polly Ann and Sally, I've always been accustomed to watch their phenomenal success with awe.

Every time I'm called Mrs. Montalban, I honestly thrill with pride and breathless wonder.

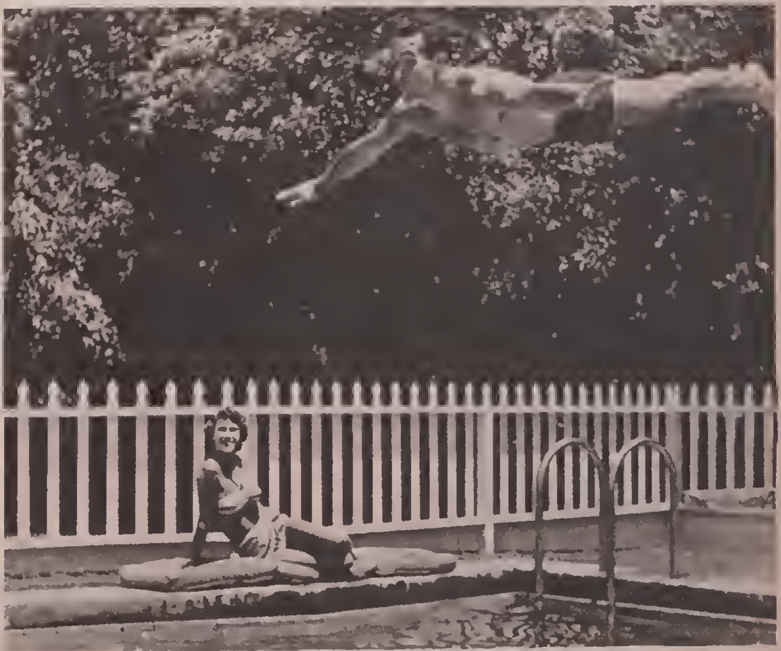
I've also noticed something else about being Mrs. Montalban. Since Ricardo has finished two MGM pictures—"Fiesta" and "On an Island with You"—there's a marked quickening of interest among the ladies whenever I'm introduced as Ricardo's wife. (*Please turn to page* 92)



Georgianna may think that she's going to pull Ric out of the pool but he's got other ideas! In another second Mrs. M. is going to be in—or else!

Home sweet home is in the Holmby Hills. Georgianna, youngest of Loretta Young's sisters, retired from screen to become Ricardo's wife.

A girl just can't seem to get any peace while trying to sunbathe. Ric's in a playful mood. Besides, he wants to do some fancy diving.



Ah! What expression! Ric's form off the diving board isn't exactly championship calibre, but Georgianna makes the right responses.

IT'S TOUGH TO

. . . Mine was one of the prize cases of what a star pays in personal grief for fame. I'm referring to my marriage to Leo Durocher.

BE ME

You've envied this star because of her spot in the sun, her expensive furs, her many admirers, her high-sounding salary, her dazzling wardrobe. Well, this may surprise you: The chances are ten to one that you're a happier girl than she is!

Price of divorce from Ray Hendriks ran high—in both money and peace of mind.

By LARAINE DAY as told to Helen Hover Weller

★ The other night I was fast asleep when my telephone rang. I'd been very tired, for only a few hours earlier I had returned to Hollywood from New York for a few days of costume fitting for my new picture, "My Dear Secretary." Wearily, I answered the phone. I was greeted by the voice of a certain Hollywood columnist.

Without further ado, the columnist asked, "Are you and Leo happy?"

"What's that?" I answered, too sleepy to believe I had heard right.

"Have you and your husband quarreled?" she persisted.

I had left Leo's side with the greatest reluctance only twenty hours earlier, and could hardly wait until we were to be together again, so you can imagine the shock this question gave me.

But that wasn't all. The columnist continued:

"Are you pregnant?"

Laraine goes along with Kirk Douglas' gag, then gabs a bit before final make-up for next scene of "My Dear Secretary."

I managed to blurt out, "No. I'm not."

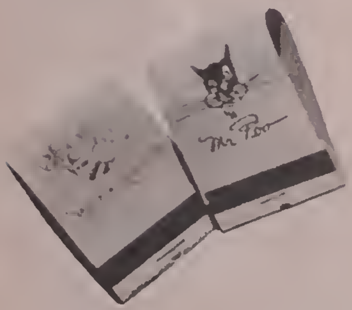
"Not even," asked the news writer, "a little bit?"

At that I hung up.

And there, dear readers, you have one of the many reasons why you've got to be made of something as insensitive as wood to be an actress.

As an actress, you have no private life. If you go to dinner alone some night, or if—as I did—you return to Hollywood alone because of business reasons, everybody immediately assumes that you and your husband are ready for Reno. Nobody waits (*Please turn to page 73*)

Life With Father



It's open house at the Bill Powells' and Mousie and Mr. Poo are on hand to greet their guests.

You're in for a chuckle and a wonderful time when you step out of a humdrum world and into the never-never land the Powells call home

★ Diana and Bill Powell are one of the happiest married couples in Hollywood and although in many ways they are exactly opposite, they have several very important things in common.

The main among these characteristics is a sense of humor.

Bill and Mousie, as he and almost everyone else calls the diminutive Diana, use their imaginations to add those little things to their marriage that mean so much. The thoughtful and good humored pranks they play on each other have a never-never-land quality that keeps their life together from ever becoming humdrum and dull.

Since Bill and Mousie were married in 1940, they have been able to blend their careers and their marriage into a happy combination. This seems to be a difficult achievement in Hollywood.

On Diana's first birthday after their marriage, Bill gave her a gift with a string attached. Bill told her to follow the string, which she proceeded to do. At the end of the trail which wandered all over the house, right under the pillow upon which Mousie had slept, was a

Casual, comfortable, gracious. That's the keynote of Mousie's and Bill Powell's home—and their way of life.

"Mousie the Inventor" amazes Bill. Her newest gadget is a solid gold yo-yo.

BY BILL CONSELMAN

Looks like the Powells go in for lounging in a "big" way. This is Bill's favorite spot for studying scripts—especially when his pet prompter is close at hand.

Mousie's haloed portrait is a stern critic when the Powells try an impromptu duet.

beautiful emerald and diamond ring. The Powells may be a little wacky but they have a lot of fun.

Mousie Powell is supercharged with high voltage energy that bubbles over in many strange ways. Among other things she is an inventor. When not swimming, playing tennis, acting, designing and making her own clothes, or knitting, she invents novel pieces of jewelry.

It was natural that she should design a yo-yo to end all yo-yos. This one is a smart little job, made of solid gold that fits neatly into a small coin purse. It really spins too. The jeweler who made it says that he has orders for over a dozen like it. Mousie may have started a new craze.

She is an expert and high speed knitter, as it gives her something to do when she is talking or watching a tennis match. In this way she makes almost all of the knit things that she wears.

On the second anniversary of their marriage Bill baited a mousetrap with his gift for his wife. When she came down to breakfast that morning there was a sheet hung over the entrance of the breakfast nook.

Mousie may sport the name, but the dachshund has the over-sized ears to match it.

Please turn to next page

Bill's found a new affection for the goldfish ever since he finished his picture "Mr. Peabody and the Mermaid."

Judging by Mousie's frown, she considers Bill a better Thespian than tennis coach.

Life With Father *(continued)*

In the center of the sheet was a hole and beyond the hole was a mousetrap. Mousie reached through the hole to spring the trap. When she withdrew her hand she found a beautiful diamond bracelet around her wrist.

Diana is always Mousie and Bill is variously Mr. Poo, the Cat, or Daddy. Bill's secretary is known affectionately as Mrs. Moo, and recently, while Bill was working on his latest picture, "Mr. Peabody and the Mermaid," Mousie presented Bill with a lovely goldfish which he promptly christened Miss Oop. Mousie had been up for the role of the mermaid in the picture and she and Bill were disappointed when the casting office, after much deliberation, assigned the part to Ann Blyth.

"You wouldn't believe it," Bill told me, "but that goldfish actually had a very tender and friendly personality. We grew quite fond of each other.

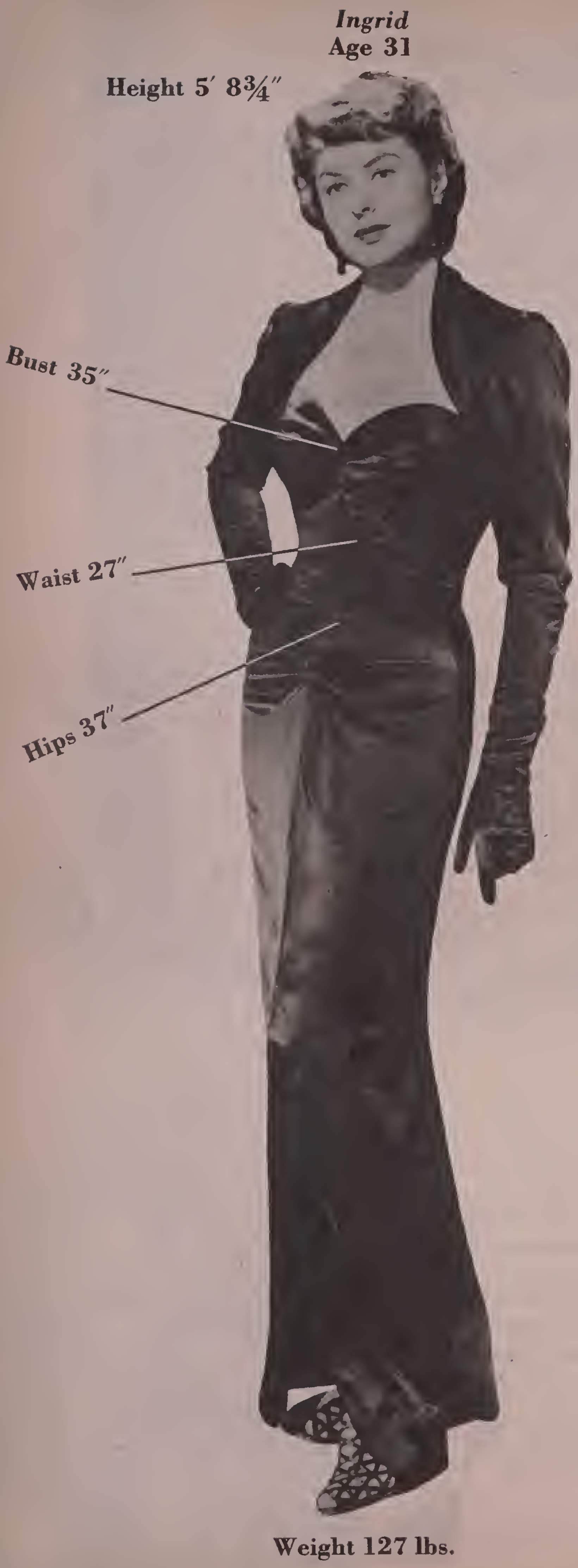
Mousie's the sunworshipper of the family but for Bill's dough he'd rather relax on the cool terrace with a long drink.

I know it wasn't just because of what I could give her that she liked me. She liked me for myself alone."

As time went on she became more and more possessive about Bill. He even suspected that she was jealous when the script girl came to the dressing room one day to give Bill some late changes in the dialogue. Bill decided she should have a lover of her own and arranged for Miss Oop to be wedded to a splendid three-tailed member of her own tribe. The night before the wedding was to take place the hand of fate intervened. The temperature dropped suddenly on the sound stage, and Miss Oop perished.

Bill laid Miss Oop away with proper ceremony and believe it or not, a minute of silence was observed on the set in *(Please turn to page 93)*

The roses are nice—but guess who's Bill's choice for first prize at the flower show!



Ingrid's

Her name is Viveca Lindfors. She's Swedish; she's talented; she's provocative. With three pictures behind her, she's a definite threat

★ Ever since Ingrid Bergman ran away with the heart and box office revenue of the American public, Hollywood has frantically been searching all Sweden for her potential rival.

In Viveca Lindfors, Warner Brothers feels strongly that it has finally found her.

Miss Lindfors has completed three pictures: "Night Unto Night" with Ronald Reagan, "To The Victor" with Dennis Morgan, and "The Adventures of Don Juan" with a lover in tights named Errol Flynn.

According to critics who have seen all three productions, Viveca Lindfors is equally as good an actress as Ingrid Bergman. And that's really saying a mouthful, because Bergman at the moment is the number one actress in every country in the world except her native Sweden.

I know it will come as a surprise to you, but when I was in Stockholm last year, I had the opportunity of talking to Mr. Rudolph Wendbladh, director of Swe-

Ingrid is informal, natural and completely business-like on the set. Her versatility is amazing. Her latest is RKO's "Saint Joan."

Rival

By ARNO JOHANSEN

den's Royal Dramatic Training Academy. A fat, frolicsome man with monocle and bow tie, Mr. Wendbladh shook his head sadly when we discussed Bergman.

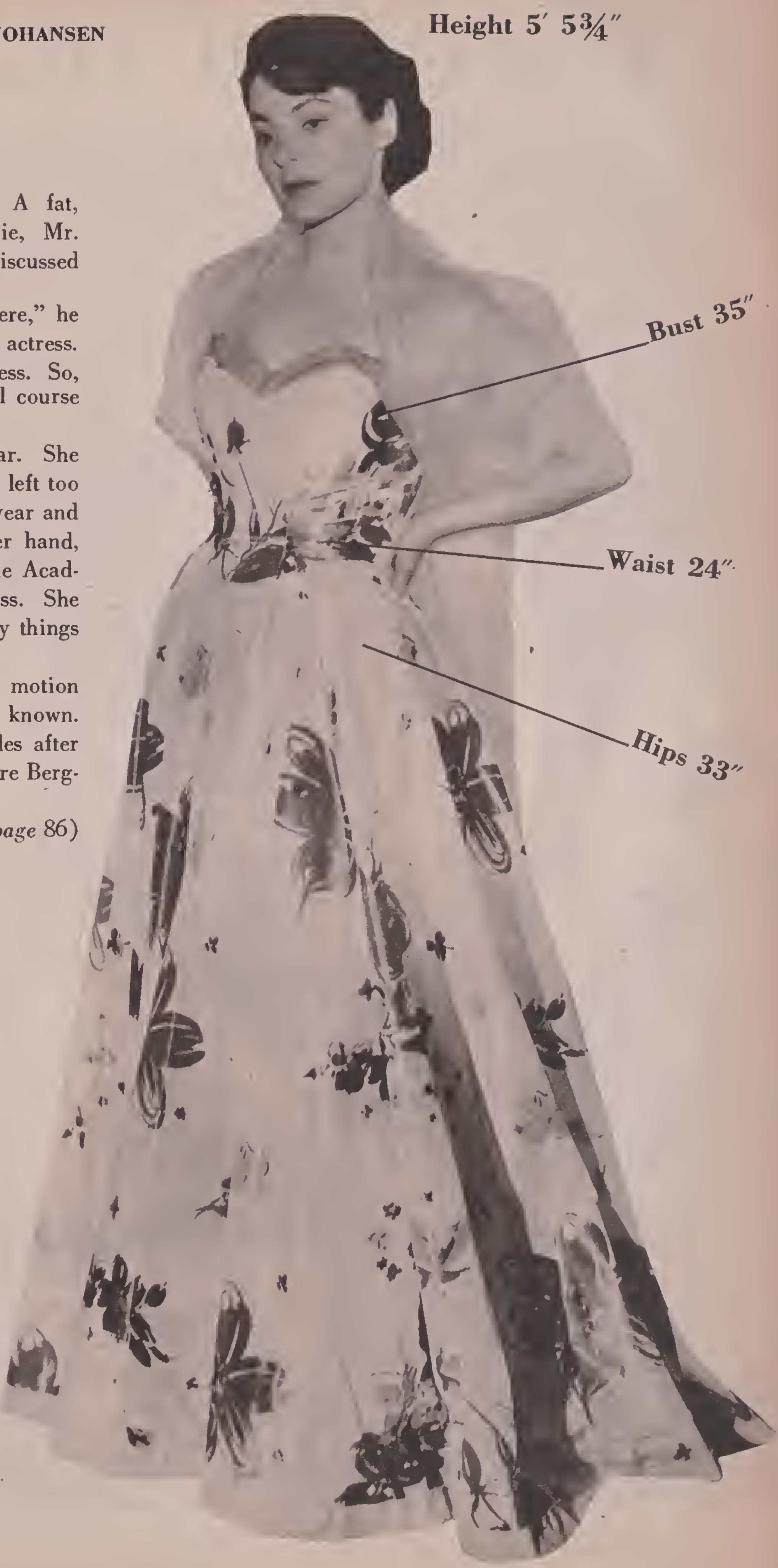
"If she had only completed her training here," he said, "she might have become a truly fine actress. Viveca Lindfors, for example, is a great actress. So, too, is Signe Hasso. They completed the full course at the Academy. Bergman did not.

"She qualified in 1933 and she stayed a year. She showed great talent, great possibilities, but she left too quickly. She went into Swedish films after a year and then onto Hollywood. Lindfors, on the other hand, stayed the full three years. When she left the Academy in 1941, she was a finished, polished actress. She was well-trained and well-equipped to do many things on stage or on screen."

Viveca Lindfors is the highest paid actress, motion picture actress, that is, that Sweden has ever known. In natural ability, she is ranked by the Swedes after Greta Garbo and Signe Hasso, but a little before Bergman.

According to the instructors (*Please turn to page* 86)

Viveca
Age 27



Weight 118 lbs.

Viveca is equally informal, natural and business-like at her work. She's a warm friendly woman, adored by studio workers.

Block that Pass!

Looks like I made a mistake asking him for coffee. This lug doesn't even wait to get across the threshold to start his routine. (At least his approach adds variety!) I'm at a disadvantage— not having used my quarterback tactics since college days!

By PEGGY KNUDSEN, *with special effects by Cesar Romero, soon to be seen in 20th's "That Lady in Ermine."*

Etchings don't lie only in the province of bachelors. Cesar's been talking about my coming up to see his etchings so I thought I'd show him mine. He doesn't seem much interested in the study of inanimate objects. Somehow I think he'd prefer live talent.

Here's where he's in for a surprise! I asked him in for coffee—and that's what he's going to get. Wonder how he plans to counter this?

And I thought hot coffee would soothe him! I seem to be okay as long as the tray's between us. What's my move if the phone rings?

Is there a wolf at your door? Lovely author Peggy Knudsen and that interesting bachelor-about-town, Cesar Romero, show you how to cope with the situation—*if* it presents a problem

★ In Hollywood, men make passes just like they do in your home town, and I'm not talking about football. Here, you get the "Why don't you drop by and see my etchings?" routine. Since the approach changes only slightly with the locale, maybe *you* get it this way, "Let's go look at the moon from Drafty Gulch Lagoon!" The point is that the intention is the same: to get you in a romantic frame of mind with malice aforethought. The thing to remember is forewarned is forearmed. When the campus hero gives out with that let's-go-look-at-the-moon line, the thing to do is *don't!*

Please do not go wide-eyed on me at this point. After all, this is just between us girls, and we know, we do, that we can tell a danger signal when it begins. The pitch is never that abrupt, so don't give me the "But I never DREAMED!" routine. Every girl

Please turn to next page

When the conversation lags—such as here—you can always discuss the international situation! Judging by his expression, he has some other topic on his mind. My cue is to wait—and watch!

He must be a photographer at heart—the way he wants to do some developing in the dark. I'd rather improve my mind than his darkroom technique.

BLOCK THAT PASS! *(Continued)*

dreams. You were probably 'way ahead of him if you want to be completely honest. What did you think you were going to do on Drafty Gulch Lagoon? Really look at the moon?

No, you wanted to make sure you were attractive. You wanted it proved. That's female ego. You see, no girl wants to be anybody's little sister. What you want is to be the femme fatale—still keeping your amateur standing, of course. You don't want to park and exchange kisses, but you DO want the man to think you desirable, luscious, irresistible. As any bright lassie can see, this isn't exactly consistent. But when were women ever consistent?

The trick, then, is how to brush a man off, ward away his too-amorous intentions, and still retain him as a friend or at least as an escort to the junior prom.

Believe it or not, it can be done. One of the main reasons it can be done is that people—not just the male half of the population, either—always want what they can't have. There is nothing so intriguing as the unknown.

You may be the most terrific romanticist since Cleopatra. You may be a sorceress and a Lorelei combined. Or you may not. *(Please turn to page 82)*

For an unmechanized wolf he has some clutch! He may not be in the mood for Ring-Around-the-Rosie but what's a better way to keep him on the move?

One thing I discovered early in this dodging game is that it's a good idea to keep out of corners—cozy and inviting as they look—just in case I want to make a quick getaway.

Pointing out that it's past time for the coach to turn into a pumpkin has little effect. It may be past the witching hour but this guy's mind doesn't seem to be on witches. He doesn't take hints, but maybe a not-so-stifled yawn may do it!

Wrestling is something I consider to be a strictly male sport but it's a good thing for a girl to know. I made the mistake of saying, "What's your hurry!"—and he took me seriously!

Joy! It looks like the strong, silent type is about to speak. Let's hear what he has to say. Goodness, it's almost unprintable—but adds up to a welcome phrase: "GOOD NIGHT!"

Psycho-Analyzing Rita

Husband Orson Welles broadened Rita's intellectual horizons, introduced her to the world of drama and literature—but made her unhappy.

Beauty isn't enough. At home Rita pursues her search for knowledge—and finds some compensation for her loneliness.

THE MEN IN RITA'S LIFE HAVE INFLUENCED HER OUTLOOK, CAREER AND PHILOSOPHY. AND THESE MEN ARE RESPONSIBLE FOR THE RITA HAYWORTH OF TODAY!

By GARDNER MAXWELL, Noted Psychologist

★ Of all the actresses in Hollywood today, only two well-known stars are college graduates.

One is Rosalind Russell who received her parchment from Barnard and the other is Katharine Hepburn who was graduated from Bryn Mawr.

All the rest of the top-flight female stars—Bergman, Crawford, Grable, Turner, Stanwyck, and of course, Rita Hayworth—are relatively uneducated, at least formally. A grade school education, perhaps a year or two of high school, and that's all.

Is it any wonder then that many of them suffer from inferiority complexes?

Let us particularize Rita Hayworth, for example, and you will see what I mean.

Rita Hayworth was born Margarita Cansino, the daughter in a family of world-renowned Spanish dancers. As a little girl, she was fat and dark and very Spanish. Her parents, devout Catholics, raised her strictly, so strictly that she was shy of boys, unsure of herself, reluctant to engage in conversation with anyone but her relatives.

By heritage, her aptitude for dancing was unmistakable, and when she was still in her teens, she became a professional. She danced with her father in Tia Juana and several clubs in Southern California. She finished her schooling when she was fourteen, and began through the force of economic circumstances to concentrate on her career.

Now, when you're young and ambitious, unbeset by the cares of the heart, unknowing of the world of men—the universe looks good and glorious and you never imagine that one day you will regret not reading Keats or not learning Latin or not reading and absorbing the tide of current events.

When you grow up, however, and you've become a great star, and newspapermen interview you on the deck of the Queen Mary—when you go abroad and the foreign press wants to know what you think of this and what you think of that, and you find yourself puzzled, bewildered, unknowing—then you regret your lack of education. You feel inferior and you compensate for that inferiority by bringing to the fore your strong points, perhaps your shapely legs, your irresistible smile, your physical beauties.

This is the position Rita Hayworth finds herself in today. It's certainly an incredible position of anomaly,

please turn to next page

Rita Hayworth's beauty, kindness, simplicity and unselfishness aren't always the perfect cover-up for her lack of sophistication.

Psycho-Analyzing Rita

continued

Young Rita was inclined to be fat, dark, very Spanish. She finished schooling at fourteen, began to concentrate on a career.

After the day's work on her new film, "Loves of Carmen," Rita rushes home to the pride of her life, little daughter Rebecca.

for here she is, a wealthy, glamorous, popular screen queen who knows in her heart that life for her is lonely, incomplete, inadequate; that her intellectual horizon is limited by a cultural background whose development was aborted in her youth.

The psycho-analysis of Rita Hayworth deals largely with the men in her life because these men have had the greatest possible influence upon her outlook, her career, her philosophy. She has put herself in their hands and she has let them mould her; and the Rita Hayworth of today is the result.

Let us consider first Miss Hayworth's number one husband, Edward Judson.

To compensate for an inferiority complex, Rita wisely concentrated on her strongest points: her beautiful face, figure, irresistible smile.

He was a sharp, shrewd promoter, many years older than Rita. He perceived at once that with the proper handling, she would go places. He had her reduce. He saw to it that her hair was dyed blonde. He got her some decent clothes, and when she was about to be dropped from Columbia Pictures, he hired a press agent named Henry Rogers.

This is what Rogers did: He had his father in New Jersey send him a wire saying that Rita Hayworth had been chosen by the Fashion Institute of America—a non-existent organization—as the best-dressed off-screen actress of the year.

He then took the wire around to the offices of Look Magazine. He showed it to the editor and talked him into running a fashion layout of Miss Hayworth whom few people had heard of.

Not only did the magazine publish the layout of Rita Hayworth, but it also ran her picture on the cover. And on the strength of that, Rita's option was renewed.

She therefore learned early in the game that "angles" counted, that success could be achieved through shrewd tricks; that men counted more on contacts than upon talent.

Her marriage to Judson turned out to be more of a business arrangement than a mating. Judson was determined to get his wife on top, determined to build her up, to make her someone, to use her for their mutual advantage. He lectured her on the art of conversation. He told her how to walk, how to carry herself. He told her which executives were important and which she might avoid.

He made their marriage a business affair, and Rita, a young girl ripe for love and tenderness, couldn't stand it. Word soon spread throughout the movie colony that she was miserable.

Along then came a braggart from Louisville named Victor Mature. An actor of sorts, he was placed in a Columbia Picture opposite Rita; and for some strange, inexplicable reason, she fell in love with him. She found him amusing. He was more her age. They had their careers in common; and soon, the two of them bought two yellow convertibles—one for Victor and one for Rita. This was to show the world that they had a common bond and also a common taste. Rita asked Judson for a divorce. He demanded a large monetary settlement. He said that he had devoted all his time, money, and energy to her career and now that she was on the upgrade, she was casting him aside like an old shoe. He threatened to reveal all sorts of intimate marital secrets unless his demands were met. And in all probability, they were; for the divorce never made the headlines.

Rita got her freedom but the U. S. Coast Guard got Victor Mature and by the time he returned, Rita was Mrs. Orson Welles.

This marriage to Welles was the most exhilarating and debilitating experience Rita Hayworth was ever to know. As loud and rude an ill-mannered man as ever lived, Orson Welles is nevertheless an actor of intelligence and background. He met Rita by seeing her in a restaurant, walking over, and proudly announcing, "I am Orson Welles."

Now, Rita Hayworth, shy, retiring, actually afraid of men, had never in her life met anyone like Orson Welles. She was impressed by his bigness, his superficial smattering of many subjects, his apparently profound command of the language. She didn't know that Welles was disliked by many of the people who work for him, that his treatment of subordinates was considered by many as intolerable, that much of his knowledge was shallow and surface.

She was impressed by his friends, by his interest in current affairs, by the catholicity of his activities. Life for her had been a rather dull procession of events, but now with Orson at her side, it took on a new glamor. He couldn't join the Army because he suffered from asthma or some such, but he did entertain servicemen with his magic tricks, one of which included sawing his wife in half.

During her first five months of marriage to Welles, Rita found life divine. But gradually as the genius revealed various facets of his character, Rita discovered that he was impossible to live with. He had as much ego as she had modesty. He firmly believed that he was a genius and he acted accordingly.

Rita demanded a separation. Welles acceded, and for a time, Rita shared the company of Tony Martin, a pleasant crooner who will never win any (*Please turn to page* 84)

Wanda Hendrix and best beau Audie Murphy go last month's budget daters a bit better with a date that cost just half as much!

Excited? Maybe not, but secretary-companion Elizabeth Lingo decides she'd better help Wanda fix her hair-do.

Wanda receives a call from Audie. Would she like to have dinner, see a movie? Guess what her answer is!

Gasoline – 1.20
Dinner, incl. tax – 3.40
Window Shopping – .00
Movie – 1.60
Golf – .60
Cokes – .20

The Date Cost $7.00

★ After seeing MOVIELAND's recent story of Donald Buka and June Lockhart on a budget date that cost $14.10, Wanda Hendrix and Audie Murphy decided to show how they manage to have twice as much fun at just half the cost. They did, too—and successfully, as you can see from the pictures on these pages.

As you know, Wanda is the cute youngster who leaped to fame via the role of the little Mexican girl in "Ride the Pink Horse." Although she's part of glamorous Filmtown, she has no illusions of grandeur; especially when it comes to dates with Audie Murphy, her favorite boyfriend.

Audie, the most decorated GI in the recent war, is in pictures too, having just finished a role in "Beyond Glory," at Paramount where Wanda's busy filming "Now and Forever."

While Audie's in the Hollywood swim, he's not making one of those fabulous salaries. So when the budget permits, he and Wanda do the town—like this.

More assistance is offered. This time from her fuzzy pup. He's not much help on nails though!

Audie's right on time. Say, look at the shine on that neat convertible! Well, it ought to shine! He spent the whole afternoon getting it ready.

Always the gentleman! Audie hops out, holds the door open as Princess Charming steps in.

please turn page

Ristorante Chianti

Wanda and Audie study the menu at Ristorante Chianti, Italian restaurant in Hollywood. Actually they know what they want.

. . . Yep, spaghetti! And served only as owner Romeo can do it! Wanda seems completely fascinated. Cost of this feast: $3.40 including tax.

Nothing like window shopping to spend time, save money. Also a way to check up on engagement rings.

An early movie seems like a good idea. Budget date calls for general admission seats. Expended: $1.60.

After the movie they drive out to nearby Westwood Village where Audie tries out his form on the driving range and Wanda watches with admiration. Wanda claims she knows nothing about the sport so Audie's only too willing to explain. This was fun—and cost only 60¢.

Brief—but sweet. The best part of the evening and the way to say goodnight when you're very much in love. Expended: two smackers!

← Cokes hit the spot after all that exercise. The corner drugstore near Wanda's house is just the place to get two tall ones for 20¢.

The Date Cost $7.00

continued

young, married and

The rumors that all is not serene in the O'Connor menage should be silenced by this frank appraisal of his marriage by the Kid himself. Certainly he should know—and he says they're happily in love!

By DONALD O'CONNOR

When Don dances with Gwen, he has eyes only for her. They'll "grow up" with baby, Donna.

love it

★ They tell me young people all around the country are getting married, or thinking about getting married. What a coincidence! Does everyone want to be as deliriously happy as the O'Connors?

You doubtless know there are three of us now. When I state that Donna Gwen O'Connor, the newcomer, is *exceptional*—don't smile, please. It might mar our friendship.

Now that I'm a grown-up (I reached 21 twenty days after the baby arrived 2 years ago) I've been asked to write about teen-age courtship and marriage.

I met Gwen, my wife, when I was nearly seventeen and she was nearly sixteen.

A lady who had acted with one of my brothers some years before was trying out for a spot in Ken Murray's "Blackouts," a Hollywood hit stage revue. A ventriloquist, she needed two stooges, so another brother and I went down to the theater one morning and stood on-stage while she threw words into, or out of, our mouths. While we stood around in the nearly empty theater waiting our turn to try out, Joyce Duffin, a girl with whom I had worked in vaudeville four years earlier, came over to say hello. Just then a girl who knew Joyce spotted her and came over too.

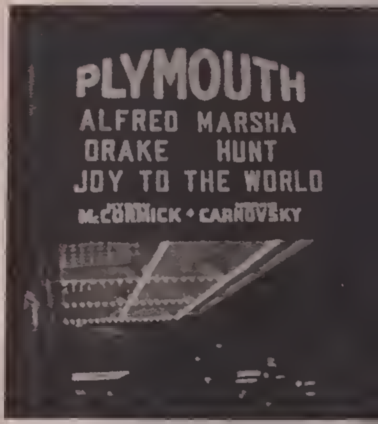
You can give me a top rating for alertness right there, because I'd noticed this girl the moment I'd walked in the theater. Now I was glad to get a closer look at that medium-light red hair, with a burnished copper sheen to it, those brown eyes and all the charm a sixteen-year-old girl is entitled to. Joyce introduced us and for two weeks—still not realizing Cupid had hit me over the head with a sledge-hammer—I couldn't forget her. Luck was with me. I ran into Joyce Duffin in a drugstore sitting on a stool next to a good-looking lug.

I moved in swiftly, "Er, that Gwen Carter you introduced me to couple of weeks ago," I began, "seemed to be a right nice kid. Do you happen to have her telephone number?"

Joyce seemed to hesitate, but I'm not a man to be sidetracked. I pinned her down. A few days later, I met Joyce again. "You'll never know how near you came to getting your head bashed in," (*Please turn to page* 78)

Life for a Bdway star is different than life as a movie star in Hollywood. You sleep later and you walk the dog (who's in the show, too) for exercise. Life's easier back home in L.A.

Early-riser, Marsha dons a smart suit, gets ready for morning stroll.


PLYMOUTH
ALFRED MARSHA
DRAKE HUNT
JOY TO THE WORLD
McCORMICK • CARNOVSKY

Yes, there it is—bright Mazda lights in the night.

A pair of Wedgwood vases—just the thing for her living room back in Hollywood.

MARSHA
HUNT
WORLD
CARN

Bob delivers his wife safely to the theater. His kiss is her good-luck talisman for show.

After the show, at popular Sardi's, they eat supper. Bob feeds her—cameraman's whim!

Marsha pays strict attention to beauty details, she's always well-groomed.

In New York there is no sport dearer to a woman's heart than shopping. Marsha does!

Hubby, Bob Presnell, helps her select a hat at Leora Creations, Inc. He has fine taste.

Movie Star's Dream—Broadway Lights

You are invited to spend a day with that glamorous star of screen and stage, Marsha Hunt, and husband

★ Some call it a refresher course—other actors and actresses, particularly those who have experienced the thrill of a live audience—actually pine for Bdway. And one's name in lights . . .

It's more than a symbol of success. It is a dream come true; it is a life-long ambition realized at last.

Marsha Hunt, who stars in Republic's charming "The Inside Story" and is under contract to Eagle-Lion for a forthcoming picture "Raw Deal," has a hit show. She won't be lonely for Hollywood—it's about Hollywood.

At a night spot later, they have some fun. She adores "dating" her hubby.

And so home and to bed. It's 2:15 A.M.→ and Marsha is ready to call it a day.

Want visible proof of a really happy marriage? Take a look at this picture. In five years, Don and I have even grown to look alike!

I Fell in Love with an

★ In the five years Don and I have been married, a strange development has taken place. We've grown to look alike.

My mother was the first to notice this startling change in us. When Penny, our oldest daughter, was born, no one could decide whom she resembled. One day our friends would say she favored Don; next day me. And then mother announced her discovery. "No wonder we can't decide about Penny," she gasped. "You and Don look alike."

We ran to a mirror and inspected ourselves and it was true. Soon, people who hadn't seen us for years began making similar observations. "You and Don could pass for brother and sister," or "Your smiles are just alike," or "Pinch Don and Marion jumps."

Now, I have a theory about our remarkable resemblance. My theory holds that in all happy marriages each partner takes on the best characteristics of the other. Opposites may attract at the beginning, but it's this gradual growing alike that builds a strong union.

David keeps an eye on his handy dad. Making lamps is Don's hobby—this one from a meal grinder. The shade is my job. I have an awful time trying to outdo him in originality.

Don's record cabinet would have been more practical had he measured the records first!

Marry an actor? Never! And Marion really meant it—but that was before she met a handsome guy named Don DeFore. Then something happened. It was that strange and wonderful thing called LOVE

By **MARION HOLMES DEFORE** as told to **Monica Mackenzie**

ACTOR

If you doubt that for a moment, I offer the DeFore partnership as a case in point.

When Don and I first met, no two people could have been farther apart. He liked tennis. I liked golf. He was an actor. I swore I'd never marry anyone in the entertainment world. He came from a large family of seven children. I boasted only one younger brother. He was born and raised in Cedar Rapids, Iowa, where he knew practically everyone by name. I cut my eye teeth in Chicago where I knew relatively no one.

When Don takes to his saw and hammer, a fence is up in no time. Next project, a garden. It makes me tired just to watch.

(Please turn to next page)

First family portrait at our new home. Now that Don's finished "Romance on the High Seas," he can get used to his new role of farmer.

I FELL IN LOVE WITH AN ACTOR *(continued)*

Literally, we had nothing in common—nothing but one friend, Phyllis Dobson.

Phyllis and I were old friends. We'd gone to school together and then she'd wandered off to New York. She became one of those hard-working young actresses that are the backbone of the theater. One day, she met a struggling young actor named Don DeFore. He'd gotten a part in the Elliott Nugent stage play, "The Male Animal." When he told Phyllis the company was touring to Chicago, she said, "If you get there, look up a friend of mine, Marion Holmes."

Don did, and as a result, it's Phyllis who's responsible for my being Mrs. Don DeFore. All of which goes to show what love and one friend can do for a girl. Not that Don and I hit it off as soon as he came to Chicago. No such luck. Ours wasn't a love-at-first-sight romance. We spent a year and a half setting our wedding day and when we finally took the step, we both were pretty darn sure.

The first date a girl has with her husband-to-be is always a landmark in her trail of memories. My first date with Don centered around the Bismarck Hotel in Chicago. I was singing in the hotel dining room at the time with Art Kassel and his Kassel's-in-the-air orchestra. Don was playing the part of a comic football player in a theatre a few blocks away.

One Saturday night in October, he and several other players from his show happened to drop in at the Bismarck for an after-theatre snack. Over his favorite dish of soda crackers and skimmed milk, Don suddenly remembered that he'd promised to look up a vocalist named Marion Holmes (me). At that moment, I was singing "My Heart Belongs to Daddy," and I was only ten feet away from him.

Don stopped eating his soda crackers long enough to write me a little note. It was a polite note which invited me to join his party.

My immediate reaction was frosty. "He looks pretty nice from a distance," I told myself, "but who wants to meet another entertainer?"

I was determined not to involve myself romantically with anyone in show business, (*Please turn to page* 83)

Daddy doesn't have to worry about audience reaction when he tells a bedtime story with expression. David and Penny are enthralled.

Are Hats Necessary?

Yes

says Kenneth Hopkins, noted hat stylist. They lend even a plain woman charm, poise.

No

says designer Elois Jenssen. They only detract from a woman's true beauty.

Maria Montez: "I feel gay, happy in a glamorous hat. Every woman likes to feel like a queen. A hat can be her crown."

are important,"
Myrna Loy, "not for
s of fashion, but
se they're a great
of self-expression."

"Since my husband prefers a hatless Jane Russell that's what he'll get. Besides, my tailored clothes seldom call for headgear."

Loretta Young says, with unabashed femininity, "I never feel well-dressed unless I wear a hat. They are very exciting to me."

Gail Russell: "I'm a shy person and simplicity in dress gives me a sense of security. When I wear a hat I'm ill at ease."

Take Your Choice

Live, Love and Laugh

Love Insurance is a fine way to protect an alliance—at least that's the way the beneficiaries, Marie and John Lund, put it

I impulsively said, "Suppose we get married," and added, "I must be out of

By ALICE CRAIG GREENE

★ The Lunds, Marie and John, are crazy, beautiful people. John proposed in a canoe and regretted it immediately afterwards. They agree on nothing. She is a good cook and adores her own cooking. She is an excellent boxer. She lured him with free passes to bad plays that were closing.

He won her with sea voyages. He married her at 20 to keep her from becoming an old maid. He also married her in order to keep New York from becoming depopulated.

After five years of wackily married life, the Lunds' love insurance—laughter—still is protecting their alliance. And it couldn't happen to a sweeter couple of guys.

John you'll remember as the honey of a Captain Bart Cosgrove who "loved" de Havilland into an Academy Award in "To Each His Own." You've seen him opposite Betty Hutton in "Perils Of Pauline." You've seen him as the irresistible Captain Pringle in "A Foreign Affair," and you'll see him in "The Night Has a Thousand Eyes." In fact, he's Paramount's answer to M-G-M's Clark Gable.

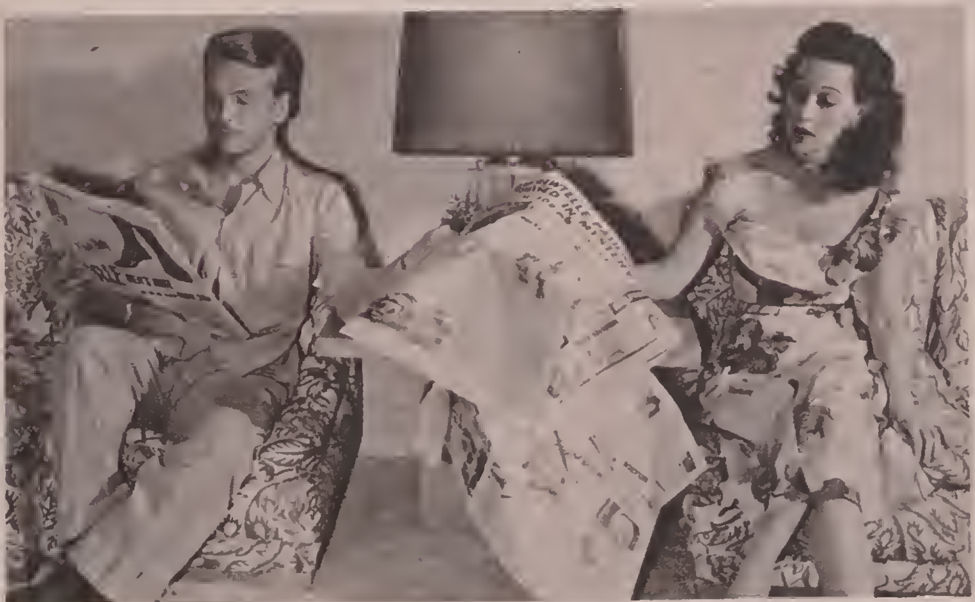
He is mildly mad, this Lund. He's the kind of a guy who's fun to be with, whether you're going to the Stork Club, or walking in the park. His out-of-this-world sense of humor knocks you completely out. He's the kind of a guy who can tell you the price of bacon at the Safeway and when he's finished, you're roaring with laughter, convinced it's the classic humor story of all times.

Good to look at, too. He has cowlicks on his cowlicks. And muscles on his muscles. *(Please turn to page* 85)

my mind!' But Marie heard me the first time, so we got married!

John's such a help around the house, too! No lamp base is really safe till he's given it a once-over.

Besides being a good cook Marie makes most of her clothes. The accomplishment impresses John no end!



Life at the Lunds is peaceful until newspaper-reading time. Seems John likes to crumple the papers; Marie wants them neat, untouched. Result: a running argument.

We just heard that...

Jeanne Crain, Paul Brinkman, Linda Darnell share spotlight at the Stork.

★ Shirley Temple and John Agar are planning to have another baby ere long. They want a boy who can be a companion to Linda Susan If John and Shirley continue as an acting team, it'll be over their objections. In private life, Shirley is insistent on being Mrs. John Agar. At a premiere recently, she heard Betty Hutton's car being paged and figured it should have been Mrs. Ted Briskin Rather than embarrass Jack by having her name blared over the microphone, she sent him after their car.

Frank Sinatra will skip six weeks of his radio show to take Nancy to England in the fall. It'll be strictly vacationing and a sort of second honeymoon.

Maggie O'Brien's listening to sweet nothings from Durante at CBS Screen Guild Show.

Norma Shearer's "foot operation" was far more serious than reported. As she mulls plans for buying a house in Switzerland, where she spends much of her time, the chances of her return to the screen become small indeed.

We understand that 20th Century is plenty leery on giving out any publicity on Mark Stevens that deals with anything requiring the elapse of a few weeks' time. He's too unpredictable—particularly about his marriage status.

After what happened during Rex Harrison's last sojourn abroad alone, we're surprised that Lilli Palmer would let him go to England without her. But she is going to be tied down here with one picture, while Rex flits over to England, and thence to Italy to make another.

Freddie de Cordova and Deanna Durbin, according to our reports, are really blazing. Where does that leave Vincent Price, who everyone thought would be taking over Deanna's palm after her separation?

From what we hear, Jean Peters had better get off that high horse and start cooperating with her studio. Seems she could afford a few dramatic lessons better than she can afford her present suspension at 20th. A few of our youngsters don't seem to realize that acting is an art that requires a lot of sweat as well as talent.

Jimmy Stewart, who doesn't have a picture of a girl in his home, has two photographs of Ann Blyth in his dressing room. He's never met her and says it's pure admiration. He's been seen arm-and-arming it with Helena Carter; but we understand that Helena's heart is strictly elsewhere.

Jim Davis, who got the break—or was it a break?—of the year when he was cast opposite Bette Davis in "Winter Meeting," went back to work on a construction gang after critics tore that picture to shreds. The new job is not for fun, but for the old do-re-mi. Jim was little affected by the old Hollywood treatment; but we wonder if those name glamor girls will now be anxious to have him squiring them about the bright spots.

Mickey Rooney's latest is Suzi Crandall. They're together at "Emperor" premiere.

IT'S TOUGH TO BE ME

(Continued from page 43)

for you to make a statement about your personal life. They rush to conclusions immediately, and then you spend the next few weeks in heated denial and embarrassment.

Even consider the columnist's question: "Are you pregnant?" I wasn't. But suppose I was? Isn't it a thrill for a girl to make the announcement herself when she feels the time is right? And wouldn't she want to tell it first to her close friends? But no, if you're an actress, it becomes a news item before you've had a chance to cherish the secret yourself. Your most intimate acts become public domain. Nothing about you belongs to yourself any more.

The constant glare of the public spotlight is a burden that requires nerves of steel. Can you imagine what it's like to walk down the street and have people point and stare? You think it's fun? Well, let me tell you what else goes with it.

You walk down a public street, or into a store. Immediately, the word somehow spreads like wildfire that a movie star is in the vicinity. People gather around, staring as though you had two heads. For a person of any feelings at all, it's highly disconcerting. But that isn't the worst of it. They seem to think that you're deaf and blind.

I've heard people comment in tones so loud that I could easily hear them, "So that's Laraine Day! Humph, she's not so hot!" . . . "Look at that old thing she's wearing" . . . "Looka, she doesn't use any nail polish. Isn't she a drip?" And so on. Why, I once snagged my stocking in a store, and the eagle eye of a "fan" noticed this and cried out in tones that implied I had knocked my mother over the head, "Look at Laraine Day! She has a big run in her stocking!" I had to run from the store with my shopping unfinished.

How long could you take that?

I think mine was one of the prize cases of what a star has to pay in personal grief for the fame her profession brings her. I am referring to my marriage to Leo Durocher. Thousands of people in the state of California have done what I did: secure a quick divorce in Mexico and then get married in another state.

I was in love with Leo and we wanted to be married as soon as possible. No need to go into the great hullabaloo that exploded after we became man and wife. You read all about it. My name was plastered on the front pages all over the country until I was afraid to look at the papers.

I was branded everything from a bigamist to an immoral woman. I don't think that the girl in "The Scarlet Letter" had to endure more shame than I did. And why? If I were an unknown, nothing would have happened. Because my name was prominent, I was let in for the worst kind of public persecution, misinformation and legal involvement.

Just listen to this: *It cost me every cent I had to protect myself!* I had to engage expensive attorneys, hire a publicity man to protect my name and fight for months against this awful onslaught of notoriety.

Ironically enough, before my marriage to Leo I was labelled "dull copy" because I don't drink, smoke or indulge in the kind of hanky-panky that makes for a colorful personality. One way or the other, I was condemned.

The legal battle almost broke me financially; morally, it nearly broke my heart.

But that wasn't all. Because my every move was spotlighted and distorted, my husband was banned from his profession for a year. And a certain newspaper and radio commentator blasted away at me and tried to have my three adopted babies taken away from me. He didn't succeed, of course, because the adoption authorities knew that I was highly moral and that the children were in a fine home. But all these things added to the ordeal.

Would that have happened if I were Laraine Smith, instead of Laraine Day, actress? I'm asking you . . .

SCREEN GUIDE magazine recently carried a very interesting and honest story on the way stars are overcharged for almost everything, so I won't go into that here, except to tell you that it's only too true. Because our salaries are publicized, and often exaggerated, everyone thinks we're millionaires and can pay through the nose.

Nobody stops to consider that income taxes take the bulk of our earnings, plus the thousands of other expenses that are peculiar only to a star. When I go shopping for antiques, for instance, or for jewelry, I always take a friend with me. I tell her what I'm interested in and she buys it for me the next day, at the regular price.

Aside from that, though, in regular stores where the prices are plainly marked, it costs more if you're a star. You can't select a dress from the cheaper or "reduced" rack. Oh no. If you do, someone is bound to see you and say, "Isn't she cheap? With all her money you'd think she would buy something better." The cardinal rule of being a star is never to disillusion your fans.

A movie actress is constantly on parade. That's the reason our wardrobes have to be fabulous. Not for us those cute dresses for $25, or the evening gown for $50. An evening gown has to be exotic and, above all else, photogenic. There are photographers at almost every formal function that stars attend. We have to dress the part of a star. That means gowns in the neighborhood of—hold your breath—$500, $600 and more. And it doesn't stop at that. A gown can't be worn more than two or three times.

I always have in my wardrobe no less than ten evening gowns, with a rapid turnover all the time. That is the absolute minimum I can get by with. And don't forget, I go out less than most actresses, so you can imagine the wardrobes the other girls must have.

The last gown I bought cost $450. That's a lot of money. I wore it recently and a magazine photographer snapped me in it. That means I might be able to get by if I wear it one more time in the future. And then I have to hope that no fan recognizes it and cries out, "I remember that dress. You wore it a year ago." Oh yes, such things happen.

It's a minor tragedy if an actress puts a lot of money into a gown and then learns that it's not photogenic. That means her investment has been a failure. It all adds up to more wear and tear on the pocketbook. And the constant shopping and fitting is wear and tear on the nervous system.

It is not, by any means, a peaceful existence if you have to spend hours and hours of your time, week in and week out, eternally being fitted to the type of clothes an actress is required to wear.

Being on exhibition all the time is an exhausting affair. No matter how you feel, you must always be laughing, glamorous and *tres gai*.

I remember so well what happened when I was on a Bond tour a few years ago. I arrived in a certain midwestern town about four in the morning. I had been dozing on the train and when we came to a stop I was so tired it was all

Laraine Day and Kirk Douglas are amused at Keenan Wynn's advice on the script of "My Dear Secretary." Some good scenes should be the result of this humorous huddle!

I could do to run a comb through my hair and wash my face with cold water. To my consternation I discovered that a small delegation of people were waiting at the train at that ghastly hour just before daybreak.

One of the women looked at me and shrieked, "Heavens, she's not wearing any make-up. Doesn't she look awful!" I almost wept out of fatigue and anger. Did she really think I would wear a complete make-up at four in the morning? I guess she did, for everyone expects an actress to epitomize glamor 24 hours a day.

Only in the privacy of your own home can you be yourself. When I was in Santo Domingo with Leo a few months ago, I thought it would be nice to relax on the beach and take a sun bath like everyone else. That is, I *thought* I could relax like everyone else.

I rubbed suntan oil on my face, wrapped my hair in a bandana to protect it and stretched out on the sand. I was blissfully soaking up the sun when, bang, I heard voices around me and the familiar whirr of a movie camera going. I jumped up and saw a party of tourists surrounding me. Two of them had a home movie camera, a few had still cameras, and they had all recorded my picture.

I was furious, but what could I do? If I told them I didn't want them to take pictures of me they would have grumbled that I was high-hat. But I dread to think what will happen when those photos and movie reels are developed and shown around, revealing me with the grease on my face, the bandana on my hair, my stomach pooped out and my figure stretched out in heaven knows what position.

There was only one thing for me to do from that time on. I had to give up the simple pleasure of going to the beach.

If I go to the tennis matches, I never get to see what's going on because there are people in front of me and around me pushing books and slips of paper in front of me to sign. I miss half of a baseball game because autograph hunters press around and either want to stare or shove those ever-present slips of paper under my nose. I'm probably more interested in the baseball game than anyone else there. But I never get to see the whole game. Leo has to tell me about it afterwards. An actress has to think twice before she goes to any public event.

When there are children, there is another great problem. It's a constant battle to see that the children are untouched by the powerful publicity of their celebrity parent. I have three children and I am trying my best to see that they are unspoiled. I am doing all I can to bring them up in as normal a way as possible.

When they go to school, they often hear others say, "Her mother is Laraine Day." They either get special privileges or special resentment because of that. And there's nothing I can do about it. I don't like to see them set apart in any way. Any mother can understand the way I feel.

The children of a star suffer many drawbacks. They aren't allowed to walk to school and back by themselves, but must be accompanied by someone. The children of widely-publicized Hollywood players are vulnerable targets for kidnapers. It's a chilling thought. Every star I know who has children provides them with the added protection of a bodyguard or nurse. That can so easily give the child an exaggerated sense of his own importance. But it's a necessary evil.

Cleopatra may have had her milk baths, but Edward G. Robinson goes her one better. He relaxes in a bubble bath, enjoys a soft drink, cigar to soothing music of nearby radio.

Why, Eddie!

Edward G. Robinson pulls a switch on Hollywood glamor publicity by doing a bath tub scene for his new Warner thriller, "Key Largo" and *Movieland*

A guy's entitled to some privacy, so Little Caesar checks his equalizer just to be sure.

"Come on youse guys!" Reading of Dick Tracy's latest activity makes him nervous.

Ah! This is the life. The camera starts rolling, Eddie goes into his act. The scene calls for some heavy dramatics. No doubt Eddie will come clean after this episode.

It's all a gag, after all! Eddie's just getting ready for a scene in his newest Warner picture, "Key Largo." The lady hairdresser makes sure his touseled tresses are right.

A star has to carry enormous insurance, which is another drain on finances. Let someone slip on a banana peel on a star's grounds, or let a star's car nick someone's fender, and there's a suit for thousands of dollars, whereas the average person would be left alone or sued for a nominal amount. All these things are another part of the complicated nuisances and expenses that burden anyone in the movie limelight.

It's not by accident that the divorce rate in Hollywood is so high. How can any marriage survive with so many people talking and gossiping about the principals all the time? If an actress marries a man who is an unknown, the rumor immediately springs up that he married her either (a) for her money, or (b) for a chance to get into pictures himself.

If he is an independent type of fellow, he soon becomes irritated with the back seat role his wife's prominence forces on him, and you can imagine the quarrels that result. In other words, a girl who becomes a movie star gives up every right to a private life. Her marriage, which is the thing all girls dream of, gets pushed around and takes second place to her career. Her first duty is to her public—and her studio.

You have often heard the expression, "Such-and-such a star is the property of the studio." How true that is. You are the "property" of the studio first, just like an expensive set. You are a woman second. Your actions, where you go and what you say are governed by the studio's policy.

There is little personal happiness even in the glory of seeing yourself on the screen, because the movie business is one of such intense competition that you worry too much. I used to eat my heart out because a certain role I wanted was given to another actress. I don't care any longer, because my marriage has given me a peace and fulfillment that has nothing to do with my career.

In fact, I plan to make only one picture a year now, and that picture only when Leo can be in Hollywood with me. But I arrived at that philosophy only by making my career less important in my life.

No actress who wants to get ahead, or who has her eye on an Academy Award, can afford to do that. Nine out of ten stars, no matter how successful they may seem to you, worry themselves sick about their roles. "Was I good in my last picture?" . . . "Will my next be as good?" . . . "Is my popularity waning?" . . . "Am I getting too fat?" . . . "A new actress has been signed—will she get the part that has been promised me?" So it goes. A constant, nervous parade of doubts that can drive anyone crazy.

Rumors do a lot of damage—we all know that. For instance, after completing "My Dear Secretary," I went to New York City. Arriving there I discovered a story was being told about my "lack of cooperation." This wasn't true at all. In order to finish the film, I worked overtime each night, thereby managing to save production costs up to $40,000. Is this lack of cooperation?

I've often been asked if I want my children to go into pictures. My answer is, "No." I can do nothing to prevent them from choosing their own lifework when they are old enough. But I will do nothing at all to present any opportunities in their paths to enter the acting profession. You know now why.

If you have ever envied a star because of her furs, her spot in the sun, her admirers, her salary and her wardrobe, remember this: The chances are ten to one that you are a happier girl.

THE END

WHY MEN HATE PETER LAWFORD

(Continued from page 26)

anything about him that might particularly irk the American male.

Peter Lawford was born in 1923, the son of a retired British Army general, Sir Sidney Lawford, and Lady Lawford. He made a successful motion picture debut at the age of seven in "Old Bill." He was educated by a governess, then by tutors. He has traveled around the world twice with his parents, mingling with people of many nationalities and ranks of society, and has acquired a suave cosmopolitan sophistication far beyond his years.

It was while he was on a sightseeing tour of Metro-Goldwyn-Mayer studios that he was offered the part of an English boy in "Lord Jeff," beginning a career that has been so successful that today, at twenty-four, he is one of the top stars of Hollywood.

You may think, "What a splendid background! How fortunate he has been! And blessed with good looks, too!"

But there are a lot of things about Peter Lawford that men don't like. Here's the average guy's reaction:

"What's this Lawford got that I haven't got? Why should he get the breaks? He could have an easy life, belonging to British nobility and traveling around the world, and you'd think he'd be satisfied. But no, he has to come over here and be a big star. I don't know what the girls see in that guy!"

Let's analyze this reaction.

First, there's a strong element of resentment against Peter's background. Few boys have had the advantages in family, education and travel that Peter Lawford has had. But this background, fine as it is, clashes with that of the average American boy. It represents all the things he wants, but seldom gets.

What fellow wouldn't love to go on globe-girdling junkets, having tutors to educate him on the way so he doesn't have to sweat it out in high school and college? To meet all kinds of people.... To be able to speak four languages. . . . To visit all the great cities of the world. . . . Most people's lives are pretty drab and conventional compared to that. It's enough to turn anyone slightly green with envy.

Being the son of a British nobleman doesn't help Peter, either. Unfortunately, too many Americans associate nobility with snobbery. Having no opportunity to meet Peter personally, they are likely to form this impression of him. Of course, this is one of those vague ideas that people form about something that is totally foreign to them. But it's there.

Then there's the feeling that Peter is an alien. True, Peter was born in England, and grew up in all parts of the globe. There's something definitely continental about him. And he has just a touch of the British manner, just a trace of an accent. But he's spent the last ten years in America! Nevertheless, just because he wasn't born in this country, American men may feel that he is different from themselves. We like people most easily who are like ourselves—probably due to our ego—and must become accustomed to the things about others that are strange to us before we accept them. Again we must point out that the vast majority of men have no opportunity to become acquainted with Peter.

So, simply by the accident of being born into British nobility, and having had advantages in education and travel, Peter Lawford has two strikes on him as far as American men are concerned.

Here's the third strike—and it's really a tough one. What really makes men sore is that Peter got the breaks. His success came easily, in comparison with others'. When he was a little boy, he just happened to be at the English studio when they were looking for someone. Years later, he just happened to be at Metro-Goldwyn-Mayer studios at the right moment, and was handed a contract. There was no apparent effort on his part—it was all luck. It seemed that fate had chosen him as the particular fair-haired boy.

There are many good-looking, talented young men who are struggling to support themselves and go to dramatic school, hoping some day to get a break in Hollywood. Everything is hard for them—the physical strain of working and studying at the same time; the hopelessness of going the rounds of casting offices, looking for the break that will give them a start.

They think they have reason to hate Peter Lawford. Wasn't he handed a part when he was sightseeing at the studios?

This resentment isn't among actors alone. Even to the ordinary boy, working as a clerk in a store or driving a truck, Peter's story sounds like a fairy tale. It should happen to him!

There they are—the reasons why men hate Peter Lawford. Now that we've given them, it's only fair to say a few things in Peter's defense.

Peter has been building a career in America. And believe us, this wasn't too easy, even for Peter. He had to make an effort to understand us, to be tolerant of our idiosyncrasies. His background, fine as it is, was a definite handicap. But he's been here for a long time, now, and has succeeded well in adapting himself to the American way of life. Actually, he's lived longer in America than anywhere else!

As for the breaks he got—well, Peter got some lucky breaks, but all of us get them now and then. Peter had what it takes to make good on his breaks, and that's what counts. Remember, he's been at the top for quite some time now. If he didn't have all the ingredients that make a star—acting ability, personality, good looks, stamina, perseverance—he wouldn't be there, no matter how many breaks he got. So let's be fair, and give the boy credit for his success.

And honestly, can he help it if he was born, late in life, to parents who happened to be of the British nobility? As a matter of fact, he probably had a lonely life as a kid. Anyway Peter Lawford is much less of a snob than those who are impressed with him because his father is Sir Sidney Lawford.

Let's be frank. All these reasons aren't really important at all. They're just excuses—just surface reactions that come from a deeper cause. The real reason men hate Peter Lawford is that when they take their best girls to the movies, the girl sighs deeply and murmurs, "Ohhh—isn't he *wonderful?*"

It's just jealousy. Simple, garden-variety jealousy. After all, you're the guy who gets to walk home with the girl and kisses her good-night even though she squeals over Peter Lawford's charm.

So come on, fellows. Let's give Lawford a break.

And while Lawford would seem to have the pick of Hollywood beauties—having squired such lovelies as Ava Gardner, Corinne Calvay, Joan Loring, Florence Pritchard, Martha Vickers and innumerable others, Peter hasn't found "the" girl and he must surely have his lonely hours and his dreams and his frustrations. . . .

THE END

It may be child's play, but it looks as if Miss America 1946, Marilyn Buferd, is enjoying this swing ride with Peter Lawford. Looks like Peter's not doing badly, either.

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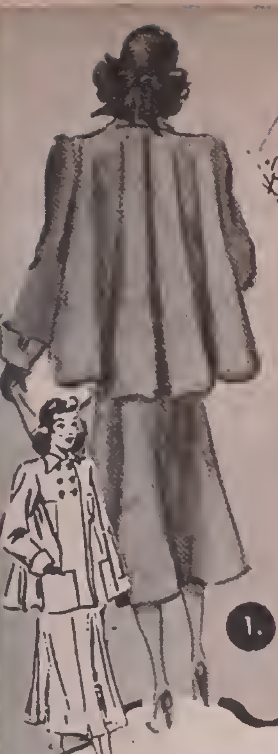

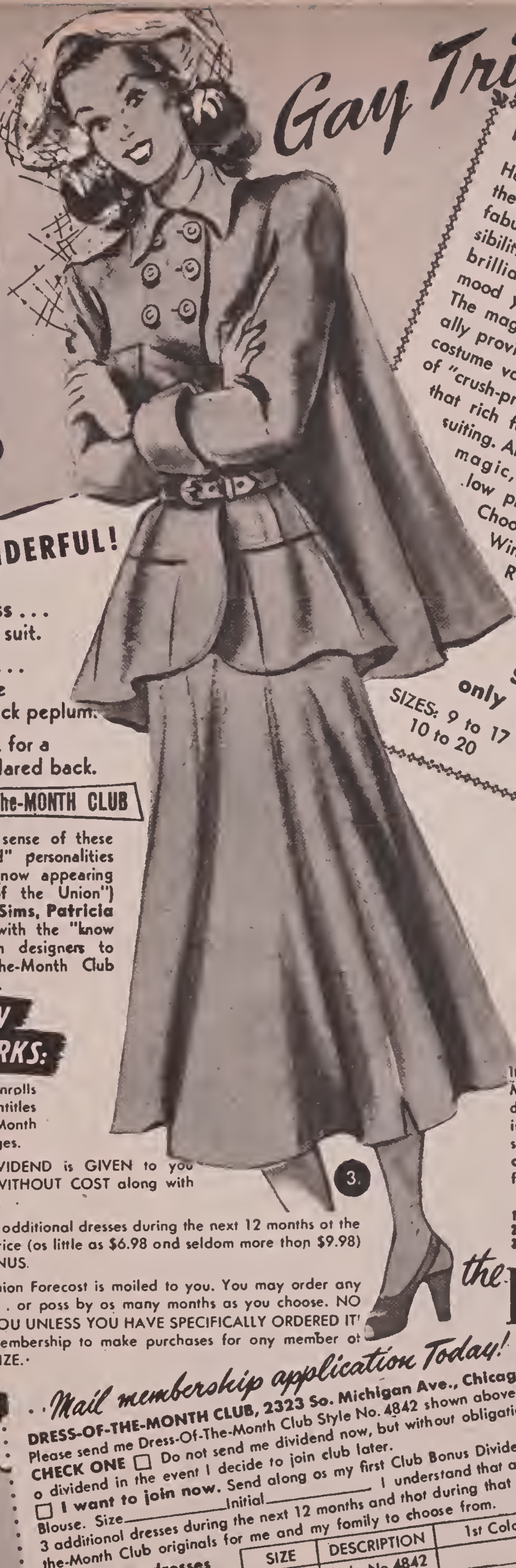

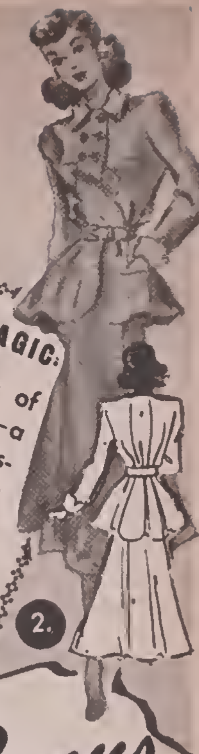

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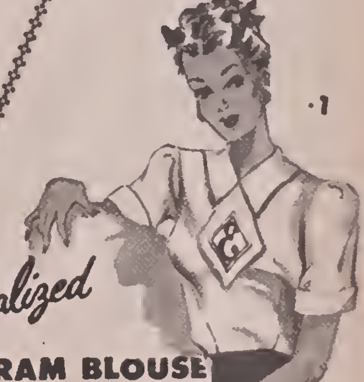

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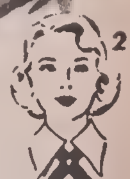

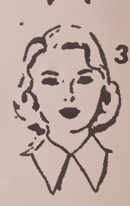

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YOUNG, MARRIED AND LOVE IT

(Continued from page 63)

she informed me. "That fellow with me was Gwen's boyfriend."

Well, all I could say was she wasn't his girl friend—not any more, at any rate.

All my early dates with Gwen seemed to be punctuated by mishaps.

On our very first date, we went to a movie at Grauman's Chinese, and some man *backed* into my parked car. We taxied home and, next day when I looked into the question of damages, I discovered I'd parked the car in a no-parking zone. Three tickets were stuck on the car: for parking it there, leaving it there all night and not reporting the accident.

Our second date, we went down to Los Angeles' Chinatown for a leisurely dinner. I was putting on the dog that night—new suit of clothes, new shoes, and the best dinner in the house.

Outside again, we found—you guessed it—a flat tire. I didn't have enough change left in my pockets even to make a deposit on a jack so I could hoist up the tinware. A passing soldier asked: "Having any trouble, Bud?"

"Trouble!" I said mournfully, and told him the score. We went across the street and he put up the deposit for the jack. When we came back, he said, "I'll help you change that tire."

When I opened the rumble, the spare was flat, too. Furthermore, it proved utterly incapable of being repaired.

Believe it or not, that Good Samaritan soldier *bought me a shipshape re-tread.* He's since become a valued friend and, though I've argued the case more than once, he's never let me repay that dough. That was his contribution to my love life!

I'll never know why Gwen put up with me for two whole pre-marriage years. I was always doing things like that and I was shy, too. From the first I knew Gwen was the only girl for me. There couldn't be any other. I loved her for her sweetness, her frankness, her comradeship, the fineness in her. I respected all those qualities I loved.

After we'd been having pretty frequent dates for three months, it seemed time to consolidate my position. One night after a date, I asked, with deliberate casualness, "Gwen, what's your opinion of a girl and a boy going steady?"

She answered promptly. "I think it's perfectly silly." That shut me up, but good. Courageous O'Connor!

As I was leaving, Gwen put her hand over mine. "Were you thinking about you and me going steady?"

My heart bounded up so rapidly, all I could manage was, "Yes."

"I think that would be wonderful!" Gwen said.

From that moment I walked on clouds.

Finally, 14 months later, I got around to the point where most fellows would propose. What did O'Connor do? I bought a diamond ring. I carried it in my pocket three days. One night I asked Gwen to go with me to the Florentine Gardens to hear Sophie Tucker sing.

All through dinner (the show at the Florentine goes on while dinner is served) I tried to whip up my courage. Gwen said, "Don, you're pale, you're not eating."

What *are* you? I asked myself furiously. A man or a mouse?

But I didn't ask Gwen.

After Sophie Tucker sang, the orchestra played the Star Spangled Banner. Then the house went dark for another number. That gave me courage.

Suddenly I reached over and slipped the ring on Gwen's finger. Her hand gave mine a gentle squeeze, and I experienced the greatest relief and happiness I'd ever known.

Till the lights went up.

I realized with a terrible shock that panic stricken even in the dark—*I'd put the ring on the wrong girl.*

Gwen couldn't see the glistening finger of the wrong fiancee, but others in the party could, and they howled with laughter which puzzled Gwen.

Mercifully the house went dark again. I slipped the ring off (Heaven bless that wrong girl for being a good sport!) and this time made the grade with no hitch.

On the way home, Gwen asked, "What was everybody laughing about and why were you holding that girl's hand?"

I answered, "Oh, just a silly joke." But you know a man's inability to keep his mouth closed. Eventually I told all.

We knew Uncle Sam was going to tap me, and we solemnly decided that we wouldn't marry before I went to basic training. Maybe on the first furlough. On the second night before I left for camp (three months after we became engaged) Gwen suddenly burst into tears.

"I don't want to wait a whole year to marry you, Don," she sobbed.

At five-thirty that morning, after securing both parents' consent, we were married in Tijuana, Mexico.

Dashing Donald! That's me. In the middle of a Tijuana street, before any service stations were open, the jalopy's transmission stuck. But I fixed it with a nail-file, a hair-pin and a tooth-pick.

Next day I was in the Army.

Now we're trying to get what was a scrubby-looking acre in San Fernando Valley into some kind of shape, and are deliriously happy over the Red-haired princess, who arrived twelve days before we managed to convert the garage, which is attached to the house, into a nursery.

Maybe this is the moment to give that teen-age marriage advice for which Movieland's Editor asked in the first place.

Gwen and I believe in long courtships (start 'em young) and long marriages. The first leads to the second, we are convinced, because it gives you time to become sure you're deeply in love. If you've any doubts or differences, it's grand to get married knowing you've already gone through most of them—especially the doubts.

We think it's important for teen-agers to "sell" their parents all along the way. Their advice isn't going to hurt you, and it might pay to listen to some of it. Also you may need their morale—backing and general help.

Suppose in this uncertain world your husband may have job trouble at some time. He can't take it out on the boss, so he flares up at the Little Woman. Expect some of that, girls, and understand it. Show sympathy for his work problems.

Here's another tip for the feminine half of young marriage. When your husband is safely tethered (you hope) and becomes a happy father, don't din his responsibilities in too much. Don't try to make him feel old. That baby will mature him, you can bet—but leave him his hobbies! I still like to ride my motor-scooter, and monkey with the car. Gwen's wonderful about it, though she *does* fret if I stay away on the scooter, or out on the back lot tinkering with the car, too long.

And here's a word for both parties: Even if you have to live in a lean-to, don't live with either the husband's or wife's parents. We saw so many examples of that, among our friends, that when I came home from the Service, we settled in mighty small quarters, with no furniture to speak of. If you don't work out your own problems for yourselves, after marriage, and without interference even from those who love you most, it's our opinion you may not get 'em worked out at all.

When I told Gwen I was going to do this article about "problems," she exclaimed, "But Don, we don't have any!"

She's right, too. Of course we've had our differences—but we're determined not to let them get us down. We're so

A new fashion, men! Donald O'Connor tries the shoulder strap bag at a new angle. Convenient, no doubt, but both he and Lew Parker look dubious about its success.

happy over the Red-haired Princess, and getting a home going, and being married that problems seem as remote as last week's dream.

Not even the suffering that baby cost me seems a problem now. Confidentially I was scared witless from the moment I knew we were going to have it. If prospective mothers were as cowardly as prospective fathers, there'd be no prospects for the human race.

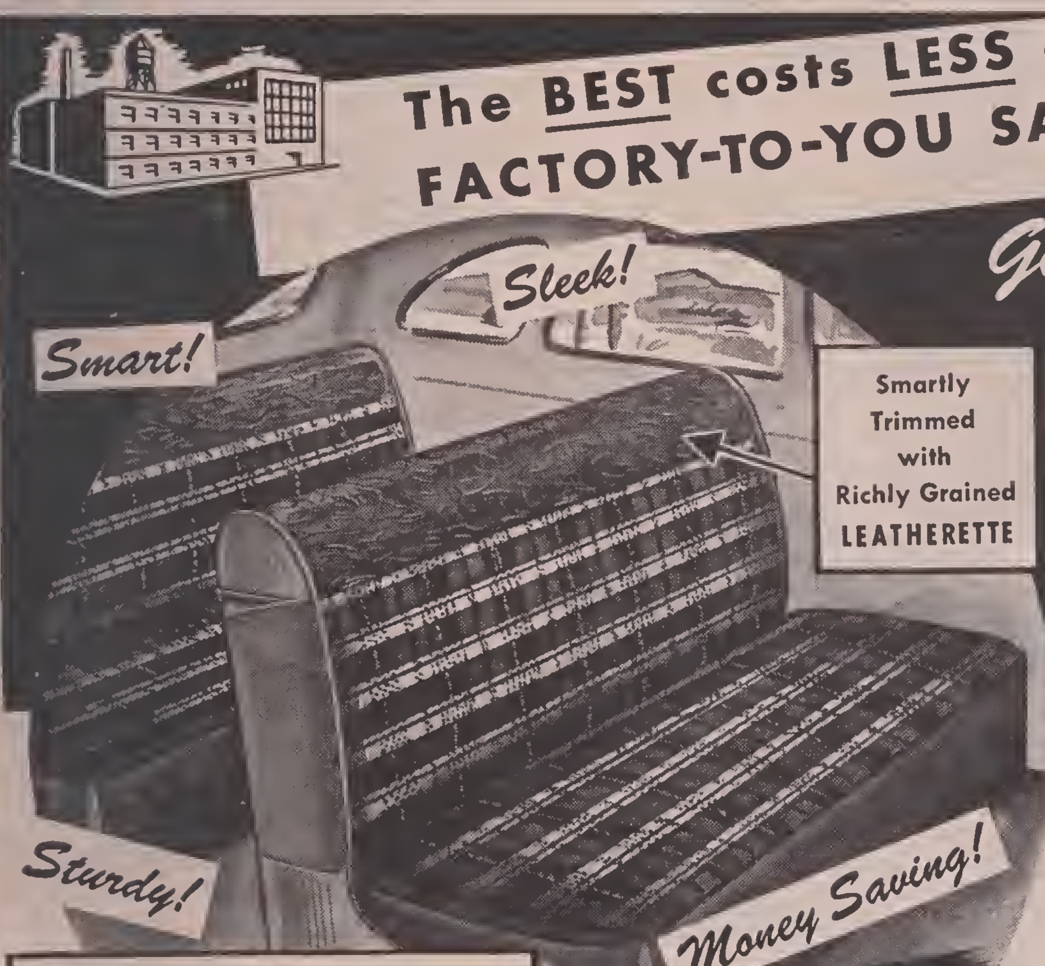
I will never forget those last twenty-four hours! I took Gwen to the hospital at 7 p.m. The baby was supposed to arrive at 9 that night; she actually did at 7:20 the next morning. I walked around the world three times in that waiting room. Trying to keep serene, I kept muttering to myself, "Do I want a boy or a girl? Do I want a boy or a girl?" When the nurse came in and told me I was a father of a girl I knew right away a girl was what I really wanted.

Gwen and I feel that young engagement, young marriage and young parenthood have brought us happiness that will make up a thousand times for any troubles or trials that may come to us.

Gwen and I don't recommend early marriage for everyone. But there is a lot to be said in its favor. We like the idea of growing up with our own little daughter, Donna Gwen.

And don't think you've lost us, hepcats, just because Papa's 23 and Gwen is 22. We realize our new sense of responsibility, along with our wonderful happiness. But until Donna Gwen is ready to take over, we'll be with you, teen-agers at heart. After that we'll enter our second teen-age!

THE END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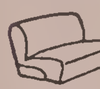
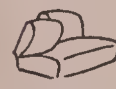
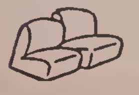


1. Solid bock for 4-door sedon—front or rear. Rear for cooch or coupe



2. Divided bock, solid seat for front coupe or cooch



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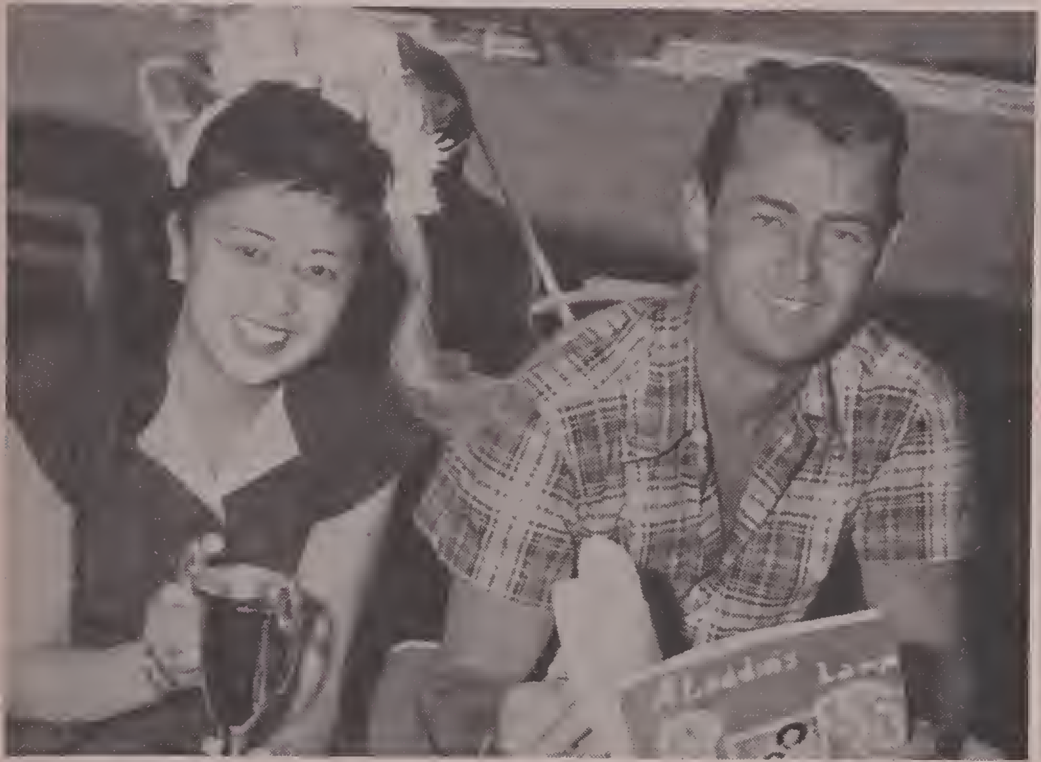
Your fan Club

Pretty Geraldine Kee gives the lowdown on what goes on with the busy Ladd Legionnaires

Drop in at Alsulana Acres and you're sure to find handy-man Alan building something.

Ladd's pride, of course, is his stable of fine horses. Here's the newest addition.



Thrill of a lifetime was my recent visit with Alan at Alsulana. Excuse my beaming smile of pride as I clutch the silver cup our club won for the best fan club journal.

BY GERALDINE KEE
President, Alan Ladd Fan Club

★ The newspapers claim "He's cold, calm . . . and a killer," but as soon as he steps down from the eyes of a movie camera, believe me, he assumes the role of one of the nicest fan club stars any group could be organized for. I think my interest began when Alan Ladd was starred in "This Gun for Hire." Immediately I joined his fan club. As the years passed on, while LADDie's career steadily moved up the steps of stardom, I, too, was achieving some stepping myself. In 1948 I was appointed president of the official Alan Ladd Legionnaires Fan Club. If anyone ever busted buttons from pride I certainly did; for I realized what an important job I was undertaking; that of being the bond between fan and star. Above all, I realized that my favorite star believed enough in my abilities to put this important job in my hands. That, dear readers, would be enough to thrill any fan's heart, don't you think???

The first months of reorganizing a club are the hardest, I agree; receiving the immense response from Ladd fans ALL over the world made the work a joy. Soon thereafter, our issue of "A. LADDin's Lamp," the club magazine, made its debut. To be truthful, we all felt like proud parents of a new-born baby; for not only did the Ladds like our journal, but the members did too. Naturally, that made us very happy.

Still in dreamy clouds with this success, I flew down to meet the Ladds at their invitation, and once again I experienced the thrill of being a fan clubber. Seeing your star on the screen a million or more times is wonderful and receiving personal letters from him is even more thrilling, but meeting him in person is the biggest and most exciting event there is! My heart was jitterbugging in double beat time while I was on my way to Alsulana Acres (which, as if you didn't know, is the Ladds' wonderful ranch). As soon as I saw the smile on that "cold killer's face" and felt both his and Sue Ladd's warm friendly handshakes, I knew there was no nicer reward than this for a club president. I must admit I was mighty nervous at visiting my favorite star, but in his own friendly way, Alan put me right at ease and immediately we strolled over to sit near the oval-shaped swimming pool where we could soak in that wonderful California sunshine.

The ranch is a lovely place and the spot it holds in the Ladd hearts is very evident. As Alan showed me his stable of fine horses, you could see a quiet look of glowing happiness on his face as he lovingly patted each beautiful animal. I walked with Sue down to the fruit trees on the land and her big brown eyes had a wonderful look of peaceful contentment as she proudly pointed out the first crop of fruit they had grown at the ranch. Even little Alana proudly showed me her ranch animals: two dogs, a litter of kittens, two rabbits, a duck, a Shetland pony. It was easy to see that this ranch was the highlight of the Ladds' home life. After viewing the stables, the charming new house, the barbecue pit located near the lighted pool and the surrounding mountains and valleys, I certainly agreed with them that their new haven was nothing short of paradise. At the dinner table Alan and Sue surprised me with their enthusiasm over the Fan Club, while wee Alana Ladd whispered in my ear she thought the Easter rabbit on the cover of our journal was the cutest she'd ever seen.

Ever since that visit I have been working harder than ever to make my club a bigger success to show the wonderful Ladds that I am worthy of their faith. I want to unite all LADD fans of all races, creeds and colors with their favorite star so they may perhaps get the same enjoyment I have experienced through this fan club world. Our members have worked untiringly on many worthy activities and some have won awards too. For instance, our first journal was rated the best out of 150 other club magazines at the 1947 Fan Club convention, and we became the proud owner of a trophy cup engraved in our club's name. Another main yearly activity of our aggregation is the naming of a MR. or MISS LADD LEGIONNAIRE for each year. This member is selected on a point basis earned by being cooperative and active in the club. Incidentally, he or she is always rewarded with a fine prize from the Ladds, too! Also, we feel pride every time we see a new magazine feature o our star or hear him on a radio program. And, of course, we always feel our bombarding the magazines, studios and broadcasting stations may have helped in securing this publicity for our star. The greatest accomplishment—and we're especially proud of this—is our donating a radio to an amputees' ward through a contest which not only netted us enough money to send this gift to a charitable organization, but also gave two of our members the big thrill of winning personally engraved leather-bound scrapbooks from Alan Ladd himself.

We are just passing our first anniversary now and are 300 members strong, but we'd like to accomplish much more for our favorite star in the years to come. However, we can't do this unless YOU join, so if you're on the look-out for the fun, thrills and excitement of being a fan clubber for your favorite Ladd, do join us, won't you? For only a small fee, each member gets a large personally autographed club photo, plus exclusive snapshots of the Ladds and issues of our club magazine. Simply address your inquiries to *Movieland*—they'll forward them on to me. I'll guarantee that before you can say "I'm mad for Ladd," you'll be one of us —a LADD LEGIONNAIRE.

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BLOCK THAT PASS!

(Continued from page 52)

But he'll never know if you don't give yourself away. There is something about the eternal mystery of woman that, unexplored, is the more fascinating.

The main thing to remember is not to lose your femininity when blocking passes. Don't go harsh-voiced, indignant, nor outraged on him. Handle the situation with finesse, humor, poise and good grace. Since time began boys have been trying to get that first kiss from girls. It isn't a new invention. Boy-meets-girl is here to stay. Besides, the smart gal knows that most passes are more bark than bite, anyway. Half the time the guy, himself, doesn't expect even innocent hand-holding. But he's sure going to try. *That's* male ego.

Sometimes the male ego is just another happy facet of the *genus* male. Then again, it reveals itself in snide ways. For instance, don't set out to prove you're the best date he's ever had down Drafty Gulch Lagoon way—happily believing those trustful kisses are just between the two of you.

I've known girls who believed that, too. But news of their gay life traveled over the Hollywood-Beverly Hills line faster than a motor transport system. Gentlemen keep their mouths shut, it says here. But those lifted eyebrows, those knowing glances, those double-talk remarks advertise the news like a blimp at a premiere.

But let's get down to cases. Generalities never helped anybody but a general. In the first place, let's consider you. What kind of a girl are you? Because—and here is the kicker in the package—how a man acts, is usually up to the girl.

Here again, we come face to face with man's ego. He doesn't particularly like to be snubbbd, brushed-off, made to look like a first class dud. Therefore, he isn't going to do anything much about his romantic intentions unless you give him the "go" signal. The "go" signal is determined by a variety of things. No. 1 is your own conduct. When he starts flirting, casually, do you laugh and take him up on it? Do you think a date's a failure unless it winds up on Park Lane? Do you stop the little passes before they grow into big ones?

It's this way with a man: He's taking his cue from you. A girl can be loads of fun, no wet blanket at all, but still keep a certain dignity. When a man tries some little thing—like looking at you long and intimately—he's waiting for your reaction. If you look back at him ardently, what do you expect him to do? Discuss the weather?

However, if you just don't take him up on that long, slow look, that stops that. But it won't stop if you keep on encouraging him with laughter and flirtation.

The last thing I want to suggest is to nip romance in the bud. Romance is beautiful—sweet, young. It's the beginning of love, the open door to marriage. But we aren't talking about romance with a capital R, we're talking about passes—and that's something else again. Two people in love would look mighty silly discussing the weather, or playing guessing games all through their courtship. I daresay no man has ever proposed without sealing the pact with a kiss.

But, when you are very young, it's not always easy to tell the smooth line from the real one. Even as you get older, the solving of the riddle doesn't seem much simpler. How does a girl have dozens of beaus without languishing in their arms?

When you go with Johnny—and with Harold and with Peter and with Fred—six months, how do you by-pass that eventual night when one goodnight kiss leads to another?

First of all, you'd better catalogue your dates. There's the blunt, no-account wolf who thinks buying an ice cream soda for a girl entitles him to a night in the living room with the lights turned low.

This young man is the one to tell off. Cross him off your list. Have nothing to do with him. He won't reform, and you'll never be able to handle him. He's thinking of one thing—kissing the dickens out of you—and he'll never give up gracefully. Besides he's the guy who talks.

He's the man with the very bad reputation.. And he's the "gentleman" with no sense of humor. Skip him; forget him. And don't be fooled by his smooth line. You know?—the "You're the most wonderful girl in the world!" line. He's said it so many times no wonder it comes out smoothly!

Then there's another type, equally dangerous. He never tries to kiss you or even hold your hand. The weeks march by, and you begin to wonder what's wrong with you. He has you on a pedestal, and you wish to heck he'd knock you off.

Perversely, you become very susceptible. You suddenly find that you are the aggressor and he's the one who's being pursued. If he'd only kiss you goodnight, you'd know he regarded you as a woman and not as a zombie! But he doesn't. He bides his little time, and just when you are all in a dither and think he doesn't even like you—wham!

Yes, the man to watch is the guy with the baby blue eyes. To handle him, just beat him at his own game. He's on a pedestal, too, see? He has to live up to your Galahad notions about him. And you can be deeply, deeply hurt that eventual night when he wants to spend an extra hour or so in the car.

Then there's the social wolf, the scalp-in-the-belt type. In Hollywood, he's generally the man who is in the columns every night with a different female. He's always at cocktail parties, usually stag, and he sizes up the territory and takes home a cutie from the party.

In a small town, or in a high school, he's usually a football hero, or the ski champ or the president of the class. He wants to add you to his collection, and you have to be pretty special-looking to make the grade.

You are so flattered by his attentions that you don't want to offend him. You distinctly don't want to brush him off because the biggest thrill of your little life would be to go to the senior ball with him.

Well, just remember that this guy is pretty spoiled. Most of the girlies have been chasing him, flattering him, and spending considerable time with him looking at the view. Therefore, *you* be a little hard to get. Don't fall all over yourself to please him.

This doesn't mean that you must be disagreeable. Quite the contrary. You'll win this hero if you are the very best, the most amusing, gay, interesting date he has ever had. Kid him, make him laugh. Just because a man is handsome, wealthy, important doesn't mean he can't be intrigued by a very lovely girl who is lots of fun, but who has a definite respect for herself. He'll put notches in his belt for all the other chicks, but you're the girl with whom he'll wind up going steady.

Whenever an evening goes as smooth as silk and the boy takes that as a cue that you are perishing to be swept off your feet, he pops the question. This isn't always done verbally. Sometimes you are just grabbed and kissed.

What do you do then? Well, you don't struggle. You don't act shocked. You don't make a great big fuss. You just start to laugh. Save some very cute As you push him away, you can say, for little remark for this specialized occasion. instance, "I find you so fiendishly fascinating that I think you'd better go sit on the other side of the room."

If he asks for a kiss, you can say, "I'll take a raincheck on it. You never know when it'll rain!"

If he tries that oldie, "Aren't you in love with me?", you can reply, "I have news for you: no!"

Don't be sassy, don't be sarcastic. Keep it light. Keep him arguing, talking, laughing—and he'll take the brush-off in good humor.

Talking, keep him talking. Even if you're bored to death with airplanes, if it's airplanes or Drafty Gulch, then remember airplanes are the most fascinating things you ever heard of. When he stops, ask questions. A man can't make much headway as a Don Juan if he's explaining what the teacher told him in math that morning.

Of course, I must now point out the obvious. You wouldn't have to resort to these female tricks if you hadn't gone parking in the first place. That's exactly the wrong thing to do. In Hollywood, for instance, it's the wrong thing to go to a man's apartment. I don't care how cosmopolitan you are, nor how circumspect, it just isn't smart to make things too convenient.

I know a lot of sophisticated women will hoot at this, asking where you are supposed to go when everything closes up. Well, the answer to that is—home! The later the hour, the more convenient the setting, then the more apt the man is to get ideas.

The atmosphere can be dynamite—a fire, music, drinks, comfortable chairs. You can hardly stop a pass before it begins when the very fact that you are there knocks down four or five of those little things, those little guards, in one fell swoop. Therefore, the way to really avoid difficult situations is not to get in them in the first place!

And there are some other things you shouldn't do if you don't want the boys to make passes. Don't dress in clothes that are too tight. Can you blame the boys for whistling at the girl in the skin-tight sweater? Don't wear too much make-up. Don't be rough and boisterous. Have fun, but always remember that there's no substitute for being a lady.

Now there is one other pass that is the most difficult to handle of all. This pass comes from the boy who is the smooth, suave, tongue-in-cheek type. He only likes sophisticated girls, and if you say, "Pu-leeze, I'm not that kind of a girl!", he makes you feel corny and gauche.

This technique is terrific because naturally no girl wants to feel stupid. But she makes a fatal mistake if she sets out to prove she's sophisticated and knows her way around by falling in with his plans. The way to handle this male animal is to make him see by your conversation, your background, your intelligence that you are *not* gauche.

You may not belong to the country club set, but if he can see you have breeding, he'll know his, "But my dear child, how naïve can you be?" technique won't gain him a thing.

As for his obvious passes, just let them go over your pretty little head. You don't "get" them. Be very wide-eyed; miss the point. After all, you can miss the point because you are a lady just as much as if you miss it because you are a dumb bunny.

Above all, be your type when you block passes. If you are a Jeanne Crain, you can be sweetly shocked and gently reproving. But if you are a Lauren Bacall, your best line will probably be, "Kindly drop dead!" Don't put on an act. Be yourself.

And don't kiss the boys goodbye, for you'll be doing just that. They'll lose interest and look for a new date. Save your goodnight kisses for that special guy. When he comes along, you'll be mighty glad you did.

THE END

I FELL IN LOVE WITH AN ACTOR

(Continued from page 68)

no matter how good looking. I'd seen too many show people lead upside-down lives; you know, working nights, sleeping days, putting children up in boarding homes, visiting them once a year.

"Not for you, Marion," I said to myself. I gave Don the smallest kind of a smile. Then I stepped up to the microphone. In that one moment before I began to sing, I threw him another glance. He was smiling, the friendly, genuine, infectious smile so many of his screen fans have come to love.

I've got to admit it. That smile got me. It melted my frost. Then I noticed his football shoulders, his green eyes, his sandy brown hair and I kind of changed my mind. "It would be downright rude not to say hello," I told myself. "After all, he *is* a friend of Phyllis'."

Between dance sets, Don and I exchanged pleasantries. He introduced me to his friends. We all laughed at corny jokes. We all tried so hard to be amiable. Don asked me to go out with the crowd after work. I begged off, saying I felt tired. Don didn't press. Instead, he let the other couple persuade me.

Don played Chicago for eight months, and during that time, we had dozens of dates. "The only reason I go out with him so much," I kept telling myself, "is because he happens to be free when I am."

To Mother who asked if there was anything serious between us, I merely said, "Don's just a good friend." When we continually spent our afternoons in Marshall Field's model home department, I realized, however, that Don was becoming more than a good friend. I was falling in love with an actor.

When I was positive of my feelings, Warner Brothers Studio came along and bought "The Male Animal" and took Don to Hollywood. I continued singing in Chicago and we began making love via air mail special delivery. Even though Don wrote long, wonderful letters, I found the system most unsatisfactory. Finally, he wrote and said, "How about spending your vacation in California."

I needed no urging. I came at once, and on St. Valentine's day of 1942, we were married in the Chapman Park Chapel right across the street from the

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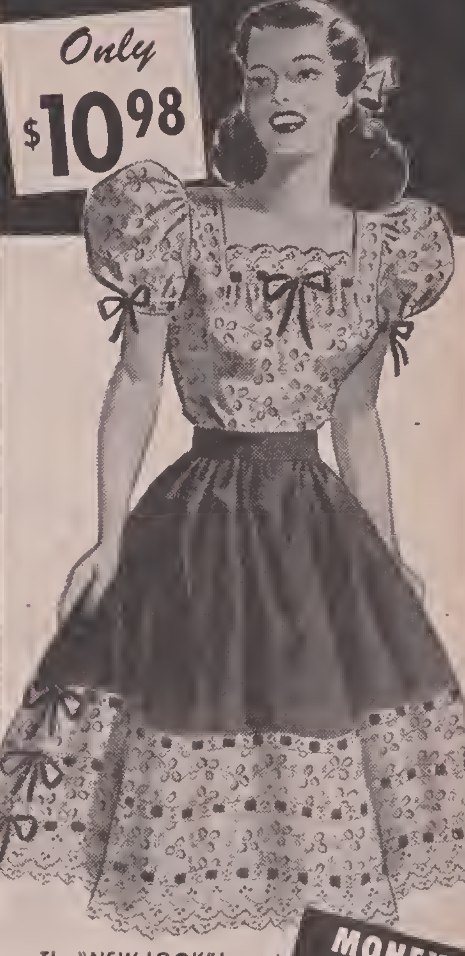

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We moved into Don's Hollywood bachelor apartment and I gave up my career. Inside of three months, Don decided to give up his, too—that is, his screen career. He felt he wasn't getting anywhere at Warners, and he figured it would be best if he returned to the New York stage.

I had my doubts, of course, but like a dutiful wife I agreed it was all for the best and I tagged along. Lo and behold! I soon discovered that my husband knew what he was doing. In New York, he got a job in a play called "Sailor Beware," and M-G-M offered him a contract.

Back to Hollywood we came, and this time Don played in "The Human Comedy," "A Guy Named Joe," and "Thirty Seconds Over Tokyo." He didn't play big parts, but he was gaining experience and fans. While Don got his experience I had mine. Penny was born on Christmas day 1942, and David, Aug. 22, 1945.

I felt certain then that as a family we were set, that Don would remain in the movies and we would live in California. What a foolish girl I was. Don came home one day in 1945 and promptly announced that he had asked M-G-M for his release.

By this time I was used to Don's way of sparking up his career, but his agent exploded.

"Are you nuts?" the agent demanded. "Actors slave away for years before a studio signs them. Here you are signed to the biggest studio in Hollywood and you ask for a release. You have a wife to support, children to feed. What's the matter with you?"

Don simply answered that in his opinion, he wasn't getting anywhere at Metro. Once again, he yearned for the New York stage.

I knew enough to trust his judgment so we packed the family into the car and headed for New York. By the time we reached Chicago, Don had a telegram for him at Mother's.

The wire came from Hal Wallis. It offered Don the part opposite Joan Fontaine in "The Affairs of Susan."

Don signed a seven-year contract with Hal Wallis. And now I think that once and for all we're really set.

The nice thing about being married to Don is that he neither looks like an actor nor behaves like one. He looks like a clean-cut business executive and he dresses like one. In a community where sloppy dressing is a sign of success and wild color combinations are called casual clothes, Don never goes to the studio without wearing a tie and having his shoes polished.

His background is Iowan, and he's proud of it. His father, now dead, was a locomotive engineer on the Chicago & North Western for forty years. Don attended Washington High in Cedar Rapids and starred in baseball, basketball, and track.

He got the acting bug at an early age. He starred in church plays produced by his mother. Later, he joined the Cedar Rapids Community Players. He started going to the University of Iowa but transferred to the Pasadena Community Playhouse. He won a 3-year scholarship and is considered one of the Playhouse's famous alumni.

In contrast to most actors, Don off screen looks exactly the way he does on. The camera does very little for him. Despite the amount of success he's had, I'm glad to report it hasn't gone to his head. He still wears the same hat size. We still drive around in a 1941 Buick.

More than anything else that tells the kind of guy he is—as solid and level as Iowa and a lot more romantic.

THE END

PSYCHO-ANALYZING RITA

(Continued from page 57)

Guggenheim awards for scholarly achievements. He was Rita's intellectual equal and they got along swimmingly. At the time, Rita felt that she could use someone like Martin.

Here was one fellow who liked her just as she was. Judson had been dissatisfied with her physical appearance and had changed it. Welles had been dissatisfied with her mental attainments and had altered those. But here was Tony Martin and he thought she was great just as she was.

For a while it looked very much as if she would marry Martin, but Orson returned, whispered a few hundred magic words into her ears, and lo and behold, Rita and the magician rented a house in Santa Monica and took up as man and wife once more. A daughter resulted from their union, and it was hoped that this might change Welles, might make him a kind, unselfish citizen of the community. No such luck. Welles remained the same genius.

It is said in many quarters that Rita is still madly in love with Orson, that he broadened her intellectual horizons, that she will be eternally grateful to him for introducing her to the world of drama and literature.

Many even suggest that she will remarry him in Rome. This is hardly likely. Rita Hayworth knows Orson Welles better than any other woman does. She is the mother of his daughter, and she understands the motivating force of inferiority which compels all his exhibitionistic responses.

She knows, too, that Welles' intellectual curiosity is good for her. Around him, she has confidence in her ability to talk, to meet strangers, to exchange ideas. She can play the hostess, the glamorous star of the screen. Her own ego, badly deflated, feeds off his. She draws strength from him. But to live with the man—that's a problem.

Few people care to understand Welles or his conduct. A few years ago, for example, when he was staying at the Bel Air Hotel, guests there were shocked by his lack of manners, by his loud voice, by the rasping way in which he called his secretary "Miss Shreveport" or "Miss Cincinnati" or "Miss What-ever-you-call-yourself." He seemed to treat people in his employ with no dignity, no respect, and it became apparent that he considered himself one of the most brilliant creatures God had ever wrought.

Truth of the matter is that Welles is a colorful, intelligent, frequently brilliant actor, writer, director, and producer. Certainly, he is more intelligent than any of the other men Rita Hayworth has known. Compared to them, Orson is witty, charming, profound and penetrating; and all these qualities appeal to a woman who doesn't have them.

What Rita Hayworth has is beauty, kindness, simplicity, unselfishness. She is honest, straightforward, unsophisticated, and sometimes at the mercy of needling newspapermen.

Last summer, for example, when she was abroad and incidentally dating Teddy Stauffer, the European bandleader, she was interviewed by many members of the foreign press.

In contrast to many of our reporters, the Europeans treat movie stars with no deference. They shoot questions at them in rapid-fire order. It is said that Rita wilted under this fire and gave out with many things she later regretted.

In any event, after some of the interviews started appearing in print, Columbia Pictures flew Helen Morgan, one of its publicity representatives, over to Europe to counsel Rita at all future interviews.

This year, of course, Rita will be most careful about what she says. She's had her baptism of European fire, and she knows the score.

Rita Hayworth learns quickly and her hunger for knowledge is genuine and avid. She regrets her lack of formal education. She's trying to make up for it by taking these cultural excursions, but what she needs more than anything else at this point in life is some man to love, some man who won't dominate her, but a man who will love her for the sweet, simple girl she really is.

THE END

LIVE, LOVE AND LAUGH

(Continued from page 70)

Tall, nearly 6′ 2″, with a properly distributed 175 pounds. A kissable mouth and a very tricky dimple.

Sometimes he wears a mustache, which he believes his wife likes. (Or at least she is resigned to it.) Thirty-odd years of living have given him a wonderful lazy relaxed outlook on life, a character line or two around the eyes and a makes-you-wanta-move-in personality.

Marie Lund is a doll who looks like a hot fudge sundae with whipped cream. She was once a Conover model, and for awhile was under contract to RKO. She has blue-black hair, ivory satin skin, hazel eyes, and weighs 118 pounds draped over a five foot four frame that looks like a magazine cover.

Here's the way they met: There was a party somewhere up on Madison Avenue in 1940. A lot of people John didn't know. He was over in the corner soaking up refreshments and making the usual responses to cocktail conversation.

When Marie walked in John emerged from his corner. She wore a very theatrical-looking coat, and his first impression was that of a lot of white fox. They were introduced; they talked. At the time he was working at the Railroad Show at the Worlds Fair, and she was Conover modelling.

Not quite 19, she dramatically observed, "My life is a parade that has passed me by!" He's the kind who inspires confidences. He sympathetically agreed. Actually, he didn't even arrange a date that night.

A few weeks later in Walgreens Drug Store, where the basement was given over to aspiring hungry thespians, whom should he spot but Marie, unfoxed. The camaraderie of Walgreens helped to break down barriers, too. He figured she wouldn't remember him, but determined to speak to her anyway.

When she spotted him, she smiled and exclaimed, "Why hello, Johnny Lund!"

It must have been a dreamy deal, because he's not quite sure of subsequent events. He remembers a stroll in Central Park. They threw stones at the swans and shouted songs at the moon. They went to movies. They talked.

"She was always getting free tickets to plays, too," John remembers. "That's how she won me."

This sort of thing ran on a couple of years. The financial details were difficult.

He loved Marie's overcharge of gaiety and life, vigor and enthusiasm. But little by little, after they went together, the more solid qualities of her nature began to emerge and display themselves and love came to John Lund.

"Marie is a girl that things happen to," John says reflectively. "In New York, violence and sudden death followed her around town. People jumped out of 50-story windows and landed at her feet. Or people laid their heads on the subway's third rail in front of her. I decided I had to marry her and take her out of New York before the whole city was depopulated."

About the proposal, he says, "We were rowing in Central Park on the lake one day and I impulsively said 'Suppose we get married.' Then I caught myself and hurriedly added, 'I must be out of my mind!' But she had heard me the first time. We went and got married that afternoon, August 5, 1942. We went to Washington for the evening's celebration, and came back to Baltimore that night. I flew to St. Louis the next day on business, and we saw each other three months later in Washington. A trifle hectic."

After considerable shuttling back and forth from Hollywood to New York, John signed with Paramount after his success in "The Hasty Heart" on Broadway. They came west, were rapidly evicted from three hotels, a motel, and a furnished room inside of two months, so they bought a place in self-defense. It's in the Hollywood hills. "Finished in a Sears-Roebuck modern," John grins. "Unimpressive, but kind of pretty and cheery." Currently, Marie does the housework because they have no maid. Marie shines in the kitchen. She loves to do it, and her admiration for her own cooking is boundless.

"For instance," John says, "most women affect a self-belittling attitude about their own cooking. Not Marie. You'll say, 'This souffle is very nice.' 'Nice,' she'll scream, 'it's terrific—incomparable!' "

Marie also is handy with a needle and makes a lot of her own clothes.

The Lunds seldom agree on anything but they have a wonderful time disagreeing.

"We argue about politics often," John says. "This is edifying, since neither of us knows what he's talking about. Nobody ever wins. I'm punctual; she's always late. We argue over that. Someone asks us to dinner. I argue that we must be there on time. She blithely says nobody else will be there. We rush in breathless and an hour late, and still nobody's there. Nine times out of ten, she's right.

"I never put the cap back on the toothpaste; I crumple the papers, and she likes a completely virgin paper, untouched. We have a running argument about this."

When John used to write a radio show for Billie Burke, he claims practically all he had to do was to sit and listen to Marie talk.

Samples of classic utterances which, John claims, issue from her pretty mouth are: "I'm a former shadow of myself." "Why, it's half a dozen of one and half a dozen of the other." "He should be ashamed of himself, the old retri-

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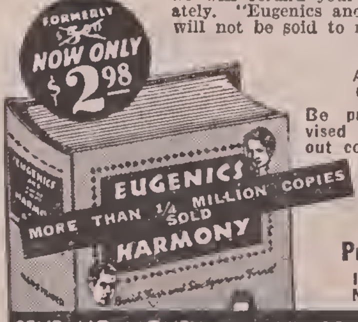

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bute." "They were troubled with turmoils in their woodwork."

The Lunds are constantly having fun. Not doing anything special, but just having fun. They both like the beach and swimming. Despite his fair complexion, John gets a terrific tan. And a blonde with a wonderful tan, as you know, always looks marvelous.

John knows Marie can box, because once when he started to teach her, she nearly knocked him out with a right to the jaw. And he knows she's a good swimmer. But outside of that, he isn't sure about her athletic accomplishments. "She has pictures taken swinging every conceivable kind of sports implement," he says, "from baseball bats to polo mallets. I don't know if these props are authentic or not, but on her they look good."

John usually remembers dates and anniversaries, but sometimes he mixes them up, and winds up giving her an anniversary present on Labor Day. He is the romantic type, he thinks, but lets saleswomen choose the gifts he gives Marie.

"Marie however is a strong-minded woman in the way of gifts," he says. "She always gives you what she wants you to have. Sometimes she allows me a hand in the selection of my gift. She says, 'Would you like such and such for your birthday?' Before I can answer, she exclaims, 'Of course you would. Anyone would!' And I get it."

This is a first marriage for both John and Marie. In muchly married Hollywood it is something of a record. And it bids fair, at the end of their first five year plan, to be an only one. Behind their happiness is a tolerant, good-humored twinkle of the eye and the very pleasant sound of laughter. The world could use a lot more of their kind of laughter.

THE END

INGRID'S RIVAL

(Continued from page 49)

at the Royal Dramatic Training Academy in Stockholm, here is how the alumnae rate:

(1) Signe Hasso
(2) Greta Garbo
(3) Viveca Lindfors
(4) Ingrid Bergman

In the United States, despite her appearance in *The House on 92nd Street* and several other films, Signe Hasso was relatively unknown until her performance in "A Double Life" which won the highest ranking Oscar for co-star Ronald Colman, when she took on new interest for fans. Greta Garbo, of course, has been all but completely forgotten.

Lindfors is virtually a complete unknown, and Bergman of course, is tops. All of which goes to show how differently actresses are regarded in their own bailiwick.

The opinion in Sweden, however, as well as on the Warner Brothers lot, is that given the right roles, Lindfors will equal Bergman in American popularity.

Whether this will ever come to pass, no man knows. It is interesting, however, to compare the two and see how they stack up.

In physical appearance, Bergman is taller and huskier than Lindfors. Viveca is 5 feet 5½ and weighs 118 pounds. Bergman is a full three inches taller, a full ten pounds heavier. Viveca is twenty-seven years old and has given birth to two children. Bergman is thirty-one and has borne one.

Bergman is a blonde with blue eyes. Viveca is a brunette with blue eyes. Bergman wears no make-up. Neither does Viveca. She refuses to let the make-up department pluck her eyebrows, paint her lips, or rouge her cheeks. This seems to be a habit of most Swedish actresses. They prefer natural color to the tints of cosmetics.

According to Swedish and other Scandinavian men, Viveca has more sex appeal than Bergman. According to Americans who have seen them both, Bergman has more "It" than Lindfors.

As regards sheer physical beauty, Bergman is prettier than Lindfors. The shape of her eyes, the structure of her nose, the fall of her lips, all these combine to make her one of the most beautiful women in the world.

On the other hand, Lindfors has one of the most interesting and intelligent faces of any actress. Where Bergman has a tendency towards sullenness and appears phlegmatic at times, Lindfors is sharp and alert but in a quiet, friendly, well-bred manner.

Viveca Lindfors was born in Uppsala, Sweden, on December 29, 1920. In contrast to most American actresses, she is extremely honest about her age. If anyone accuses her of fibbing about it, she frankly says, "Why don't you go ask my mother? She is visiting with me in this country. She is staying out at my house in Tarzana. She was an eyewitness to my birth, and she can tell you exactly when it happened."

Viveca is the last of three children. She has one unmarried sister, Margreta, and one married brother, Bjarne. Both are in Sweden.

Her father, Torsten Lindfors, is a retired army major and owner of the Lindfors Publishing Company in Stockholm. Viveca is descended from one of the oldest families in Sweden, a lineage which has produced many scientists, clergymen, and soldiers for the country.

As a child she was the equivalent of an American army brat. She lived on one military post after another, attending a dozen different schools. Her earliest ambition was to be a dancer—a dramatic dancer—and she was given extensive lessons.

In contrast to Ingrid Bergman who was orphaned early in life and had to work in a photographer's shop to earn her keep, Viveca Lindfors comes from the upper middle class. She was sent to school in France, for example, to learn the language, and she not only speaks French, but German, Danish, English, and a smattering of several other tongues as well.

When her father retired from the army, he set up a publishing company, and during the summer, Viveca used to work for him as a switchboard operator. During the summer of her sixteenth birthday, after spending her salary on diction and dramatic lessons, she decided to enter the tests of the Royal Academy.

As you probably know, the Royal Academy in Stockholm accepts eight—only eight dramatic students a year. It employs more than fifty instructors to teach these students the art of theatre over a period of five years. Three years are devoted to planned curriculum, two years to practical stage work. Of the eight applicants finally chosen, four are men and four are women.

The Academy is run by the State, and here's the way the tests are conducted: Each summer on bulletin boards throughout all Swedish schools, there appears the following notice: "Kungl. Dramatiska Teaterns Elevskola, Prospekt." All women between the ages of 16 and 22 and all men between the ages of 17 and 22 are eligible to make application.

They are required to appear in Stockholm on August 15th. Their first test consists of acting any part before seven judges. Each contestant is allowed to bring with him a teacher or friend who can sit off-stage and offer cues.

When Bergman took her first test, the judges wrote of her on a small file card, "She has much the appearance of a country girl, but she is very natural. She is the kind of girl who does not use make-up on her face or mind."

Bergman survived the first trials and breezed through to the finals when she was finally chosen for the Academy on the basis of her portrayal of Rostand's "L'Aiglon."

Viveca Lindfors in her first attempt to join the Academy, recited the monologue from "Monica" by Sigrid Undset. The file card on her performance reads, "Girl shows much stage presence and much potential."

Called back on the second day when the applicants had been reduced from 150 to 70, Viveca did a scene from August Strindberg's play, "Sir Bank's Wife."

She was told to report for the third and final contest when the applicants had been reduced to twenty. She enacted the role of Dorine from Moliere's "Tartuffe," and was chosen to join the Academy, one of the very fortunate, very lucky eight.

"It was raining that day," she recalls, "when I received the news. I ran all the way home. I was soaking wet. I told my parents. They were shocked and happy with surprise."

Viveca Lindfors stayed in the Academy for three years. She acted in practically all of its productions. She toured the country with stage troupes during the summer. She learned every angle of the business. When she was finally graduated, she was relatively well-known to the Swedish people. She was regarded as a potentially great actress, and when she signed to make Swedish motion pictures and those pictures were released, that potential was realized.

In five years, she became Sweden's highest paid actress. She hired a lawyer, Folke Rogard, to manage her legal affairs and then married him. Two children, John, born in 1943 and Lena, born in 1944, followed quickly.

During these years, another Swedish actress named Ingrid Bergman was making history in the United States. Naturally, Hollywood's talent scouts began wondering if there weren't more actresses where Bergman had come from.

Katherine Brown, Selznick's story editor who had talked Bergman into signing with her boss, had heard a good deal about Viveca Lindfors from several of her Swedish friends. When Miss Brown left Selznick to become an agent, she wrote Viveca and asked if she could represent her in this country. Miss Lindfors gave her okay, and quicker than you can say Smörgasbord, Kay Brown got her an offer from Warner Brothers.

When Lindfors first arrived in the United States in 1946, many of the studio executives were surprised to discover that she was a normal-sized, delicate woman. They had expected a typical Swedish amazon. Actresses grow large in Sweden. They have large bodies and large legs—but Lindfors was built in American proportions—shapely limbs, narrow waist, good bust. All in all she creates a breathtaking effect.

She started working in 1947 and was happy to learn that in Hollywood, the stars were provided with stand-ins. There are no stand-ins in Sweden.

It didn't take long for word to get around the studio that Warners had a fine actress in Lindfors. Most of the grips and electricians on the set of "Night unto Night" weren't acquainted with her Swedish record, but they know talent when they see it; and the moment Viveca went before the cameras, they realized that here was an actress of consummate skill.

There is no point in going on about Viveca Lindfors' acting ability. You will have to see it for yourself. In the meantime, you might be interested to know that she doesn't smoke; she drinks milk with all her meals; she's separated from her husband; she lives with her two children in Tarzana, in a seven-room ranch house decorated in Swedish modern.

Her English is letter perfect; she has a pair of sisters in service, Anna and Edith Ostblum; she would like to play opposite Ronald Colman in anything; outside of New York and Los Angeles, she has visited only two other American cities, San Diego and Santa Barbara; she hates night clubs; she is fascinated by the workings of a Mixmaster; she loves salads; she never diets; she always knows her lines when she goes on set; she loves American men and they feel the same way about her.

She is witty, shrewd, and a fine talker; she is also diplomatic; she refuses to talk about her husband declaring that such talk is an invasion of her private life. The three pictures she's been in thus far will all be released in 1948. She thinks *Don Juan* will make the most money. She is very fond of Errol Flynn. "He has lots of talent and is lots of fun."

She is puzzled by the questions of American newspapermen and can't possibly understand why anyone should be interested in whether she sleeps in a double or single bed or retires in pajamas or a night gown.

At the moment she sleeps in a double bed and is very fond of a pair of green silk pajamas, but she is sure that this has absolutely no influence upon her acting career.

She also has a St. Bernard dog called Gretchen, but the dog doesn't have the slightest idea that she's a movie star and barks at Viveca whenever she feels like it.

Thus far, Miss Lindfors' name has not been coupled with any local lover's in an affair of the heart. Men who know Hollywood best say it is just a question of time.

THE END

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FINIS

(Continued from page 37)

two-year-old Michael for company.

After Jane decided to separate from Ronnie, he moved out of the house.

With apartments so hard to find (even for movie stars) he called their former apartment house manager and asked if there was a vacancy. Yes, there was one—and as fate would have it, the very one he and Jane had lived in so happily once upon a time! And there Ronnie is living now, with the ghosts of honeymoon memories surrounding him.

It is obvious that neither Jane nor Ronnie seems happy over Jane's decision to get a divorce. For a long time Ronnie carried the torch, and Jane was openly confused and sad by the heartwrenching decision to part.

Whenever there's a divorce in Hollywood, suspicious Hollywood looks around for the "other man" and the "other woman." In this case, there is truthfully no other man or woman. Since Jane separated from Ronnie, she has been seen frequently with Manny Sachs, a recording company executive.

When asked about this, Jane says, her eyes snapping, "Why shouldn't I see Manny? He used to be my agent, and Ronnie and I have known him for years. How can anybody call that a romance?" Certainly Manny acts more the part of a friend to whom an unhappy woman turned for comfort, than the role of the "other man."

As for Ronnie, even cynical Hollywood has never coupled his name with that of another woman.

So why should two people who for eight years were a symbol of Hollywood's happiest couples come to the point where they decided to break? Why should two people who attempted two reconciliations after parting, finally decide irrevocably on divorce?

The answer is to be found in two temperaments that were never really right for each other. Jane is as quick and changeable as mercury; she has a hot temper, and is nervous and high strung. Ronnie is calm and has a phlegmatic disposition. On top of all that, he has a terrific consciousness about social wrongs and political problems. As he himself once said, "I started out by trying to save the world, and ended up by failing to save my home."

From the start, Jane and Ronnie were wrong for each other. But they were so madly in love that the differences between them only seemed to make their romance more exciting.

Jane was on guard against the world. She had made her way up the ladder slowly, and with a great deal of struggle. She was suspicious of people, having learned early in life that she had to fight for everything she wanted. Sometimes she was a bit sharp with people, because she was so much on the defensive.

To Jane, Ronnie's understanding of people and his great tolerance for all kinds of people, was one of his great attractions. She warmed herself in the sun of his tolerance, and drew strength from it. Gradually she learned to be less bitter, less sarcastic. He had so much faith in people that she learned from him that if you like people, they will probably like you.

Their first dates occurred when they were making "Brother Rat" together. Ronnie was extremely casual about them. He liked her from the start, but in the beginning regarded her as just another friend. With Jane it was love at first sight.

Eventually he fell in love with Jane—although Jane was always the first to admit that Ronnie pursued her until she caught him.

When they went on a personal appearance tour after the completion of "Brother Rat" they were practically in a trance about each other. Ronnie was attracted by Jane's quick wit, her bubbling vivacity, her changing moods—even her sharp tongue and clever sarcasm made him laugh. He was the soul of patience. When she lost her temper, he was so amiable that she just couldn't fight.

Now any good marital counsellor will tell you that while opposites sometimes attract each other, the people who are most likely to make a go of their marriages are those who are as much alike as two peas in the same pod.

Jane and Ronnie were not alike, and never have been. But during the first few years of their marriage, Jane was so deeply in love that she was ready to make any compromise to keep their marriage a happy one. She was proud of Ronnie and grateful for all he had done to help her improve her acting and her viewpoint toward life. The coming of Maureen into their lives was another bond.

Eventually they found their house on the hilltop. Near the fireplace Jane placed a chair, symbol of their deep content with each other, which she called a Mr. and Mrs. chair.

Then the war came along, and Ronnie went into the Army. His salary as a captain was not enough to support Jane and Maureen in the style to which they were accustomed, and Jane pitched in and became the real bread-winner.

It was then that the first seeds of discord began to be felt around the Reagan household. Seemingly everything was wonderful when Ronnie came home on leave and gathered his women folks, Jane and Maureen, into his arms. But when Jane began talking about her pictures, his face would wear an abstracted look.

She was pitching in and doing all she could to help the war effort, but when the war was over, Jane, along with millions of other women, breathed a sigh of thankfulness for the lights that would go on again all over the world. The end of the war, however, didn't mean the end of their differences. For the war had given Ronnie a different perspective on life. He found himself giving his time to Hollywood's political problems and to world affairs. There have to be public-spirited citizens who want to see the world win the peace, and Ronnie was one of them.

When Ronnie was elected president of the Screen Actors' Guild, Jane said proudly, "What a break for the actors. They have someone who will never sell them short."

Of course, she was right. Ronnie devoted a great deal of his time to the affairs of the Guild. He was president during the period of the big strike in Hollywood, and he did his best to bring order out of chaos.

But that meant spending many days and nights absorbed in the political affairs of Hollywood. Jane respected Ronnie for his efforts to bring an end to the strike. At the same time, as a woman she couldn't help resenting the fact that he had so much time to spend on his political affairs, and so little to spend with her.

One day she and her two children were sitting by the swimming pool, where they had just put in a new extension phone. All day Jane hoped the phone would ring. But no one called till four o'clock. Then a voice inquired, "Is Mr. Reagan available for speeches?" Jane was annoyed. "I don't know," she said, a ragged edge of irritation showing in her voice. "I haven't seen him for days."

Had Ronnie had any bad habits—had he been cruel or unfaithful, Jane could have parted from him without any difficulty in making up her mind.

Later, he became even more tolerant than ever, knowing that Jane was suffering under a great nervous strain, as the result of the loss of a prematurely born baby, and the nerve-wracking role of a deaf mute in "Johnny Belinda."

It was Jane who decided that a separation was inevitable. When she finished "Johnny Belinda," she told friends she was going away on a vacation to New York.

"With Ronnie and the children?" they asked.

"No," she said. "Alone."

This was the beginning of the end. When a New York reporter caught Jane with her defences down, and she told him that she and Ronnie had come to the end of the road, Hollywood had to face the fact that one of its brightest symbols of happiness had crumbled.

Ronnie was shocked at her hasty statement, and hoped against hope that everything would be straightened out. "So far as I am concerned," he said, "I hope we'll live together forever. Jane is nervous and tired. She isn't herself."

Jane proved that there was a lot of truth to what he said by bursting into tears on several occasions. She was evidently going through a sharp conflict. To leave Ronnie meant depriving the children of his wonderful companionship. Oh sure, he'd get the privilege of visiting them. But Jane knows perfectly well that children flourish best in a home where serenity reigns between the parents.

In the hope that she and Ronnie could find happiness together again, she made two attempts at reconciliations. Both of them failed.

Jane finally decided that divorce was the only solution. She felt that she was so unhappy herself that she couldn't make Ronnie happy. "I still love you," she said, "but I'm no longer in love with you."

They have just one thing in common now—their devotion to the children. One day Ronnie was at his ranch in San Fernando Valley with little Michael when a dog leaped at the boy. Ronnie rushed in, and dragged the dog away, rushed the child to the hospital. Immediately he called Jane, who was working at Warners' in "A Kiss in the Dark." They sat side by side in the hospital, thinking the same thoughts, bound by the same concern.

But when the children aren't with them, their thoughts and moods are different.

Many people have tried to persuade the Reagans that they belong together. The fact that so many have tried to tell Jane what she ought to do only put her back up. A fiery, independent person, she wanted to make up her own mind without interference from anybody.

There are those who will say that because Jane and Ronnie have taken the responsibility for two children they ought not to part. Jane considered all that before she made her final decision to live life without Ronnie.

Which will be better for the children, she must have asked herself, for Ronnie and me to remain together in an atmosphere of constant unhappiness, which they could sense, or for us to part?

Since she obviously feels that the children will be better off when that clean break is made, let us respect her right to make her own decision. It is time that the maudlin sob sisters stopped telling Jane and Ronnie what to do with their lives.

THE END

IT'S MAGIC

(Continued from page 32)

established him as one of Hollywood's finest actors.

His second role was in "The Web," and was followed by a much-lauded performance in "A Double Life," and again in "Another Part of the Forest." Besides his singleness of purpose careerwise, O'Brien found another good reason for staying unattached. In Hollywood where eligible young men are few, and beautiful girls are many, a bachelor who is also a successful actor, is a pretty popular fellow. So he limited himself to a few friends and shared a house with his writer brother, Liam.

Then, during the shooting of "Another Part of the Forest," some South American dignitaries came to town to visit. Their arrival was but briefly noted by O'Brien.

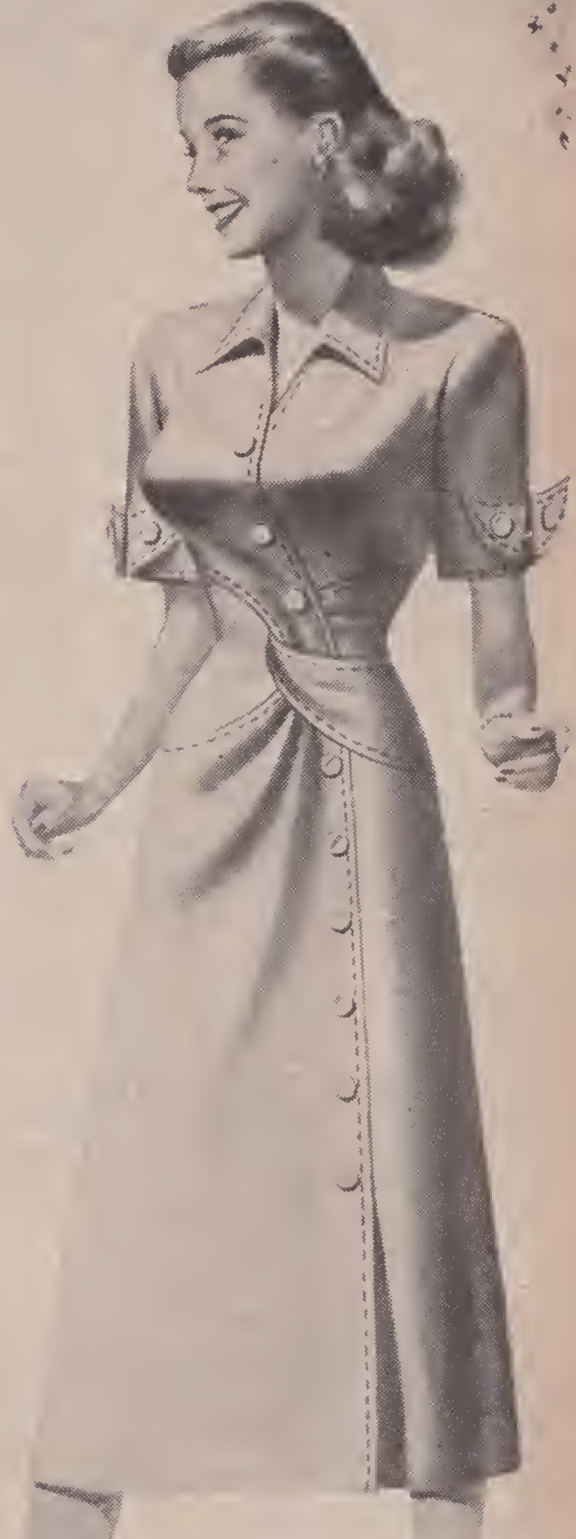
Studio executives called Eddie and Dan Duryea from their work on the sound stage and told them to take off makeup, change clothes and represent the studio at a press luncheon for the visitors. Neither actor really minded, but the assignment came in for some griping since it meant they had to make a rush trip across Hollywood from San Fernando valley to Paramount where the luncheon was given, and a rush trip back so production on the picture would not be held up.

Besides, it was hot. At Paramount, Olga had been similarly summoned. Not only would she lend glamour to the luncheon, but she had the added advantage of being able to speak Spanish. She wasn't too happy either, because she was rehearsing and every minute was valuable.

Olga and Eddie, each reluctantly, were brought face to face over the luncheon table. Eddie, on meeting Olga, remembered he had heard about her from Liam who had attended a party with her and had later described her as a "good kid, fun and a swell dancer." So, Eddie and Olga talked about Liam—at first. Then the talk came to be about Eddie and Olga. The luncheon meeting, arranged by a kind Fate, went off as well as if both principals had not made every effort to avoid it.

A few days later they had dinner together, and it wasn't long until Eddie, the man about town, discovered he was spending All his time with one girl—and enjoying it. He met her mother, her grandmother, her sister, and he found them all delightful. He brought flowers to her mother; he learned to speak a few phrases of Spanish to converse with her grandmother.

Friends of the two shook their heads and told each other it would never work. The two were so different. Eddie is a talkative guy. Olga is quiet. Eddie has a ready wit; he likes people; he makes friends easily. Olga, in spite of the roles



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The end of a perfect day finds Olga San Juan, Edmond O'Brien and Valiant tired but happy. It's a good idea to rest and enjoy the scenery before their trek home.

you've seen her play, is shy and a bit reserved. But, after seeing the two together, friends change their minds. It is obvious that Olga is Eddie's best audience. He is intelligent, vastly interested in everything, full of enthusiasms, and so much an actor that everything he says is given a dramatic delivery.

Olga, on the other hand, says she never tires of listening to Eddie, never finds him boring. She listens to his opinions, his beliefs, but that doesn't necessarily indicate she is accepting them all. She does some pretty independent thinking on her own, then comes up with a comment or decision that staggers O'Brien.

Olga has kept pretty close to her own family since she has been in Hollywood, and Eddie is enlarging her circle of friends with his own, people like the Burt Lancasters and the Peter Lind Hayes'.

Both Eddie and Olga are hard workers. They find little time for night-clubbing, or for loafing. Both are ambitious. Eddie, who was a Shakespearean actor, is teaching Olga that there is more to the study of the Bard than her high school English classes led her to believe. She is widening Eddie's appreciation of music. She puts in long hours with dancing and singing lessons when she isn't actually at work on a picture.

Both are serious about their careers. Olga will have a radio show this summer. Eddie is looking about for a program for himself along the mystery-drama line. He has recorded several albums of poetry that are best-sellers in their field.

The two will be married, just as many of the couples who make up O'Brien's divorce statistics were, between pictures. They will snatch a brief honeymoon and report back to work, probably at different studios. Eddie has said that two-career marriages leave very little time for companionship since it is rare that working schedules of two stars coincide. This will probably be true of the O'Briens.

But Eddie will never ask Olga to quit her career. She has worked hard, and she deserves the success she has earned as much as he does, O'Brien declares.

"The thing that makes her different," he says, "is that she takes her career seriously—but not herself. I hope that is true of me, too. She works at acting as she'd work at any other job. She gives it everything while she is working—but she doesn't figure it as the sum of her life and she isn't an actress except while the camera is turning."

He looks with no regret at leaving his bachelor status. He figures his fame as a Lothario was pretty over-rated anyway, and although his first marriage didn't turn out, this one is for keeps.

Universal-International, having little sentiment as a corporation, has played its part, albeit without meaning to, in the O'Brien-San Juan romance. Olga has been borrowed from Paramount for two pictures at U-I, "Are You With It" and "One Touch of Venus," so the two haven't been but a sound stage or two apart during working hours, for several months.

They plan an early summer wedding, the date largely dependent upon finding a place to live. Eddie wants a big house with a yard, with room for his current hobby, photography. He's tired of using the kitchen for a dark room, particularly since he has absent-mindedly opened the refrigerator door a time or two while developing negatives. Nearly every Sunday he takes camera studies of Olga who good-naturedly poses although it makes her Sunday a busman's holiday.

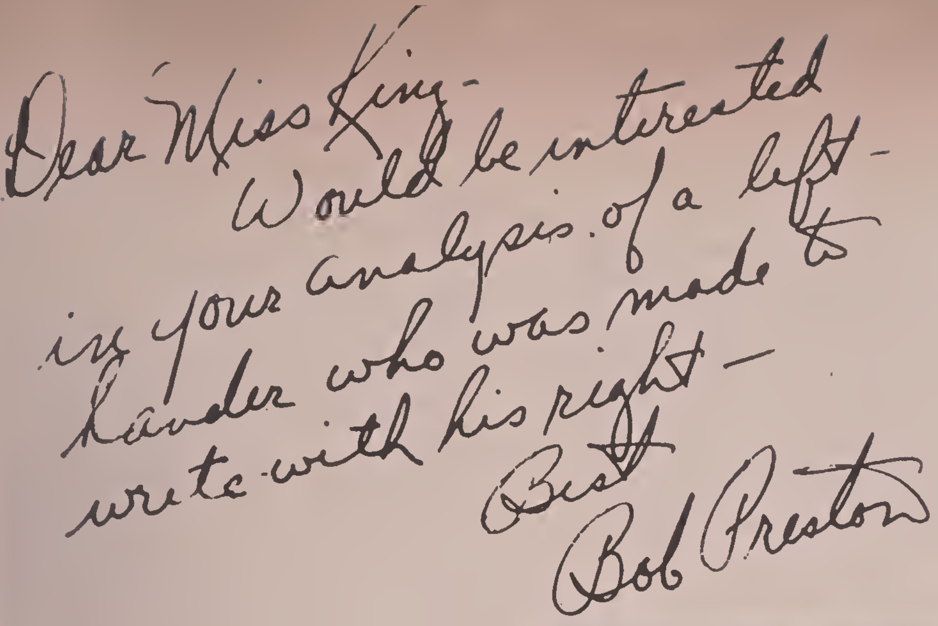
Olga, on the other hand, wants to start as a home-manager in an apartment, and sort of ease into larger scale operation. She has never kept house. She has never cooked. She'd like to start out in a small place until she gets the hang of it, she says.

His friends think there's a great possibility that Olga and Eddie will make their marriage one of Hollywood's best, full of fun, companionship, understanding. All it takes, the friends say, is a touch of magic.

THE END

DO YOU WRITE LIKE BOB PRESTON?

By Helen King, President, American Graphologists Association



Dear Miss King—
Would be interested
in your analysis of a left-
hander who was made to
write with his right—
Best
Bob Preston

Bob Preston's smile is further indication of the friendliness shown in his writing.

★ Are you originally a "southpaw," forced by teachers to use your right hand? And did you resent the rules which made you buck Nature?

Bob Preston can sympathize with you for, as his letter shows, he too was made to conform by well-meaning, but ill-advised, instructors to the writing standards of a class. It is hard to know whether this is responsible for his determination, or whether he obeyed because he was smart enough to know life might be easier. The only writing "hangovers" from switching hands are shown in the capital letters "D," "B" and "P". They show a tendency to pull back, towards the left, as it were.

Many people wonder if a graphologist can detect left-handed writing. There is no set rule for it, and few can do it. The rebellion caused, or the tendency to pull back, may show up, but other than that the hand one uses does not make too much difference. The same characteristics show up in the handwriting no matter which hand holds the pen.

The capital letters mentioned show good nature, friendliness, but also a little reserve. They tell that Bob is ordinarily a hail-fellow, well-met, but that he is cautious, maybe more so than conditions might warrant.

Can you see the little extra hook on the "D"? It shows a tendency for Bob to hang on to his ideas, beliefs. That same "hook" is on the "M" stressing the trait. He may listen to another's opinion, but will seldom give up his own thoughts. The t-crossing at the end of "left" and "right" also accentuates the trait! Young Mr. Preston is definitely a man of his word. He says what he means. He sticks to a promise. And he is loyal to his ideals.

Do you have a moderately heavy pressure, the same slant that Bob's writing has, and a medium sized script? Then you too are affectionate, demonstrative, believe in expressing yourself. You have a variety of interests, and like to perfect yourself in each of your hobbies or lines of business. Like Bob, you know where you're going—and you're going to make good!

THE END

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MI AMOR, RICARDO

(Continued from page 40)

A polite pause usually punctuates the introduction. Then, one of the girls is sure to ask, "What is it like, being married to a romantic foreigner?"

"It's wonderful," I say, and then I shift my conversational gears.

I could never begin to describe Ricardo, particularly to people whose knowledge of Mexico is based on Peggy Lee's rendition of "Manana," and who think that Ricardo makes love with a guitar in his hands and a rose in his teeth.

Ricardo's romantic, of course, but he's also intelligent, mature, ambitious, and full of humor, all very wonderful qualities in a lover.

As a husband, he's perennially sweet and considerate. He never forgets a birthday or anniversary. As a matter of fact, he uses any excuse from Valentine's Day to Hallowe'en to give me gifts. He's genuinely disappointed if he misses an opportunity to shower me with something.

I remember the first Easter we spent together. Ricardo didn't know about the American custom of sending flowers on this holiday. Naturally, I didn't think to tell him. Well, we met the rest of our family for Easter brunch and Ricardo was miserable. All my sisters wore corsages which their husbands had sent. The following year, Ricardo started shopping for Easter in January—because when the holidays came around, he gave me boxes of flowers, perfume, lingerie, candy—along with that wonderful, warming smile of his.

Stop me if I'm bragging, but Ricardo is also extremely clever about dreaming up small, practical favors. Not long ago, for example, he noticed that the lipsticks rolled around in my dressing-table drawer in great confusion. He also figured that I sometimes kept him waiting because I was searching for the right shade of lipstick. Anyway, he got a cigar box, he took it to his work bench and out of it, fashioned a lipstick holder. He constructed it so ingeniously that each lipstick fits snugly into a groove with only the name showing. Now, I no longer have any excuse to keep him waiting.

Before I met Ricardo, my married friends used to tell me that once I found a husband and settled down with a home and children, the fun would stop. No more dates, no more new clothes, no more little gifts like Gruen watches, Cartier earrings, and Brazilian orchids.

They gave me to understand that marriage was a tedious, responsible, thankless state of labor.

It may be for them—but for Georgianna marriage á la Montalban is sheer delight.

Ricardo always notices what I'm wearing. He likes me to buy new clothes. He's fond of dinner dresses and he approves most heartily of the ballerina length. He likes me to wear my hair loose. "Let it fall softly around your shoulders." And when he's not working, we go to Ciro's, the Biltmore Bowl and Mocambo quite regularly. We both love to dance.

We've also chalked up quite a bit of weekend mileage for an old couple with two little ones. Ricardo takes me to Palm Springs, Santa Barbara, and Ojai—"It's good to get away from the children once in a while,"—and it was he who insisted that I take the two location trips with him—one to Mexico for *Fiesta* and one to Florida for *On an Island with You*.

Some of my friends say that Ricardo's devotion is the result of his Latin heritage, but I like to believe it's just my husband's way of saying that he likes to have me around. There's nothing foreign about that.

As a matter of fact, whenever I hear people refer to Ricardo as "purely a foreigner," I have to smile. They certainly don't know him very well.

Although Ricardo was born in Torreon, Mexico and his parents are Spanish—his behavior is remarkably American. He's lost almost all trace of his Spanish accent, except when he gets excited on the telephone.

He was educated first in Mexico and then when he was 18 he went to Fairfax High School, right here in Los Angeles. He picked up all the teen-age colloquialisms we all use. As a young man he worked on the New York stage. He knows more American history than I do.

He's not ashamed of his ancestry, how-

Is this Chinese etiquette? We're not sure, but Ricardo and Georgianna Montalban think two hands are better than one in managing this spoon at Au Fong's Restaurant.

ever. Far from it! He's very proud of Mexico and is a stickler for its lore and tradition. For example, before he took me to Torreon to meet his family, he coached me on the ways of Mexican family life. He taught me a bit of Spanish. I made sure to pronounce the words exactly as he does. The Mexican people have an ear for music, and they hate to hear their language mutilated.

On that visit, I came out pretty well, so well, in fact, that I'm determined to have our children spend part of their time below the border. I want them to grow up feeling just as free and easy in Mexico as they do at home.

Speaking about home, I should like to point out that homelife with Montalban has its serious side, too. Ricardo is very intense about his career, and he really works hard at it.

When he's assigned a part in a picture, he spends long hours in preparation. He works at home; he studies with Lillian Burns, the studio's dramatic coach, and he thinks about the role night and day. When a picture actually starts, he's completely wrapped up in it. More than once, I've seen him come home after a hard day on the set. He goes right into our living room; he closes the double doors, and he studies his lines for the next day over and over again until he has them letter perfect.

On these occasions, it's interesting to watch how sensitive the children are to their father's mood. Laura in particular can tell when Ricardo's preoccupied. She'll follow him from room to room, and when he sits down to memorize a line, she'll sit down on the floor some place near him, but she'll never say a word. Mark is a little too young to think of anyone but himself, so I usually put him outside.

Ricardo is also a great one for self-improvement and physical fitness. He reads constantly—but only informational non-fiction. My taste runs to light novels.

Ricardo's filled with an awful lot of plans—the few lines above are just a starter— He's got so many in fact that I can safely count on the coming years to be as full and happy as the past four.

Ricardo and I are very happy because we worked for our marriage and at making each other happy as best we can. In all marriages the usual arguments arise from time to time; they do in ours too. We try to sit down and talk it over. In this way we grow to understand each other better. Ricardo has a favorite expression (from the Chinese). It is "Everyone likes to eat, but few like to cook." When both husband and wife are "cook" this is happiness in marriage.

Ricardo is serious and sincere about his marriage, religion and his career These are the qualities which are so worthwhile. They are also the qualities that it takes to make a successful actor.

I can truthfully say that marriage á la Montalban is mighty good.

The End

LIFE WITH FATHER

(Continued from page 47)

her memory! Some fish story, yes?

Mousie had to hurry back from Palm Springs to console her husband. Even today Miss Oop is referred to as a former member of the family. No other goldfish has ever been able to take her place.

Bill Powell, the suave sophisticate of "Thin Man" fame, surprises those who don't know him in his preference of a pleasant way in which to spend an evening. One would judge that he would enjoy the theatre, the opera and concert, perhaps the ballet or an evening of chemin-de-fer with an intimate group of world travelers.

"My idea of a pleasant evening," Bill told me, "is a quiet supper at home served with a fine wine and the companionship of a few good friends."

Mousie, who has been called the "Pocket Venus" (she really gets the wolf calls in a bathing suit) and "perpetual motion," enjoys being on the move at all times. Because of his charm and wit, Bill is at the top of the guest list when anyone in Hollywood throws a party.

A short while ago Bill had spent the evening at the home of a friend. Around midnight Bill and Mousie volunteered to go to the delicatessen and bring back something to eat. . . . When they arrived at the store, it was late and they found only one man on duty.

The sight of a showcase filled with delicacies is to Bill what a school of minnows is to a hungry trout. Bill began to order a little of everything on display. Meanwhile a large backlog of customers was building up in the shop and becoming restive as it was nearing closing time.

"Can anybody think of anything I've forgotten?" During the chuckle that followed, Bill and Mousie made their exit.

An evening at the Powells' is a looked-forward-to event for their friends and Bill and Mousie are such charming and gracious hosts that their guests are sometimes reluctant to make their departure. When faced with such a situation and an early studio call the following morning, Bill diplomatically turns to Mousie and says:

"Let's go to bed, darling, so all these nice people can go home."

The one serious phase of the life of the Powells is Bill's work. When on a picture the Powell household is run on a set routine.

Bill Powell has never won an award from the Academy of Motion Picture Arts and Sciences, but on the evening of the 1948 presentation of the Oscars in Hollywood, Bill received one which he values as highly as that won by his friend, Ronald Colman.

Bill and Mousie listened to the presenting of the awards over the radio. Bill's work in "Life With Father" was nominated for the award and might well have won but for the late, and prize-winning, entry of Colman's role in "A Double Life."

Finally supper was ready and Bill switched off the radio. In the center of the dining room table was a covered object surrounded by candles. Mousie ceremoniously placed Bill in front and made a short presentation speech much like the one they had just heard over the radio. Then with a flourish she whisked the cover off. There was a replica of the Academy Oscar, but this one had Bill's face as made up for his part in "Life With Father" and in one hand the miniature figure was holding a bag.

I think you should have a pretty good idea now why Mousie and Bill get along together so well. Each is always thoughtful of the other, and they share all things—especially laughs.

The End

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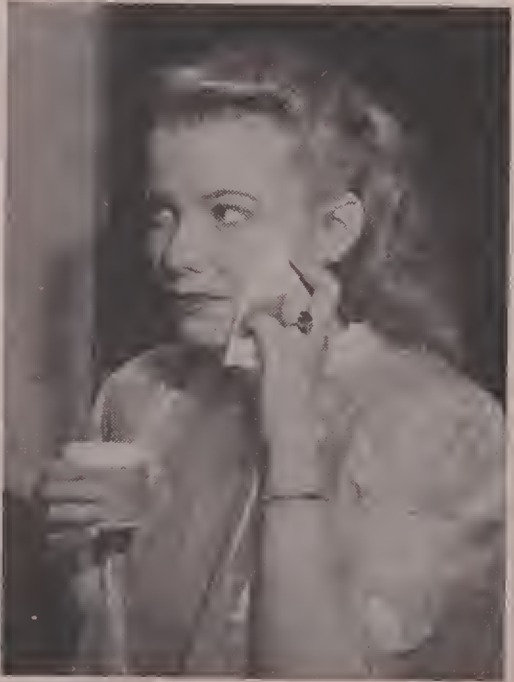
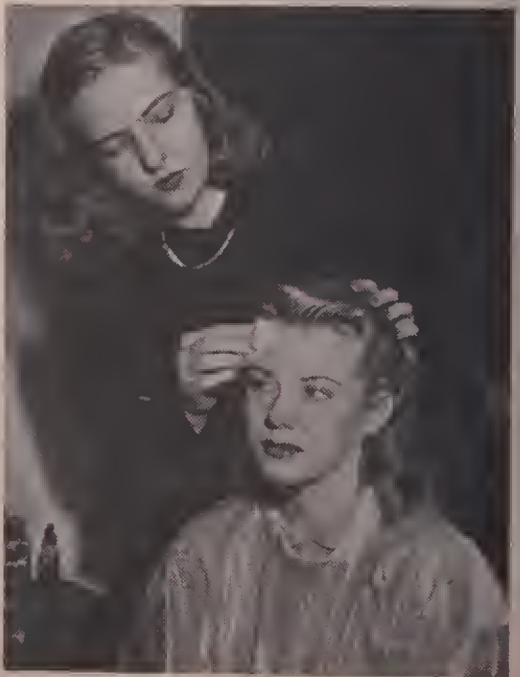
Pert and pretty is Eagle-Lion's Lois Butler. After fans see her in her first film, "Mickey," they'll agree that her lovely voice and refreshing smile will carry her to stardom.

that age



Cleansing routine begins with the removal of surface dirt and grime. This is done with a *light* cleansing cream and soft tissue.



Miss Klinger removes actual down-deep pore impurities with a *strong* cleansing lotion applied gently with pieces of sterile cotton.

Don't let the effects of acne skin rob you of natural beauty

By ANNE ANSLEY

★ You've seen it happen! An otherwise healthy, attractive girl who should be enjoying parties, dances and dates sits at home—alone! She's missing the fun every normal girl is entitled to. Who's to blame? Certainly not the boy who prefers the companionship of girls with clear, clean and healthy-looking skins to those who suffer the unsightly effects of the acne age—and do nothing about it.

We receive letters all the time from women (and men) who are going through THE stage. Most people, including mothers and fathers, say to them:

"Oh, it's just part of youth—part of growing up. You'll get over it!"

But parents don't have to bear the pain of being left out, nor the permanent scars resulting from neglect.

The principal causes of acne are improper cleansing and over-indulgence in foods the body is unable to dispose of properly. During the teens, in particular, when all the glands of the body are going through a period of adjustment, this violent internal action upsets certain functions. One of these functions is the regular action of the sebaceous, or oil glands.

ONLY AN OILY SKIN IS AFFECTED BY ACNE!

The other day, Eagle-Lion's young star, Lois Butler, and I visited the salon of Georgette Klinger, one of America's foremost cosmeticians. To keep our personalities straight, let me say that Lois is a wise, sixteen-year-old miss who realizes the importance of the face fair. And she should—for, after all, Lois has just been signed to an all Technicolor movie contract—and Technicolor certainly demands skin perfection!

Young Lois only recently started to wear make-up. Now that her profession demands it, she started looking for the best possible advice on skin care that she could get.

Soap and water are not sufficient for oily skin. They cleanse the surface, dry out the top skin but cannot reach the base of inflamed pores. A deep-reaching, cleansing lotion is the answer. Not only will it clean, but it also will act as an astringent to tighten and refine skin texture.

Do not attempt to remove facial blemishes. It's almost impossible for a non-professional to squeeze a blackhead without breaking the skin. Squeezing seldom removes all the foreign matter, so you're left with an enlarged pore and a center for infection. It's so much simpler to make a fetish of skin cleanliness, then blackheads and eruptions can't exist.

Avoid excessive sunburn. A controlled amount of sun is beneficial, but in excess it results in tightening the top skin and sealing the pores (with grime still in!). The oils thicken. Comes fall, when the heavy tan leaves taking top skin with it, blemishes reappear.

Most important, don't try to cover up blemishes with make-up. You're just adding insult to the already present injury.

Cleanliness IS the initiation to lasting beauty. This, of course, not only means your facial skin, but the rest of your body—and your hair!

If you have a special skin problem and want help or advice, write to Georgette Klinger, c/o Beauty Editor, Movieland, 535 Fifth Avenue, New York 17, N. Y.

The secret of steam: It not only helps open tightly closed and clogged pores but tones up circulation and color, an important step.

After thorough cleansing, you can achieve that smooth complexion with an application of light skin tightener. Your skin will glow.

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Strictly for Listening

BY VELMA SCOTT

COLUMBIA

For Heaven's Sake
Anthropology

Plaintive-voiced Fran Warren does dreamy justice to one of the most beautiful love ballads to come up in years—"For Heaven's Sake." Claude Thornhill's orchestra delivers a distinctive background for her torchy plea. "Anthropology" is a good instrumental in jump rhythm. Though highly orchestrated and full of beat, it's rather restrained jazz. You'll like the way Claude whips up rhythm with a few neatly-paced bars on the piano. Good dansapation.

CAPITOL

Night and Day
Maria from Bahia

It's not often we like our Cole Porter hashed up but in the case of the treatment given "Night and Day" by the Starlighters, we'll go along. The arrangement is masterful! Paul Weston's backing is really knocked out. As for the Starlighters—they seem to get closer harmony and more scintillating rhythm every time they record. How good can you get? On the reverse it's "Maria from Bahia," a samba in good rhythm but not spectacular—as in the first case.

VICTOR

It Only Happens When I Dance with You
Better Luck Next Time

From "Easter Parade" Perry Como has recorded two stand-out tunes. Perry's tones melt with romance when he sings "It Only Happens When I Dance With You." But he's really sure-fire for juke boxes on "Better Luck Next Time." Russ Case leads in with eight rhythmical bars before Perry breaks into the vocal. He may be singing about a broken heart, but his style is so easy-going, he'll never convince us he won't try romance again!

DECCA

Never have three gals squeezed so many notes so close together as do the Andrews Sisters. They breeze through "Run, Run, Run," a new calypso-type tune from Warners' "Romance on the High Seas," and do it with a maximum of expression and rhythm. That old favorite "Don't Blame Me" gets a sweet going-over in the best Andrews Sisters style and will be good for a tear or two.

Carmen Cavallaro does the best job to date on the French tune "Beyond the Sea." His simple piano treatment makes the tune more picturesque than a painting. The orchestra is so beautifully voiced that you hardly notice it when they join Carmen's piano during the first chorus. "Summer Moon" is the object of a Cavallaro arrangement on the flip. You'll recognize the melody as being from Stravinsky's "Firebird Suite." Here's one case where making a pop tune from a classical one is not offensive.

CAPITOL

The King Cole Trio relaxes into a slow soft mood for "Don't Blame Me." The KC Trio is the best thing that ever happened to lovers who want to provide a background for romance. "I've Got a Way with Women" is the rhythm novelty-type tune with catchy lyrics that Nat was featuring some months back. As usual, Nat's gal gets away from him but solid rhythm provided by the trio keeps him from singing the blues for long.

Peggy Lee and Dave Barbour go south of the border again for "Caramba, It's the Samba." It's a disappointment after "Manana." Not that Peg's performance isn't accomplished, but this time her material's a bit contrived. "Baby Don't Be Mad at Me" is a perfect lovers' plea for her styling. Dave turns it into a rhythm job with hot guitar rides.

MERCURY

Cootie Williams on "You Talk a Little Trash" leads in with unison brass, wonderful rhythm bass and then into a diverting second chorus featuring piano. The sax chorus is out of this universe. A small combo leaves plenty of room for individual improvisation, especially on a well-paced rhythm number such as this one. "Typhoon," on the flip, is a mite too fast, though technically good bebop.

M-G-M

"Sunset to Sunrise" is an item you'll especially want if you're an Art Mooney fan. It's his theme song, was written by Art and gets an exciting treatment with plenty of brass. The melody's a simple one but is so masterfully orchestrated that it takes on an intricate air by improvisation of soloists. Better skip the reverse, "Blue Bird of Happiness."

You don't have to head for the wide open spaces for a touch of the old west, pardner! Art Mooney serves up just that—with a smattering of coyote calls——in "Blue Shadows on the Trail" from Disney's "Melody Time." The lyrics are packed with cowboy sentiment. "I Went Down to Virginia" will have more appeal to modern-music lovers. Redd Evans jazzes up the vocal and gets a fine muted rhythm assist from the Mooney aggregation.

VICTOR

Tony Martin is selecting his tunes wisely lately and is making a production out of their delivery. For "Music from Beyond the Moon," his style is full-throated and dramatic. The better side is "If I Had You," an oldie. It's all dressed up in a new slow-rhythm tempo with a vocal no girl could resist.

A switcheroo on an old favorite becomes a good rhythm side reminiscent in vocal of Tommy Dorsey's "Marie." But TeeDee's "Let Me Call You Sweetheart" lacks the punch of this earlier record, though fully orchestrated with a nice sax break. "Walk It Off" comes up as fine fare for dancers as jazz in the modern idiom.

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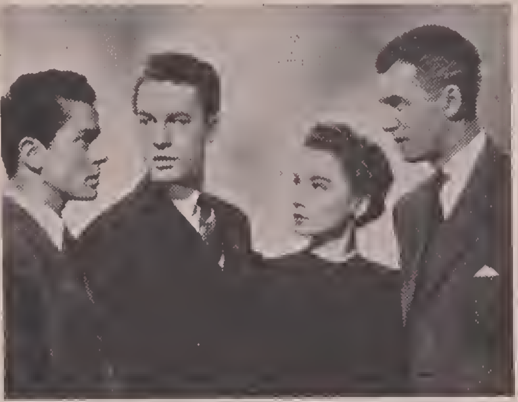
ROPE (Warner Bros.) .... ◆◆◆◆

For 80 minutes of goose pimples and icy horror and suspense, your reviewer unreservedly recommends "Rope"—the chiller of the year!

Anyone who has been brash enough to suggest that Alfred Hitchcock (who has directed a couple of only so-so pictures lately) is burned out will have to eat them words; for "Rope" establishes him firmly as the best director of exciting melodrama in the world today. And his camera work! It's breathtaking!

It's impossible to describe the impact of this picture; and telling you the plot will only spoil the thrill of the chills. Enough to say that it's the story of two over-intellectual misfits who commit a murder for a thrill. John Dall plays the stronger of the two killers; Farley Granger is the younger, weaker one. Hitchcock has drawn performances out of them that can only be described as magnificent. He's done a similar feat with James Stewart who plays the role of the boys' schoolmaster.

If I seem to have gone overboard on this picture, it is because I sincerely feel that it's tops for excitement, thrills and suspense. Do see this picture!



Try "Rope" for suspense with a capital S.

THE DUDE GOES WEST
(King Bros., Allied Artists) ... ◆◆◆

If I were told I could see only one more Western (Heaven forbid!) I'd feel satisfied that I had seen the most entertaining, amusing and exciting western made up until now. That's "The Dude Goes West"—the Western to end all Westerns!

I found this picture delightful! It has plenty of shooting—in fact, the hero, superbly played by Eddie Albert, is a Brooklyn gunsmith who, in the year 1876, goes West when his gunsmith shop in Brooklyn is reduced to fixing cap pistols for small boys. The picture has lots of swiftly riding horses, cowboys, outlaws, a shady lady (Binnie Barnes) and a spirited heroine (Gale Storm), fist fights, brawls, stage-coaches and real characters! It has everything!

But when the Indians save the hero from the outlaws and ride triumphantly into town, your reviewer whooped with joy and decided there and then that Eddie Albert was our favorite Western star and that the King Brothers, distinguished up to now for producing gangster pictures, were really geniuses! Only shrewd, picture-wise men could have produced a Western as "different" and as downright entertaining as this pleasant picture, "The Dude Goes West."

"Dude" is a Western to end all Westerns!

THE VELVET TOUCH (RKO) .. ◆◆◆

Chalk up another star performance for Rosalind Russell. This time she combines drama with comedy.

She's the famous actress who murders a Broadway producer without any clues that might point to her as the perpetrator of the crime. Her love for Leo Genn plus her conscience make it impossible for her to toss the murder off lightly. The role is a dreamy one for Roz and she has the chance to run the acting gamut from gay comedy to heavy drama—and she does it gracefully, very smoothly.

Smoothie Leo Genn continues to forge ahead as a U.S. film personality. After this picture we predict he's set for a solid screen career in this country. The man has personality-plus!

If you're a Sydney Greenstreet fan—and who isn't?—you're going to love his role of the cultured captain of the Homicide Department. Claire Trevor, too, turns in an up-to-par performance as the No. 1 suspect in the case. She always turns in such good performances, it's a pity she isn't in more pictures. Roz Russell's clothes are quite gorgeous and do justice to the stylish lady who wears them so beautifully. Don't miss this picture—you'll enjoy it.

Drama and comedy highlight "Velvet Touch."

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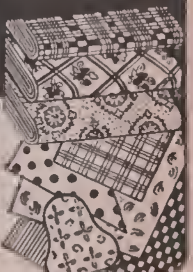

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THE REVIEWER'S BOX *continued*

MINE OWN EXECUTIONER (20th) . . . .◆◆◆

Burgess Meredith, Kieron Moore are tops.

This is another psychological "drammer"—but one you can't dismiss lightly. "Mine Own Executioner" rates as one of the better films of its type—and one you won't want to miss.

Burgess Meredith does a bang-up job as the physician who gets his personal life mixed up with his professional duties in this case, the professional duty is a homicidal maniac. Kieron Moore, who did such a mediocre job in "Anna Karenina," exonerates himself nobly in his role of the maniac. The guy is good!

Meredith's emotional problems involve his wife, Dulcie Gray; and a sexy siren, Christine Norden. His extra-marital interest proves to be the cause of his downfall. Meredith gives his role great care and understanding. His presence in the picture gives it the vitality it needs to put across the theme. Christine Norden also is an eye-catcher and seems likely Hollywood material.

This is another low budget, British-made film—and a shining example of good motion picture work at small cost. If this picture is on the program of your local theater, go see it. You'll be assured of a pleasant evening of good film entertainment.

THE TIME OF YOUR LIFE (U-A) . . . .◆◆◆

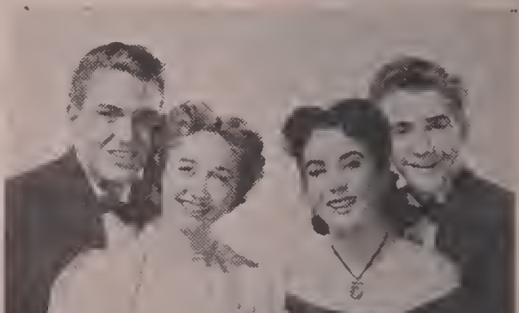
Cagneys and Bendix in "Time of Your Life."

Give the Cagney family a hand for their efforts in bringing William Saroyan's prize-winning play to the screen!

This picture is well produced by William Cagney. It's frequently absorbing, sometimes hilarious. There is little action and no plot—only a series of richly drawn characters who drift in and out of a waterfront bar. They are seen through the eyes of Joe (Jimmy Cagney) a spectator who specializes in the study of his fellow human beings. William Bendix is a soft-hearted bartender; Jeanne Cagney a poignant, disillusioned waif; Paul Draper a "comic" dancer whose dancing is sensational, but not funny; Pedro de Cordoba, a philosophical Arab; Reginald Beane, a nostalgic piano player. Best of the lot is James Barton, whose riotous performance as an old Indian fighter full of tall tales will bring down the house!

The difficulty of transferring the elusive Saroyan quality to the screen is the only weakness of this picture. The wistful charm of his philosophy too often seems merely sentimental on the screen. Perhaps this quality cannot be transferred successfully into another medium. But you'll be offered, if not the "Time of Your Life," a very enjoyable evening of adult entertainment.

A DATE WITH JUDY (MGM) . . ◆◆½



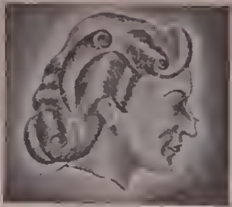
Teen-age fluff and stuff—and you'll like it.

Teenagers aren't the only ones who will enjoy this film. The antics of Jane Powell, Elizabeth Taylor, Scotty Beckett, Robert Stack and other youngsters will amuse both young and not-so-young.

The combination of Technicolor, light comedy and charming music makes this picture very enjoyable. It's the small-town story of teen-age problems and the romances of Elizabeth Taylor and Bob Stack; Jane Powell and Scotty Beckett. There are dances, too; at least papa Wallace Beery learns to do rhumba with the aid of Carmen Miranda and Xavier Cugat's music.

The Technicolor is just out of this world—and helping to make it so is the lush, unbelievable beauty of Elizabeth Taylor. You're going to love the clothes the girls wear, too. If you're the ingenue type, Jane Powell's wardrobe will be just the thing for you. Of course, if you're more the Elizabeth Taylor style—you lucky girl!—you can drool over the exquisite clothes she wears. Selena Royle does the role of Jane Powell's mother in a way that will remind you of your own Mom. In fact, everybody in the cast will remind you of people you know. This isn't the Picture of the Year, but it's lots of fun.

IS THIS YOU?



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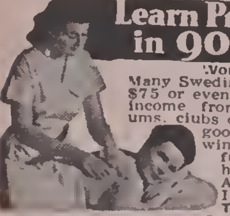

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CANON CITY (E-L) . . . . ◆◆

There are no big names in this cast but it's a good documentary type film. The story is taken from an actual prison break and many of its scenes were taken in the prison where the break took place. Jeff Corey, who had a small role in "Brute Force," turns in a fine job as the leader of the escaping convicts. Scott Brady is an interesting newcomer—and should be getting more roles after this film.

TAP ROOTS (U-I) . . . . ◆◆

This is fairly pleasant filmfare—if you like romantic tales of the old South. Susan Hayward is the tempestuous belle, with Van Heflin as the roving, roguish hero. The Civil War background and the theme suggest "Gone With the Wind" on a small scale. The plot involves the people of a small Mississippi valley who decide to remain neutral during the Civil War. When imposing Confederate forces try to make them join their side, the town rebels and battles the men in gray. The idea is a little different from the run-of-the-mill Southern romances but really doesn't bring the picture out of its doldrums. Fortunately, good Technicolor of scenery and costumes makes the picture interesting.

THE NAME IS COLLINS (Col.) . . . ◆◆

This Bill Asher-Richard Quine production is a fast-moving boxing picture packed with salty dialogue and hard-hitting action. It serves to introduce to the ranks of leading men curly-haired Cameron Mitchell as Dave Collins, ex-pug, now bumming around the country picking up fights to earn a meager livelihood.

At a one-horse town Collins is booked to fight the local champ. Meanwhile he falls in love with the champ's girl, Jane Nigh, who tells him she's hoping he'll win the bout. When Collins discovers her "romantic interest" is only to protect her boyfriend's boxing career, he decides to throw the fight.

You can figure out the rest. But let us tell you that the fight sequences are among the most spectacular ever filmed. Mitchell's completely believable acting lifts this low-budget production out of the mediocre class. The supporting players help, too, especially Sam Levene and Henry O'Neill.

LULU BELLE (COL.) . . . . ◆½

As a stage play, "Lulu Belle" wowed the customers—but that was quite a few years ago. Today the film play will do just the opposite.

Dorothy Lamour's Lulu Belle is a gay nineties lady who sings, dances and breaks hearts. Her clothes are elaborate, she looks beautiful, she has an overwhelming number of admirers: George Montgomery, Albert Dekker, Otto Kruger, Greg McClure—but nothing helps make this picture sparkle.

MAN-EATER OF KUMAON (U-I) . ◆½

This doesn't follow the story of the best-seller of the same name, but manages to be quite interesting just the same.

Wendell Corey is the big-game hunter who wounds a giant tiger. When the same tiger becomes a man-eater, Corey feels responsible for its killings and goes a-hunting again—this time to kill the beast. Sabu and Joanne Page are an Indian couple and provide a light romance that takes second place to the thrill of Corey's tiger chase.

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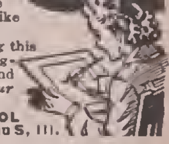

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DOES EUROPE LIKE OUR MOVIE STARS?

(Continued from page 25)

in England aboard the Mauretania with her new husband Bob Topping. Also with her were Bert Friedlob, Bob's partner in the midget auto racing business, and Eleanor Parker, Friedlob's wife.

Unfortunately for Lana, she got off to a bad start with the English people through no fault of her own. A press conference was arranged for her at the Savoy Hotel in London. The newspapermen were warned to be on time because "Miss Turner is a busy woman who has much to do with her time."

The reporters were therefore rather prompt. When Lana was forty-five minutes late for the conference, they blew their tops. They were angry not only because she was late but because she refused to answer many of their questions and retired instead to her suite.

Lana told me later that she was on time, but that the studio officials had loused up the occasion by having the members of the press gather too early.

In any event, from that point on, the British press avoided any mention of her doings.

RONALD COLMAN

This was Colman's first trip to his native land in fifteen years. Few people had any idea of how warmly he would be received.

Ronnie was invalided out of the first World War. He has two sisters living in Yorkshire, and the British movie fans believe that he is one of the finest men on earth. As a matter of fact he is.

During his entire stay in London (he came for the premiere of "A Double Life") he saw everyone who wanted to see him. He answered the telephone on all occasions. He was interviewed by high school girls, bobby-soxers (the British call them film fans). He snubbed no one. He was charming to all. And as a result he received one of the finest welcomes ever accorded a motion picture star.

He was recognized on the streets. He was stopped for autographs. He was asked to make speeches. He did everything graciously and with all the unforgettable Colman charm.

DANNY KAYE

After watching Danny perform at London's Palladium, the British people were unanimous in their insistence that Danny was the greatest performer in the long history of the stage.

"The man is phenomenal," the London Express reported. "Absolutely remarkable," said the Herald. "What a contrast to Mickey Rooney," said the Monitor.

And so it went, accolade after accolade. According to the British, Kaye has more talent than any other American comedian, and comic in the world for that matter.

He was so great, in fact, that the word soon spread to Buckingham Palace and the entire Royal Family, the King and Queen, Princess Elizabeth and her husband, and her younger sister Princess Margaret, all came to see him.

To the British, Kaye is typically American. After he left the country, several clothing stores came out with Danny Kaye clothes, suits with large padded shoulders, long lapels, and wide bell bottom trousers.

SPENCER TRACY

The British are inordinately fond of Tracy. They regard him as one of "those sensible, quiet, mature Americans." And that is the impression which Tracy conveyed when he was interviewed at Southampton.

"Deborah Kerr and I," he said, "have come over here to make a picture out of your play, 'Edward My Son.' I hope to make the best picture I possibly can."

Tracy answered every question put to him, quickly and forthrightly. When he was asked about his acting, for example, how it appeared so natural and effortless, he said, "If you really want to know, it's because I try no tricks. No profile. No great lover acts. I just never could get by with things like that. I try to project myself just as I am—plain and honest. I'm a guy who likes reading and an old man's game of tennis. I leave the frills to the youngsters.

"Since 1930 I've made nearly forty films, and no matter what anyone says, I've been bad in about thirty of them and the fault has always been my own."

Giving interviews in such a manner, you can see why the British are convinced that Tracy is such "a nice guy."

KATHARINE HEPBURN

Hepburn arrived at L'Havre aboard the Nieu Amsterdam. She wore slacks throughout the entire trip, and much of the passenger list commented on her "typical Hollywood individualism."

Hepburn is notoriously individualistic and before she arrived in Paris, the M-G-M publicity office there had received notice that Miss Hepburn was coming over to the Continent for a vacation and didn't want to spend her vacation being interviewed by one reporter after another.

When Hepburn arrived at L'Havre, a car was waiting for her, and she was driven to the Hotel Lancaster.

She avoided all newspapermen as she avoids the plague. She has never been interested in what the press thinks about her, and the press both at home and abroad feel the same way about Dr. Hepburn's little girl.

CARMEN MIRANDA

Carmen played the Palladium in London, and despite the fact that most of the British hadn't the slightest idea of what she was singing about, they liked her type of volcanic fury. They were amazed by the size of the heels and shoe soles she wears, but they looked upon her as a performer who gave them their money's worth.

TONY MARTIN

Tony arrived in London with Cyd Charisse, his new wife, and promptly booked into the Savoy. He was accompanied by Mack Millar, Bob Hope's press agent, and Mack saw to it that the press boys handled Tony and Cyd with aplomb. Tony also sang at the Palladium, and he really swept the girls off their feet. At one performance, he sang seventeen songs consecutively, until his throat started to go on him.

MICKEY ROONEY

Mickey was over in London early in the year and also entertained at the Palladium. As one British newspaper commented, "The less said about Master Mickey, the better."

THE END

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Sincerely Yours

Glamor Boys, Beware the Newcomers!

Recently I saw Don Taylor in "The Naked City." He was simply marvelous. Don has more talent in his little finger than Van Johnson, Cornel Wilde and all the rest of them put together. Come on, Don Taylor fans, what do you think?

Madge Addison
Address Withheld

The picture "Saigon" just finished playing at one of the theaters here. All the actors were good, but the one who stood out above the others was the Captain who was doomed to die. I'm talking about a terrific new personality by the name of Douglas Dick. I have never gone crazy over any screen star, but here is one who captured my attention from start to finish. I certainly hope he'll be in more pictures with bigger and better roles.

Charlotte Fredo
Arlington, Massachusetts

I have just seen the M-G-M musical "Good News" and while the performances of June Allyson and Peter Lawford were wonderful, there was one star in the picture who, in my opinion, led all the rest. He is the young singing star known as the "Velvet Fog," Mel Torme.

Younger than most of his contemporaries, leaner than even Sinatra, blond-haired, blue-eyed Mel has my vote for being the most exciting and thrilling voice to hit the silver screen in years. Thanks to M-G-M for putting him in "Good News" and please, let's see more of him.

Lee Garber
Brooklyn, New York

Why Cut the Comedy?

What's happened to pictures like the wonderful Rosalind Russell-Melvyn Douglas comedies of the late 1930's? Has Hollywood lost its touch or do they just think we, the movie-goers, are changing our taste and would rather see "arty" pictures. Even the comedy these days is studied. How about putting Katharine Hepburn and Cary Grant together again and see if Hollywood can't recapture the charm of the earlier pictures.

Joan Helburt
Colorado Springs, Colorado

Too Many Changes Made

Why do producers purchase a book or story and then re-write it completely? Then they film the story under its own title and we can scarcely recognize it when it hits the screen.

I waited for a long time to see the picture "Daisy Kenyon." It was a good book and with my favorite actress, Joan Crawford, in it, I was anxious to see the picture. I suppose if I had never read the book the film would have pleased me more. But having read it, the story on the screen was all wrong.

I say that if the reading public likes a book, they like it the way the author wrote it, not the altered version they get in the movies under the same title.

Maxine Peters
Omaha, Nebraska

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Movieland

OCTOBER • 25¢

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LINDA DARNELL

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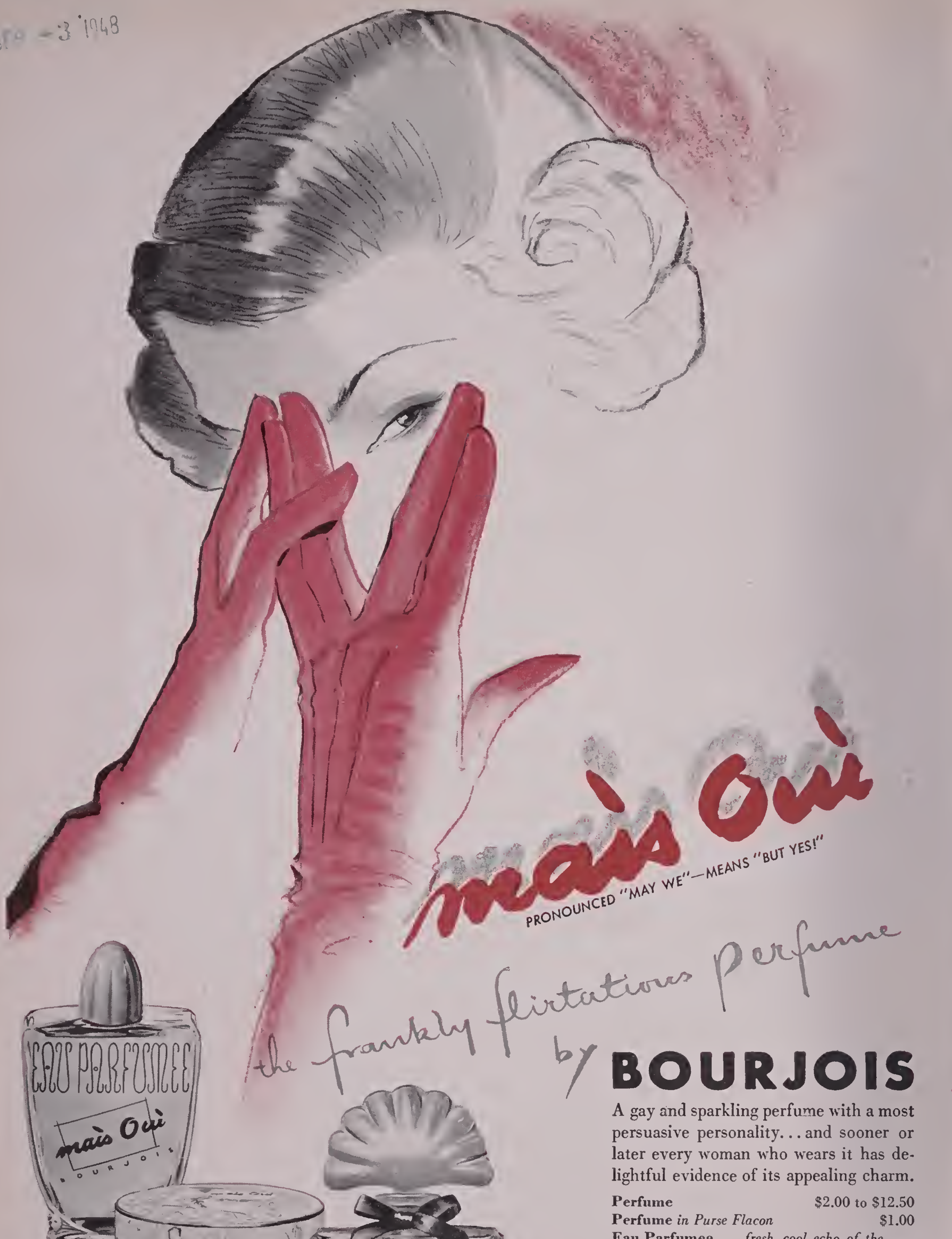
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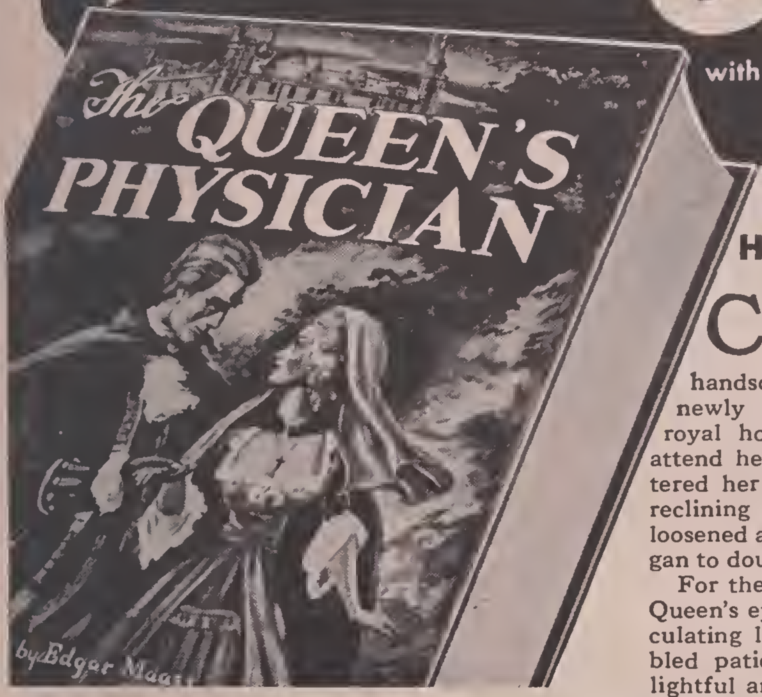

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Neither Caroline nor Johann knew that their entire future—and the future of their country—hung in the balance at that moment.

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EVERY other month you will receive the Club's descriptive folder called The Bulletin. The Bulletin describes the forthcoming two months' book selections. It also reviews about ten additional titles (in the original publishers' editions selling at retail for $2.50 or more) available to members at only $1.00 each. You may purchase either or both of the two new selections for $1.00 each, or neither. In any case, you may purchase any of the other titles offered for $1.00 each.

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Vol. 6
October, 1948
No. 9

MOVIELAND

Movieland's cover girl, lovely Linda Darnell, will be seen next in the 20th Century-Fox film, "Three Wives."

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as D'Artagnan... *young and handsome soldier of fortune... a dashing, audacious lover!*

June Allyson

as Constance... *golden-haired beauty entangled in a web of treachery and intrigue!*

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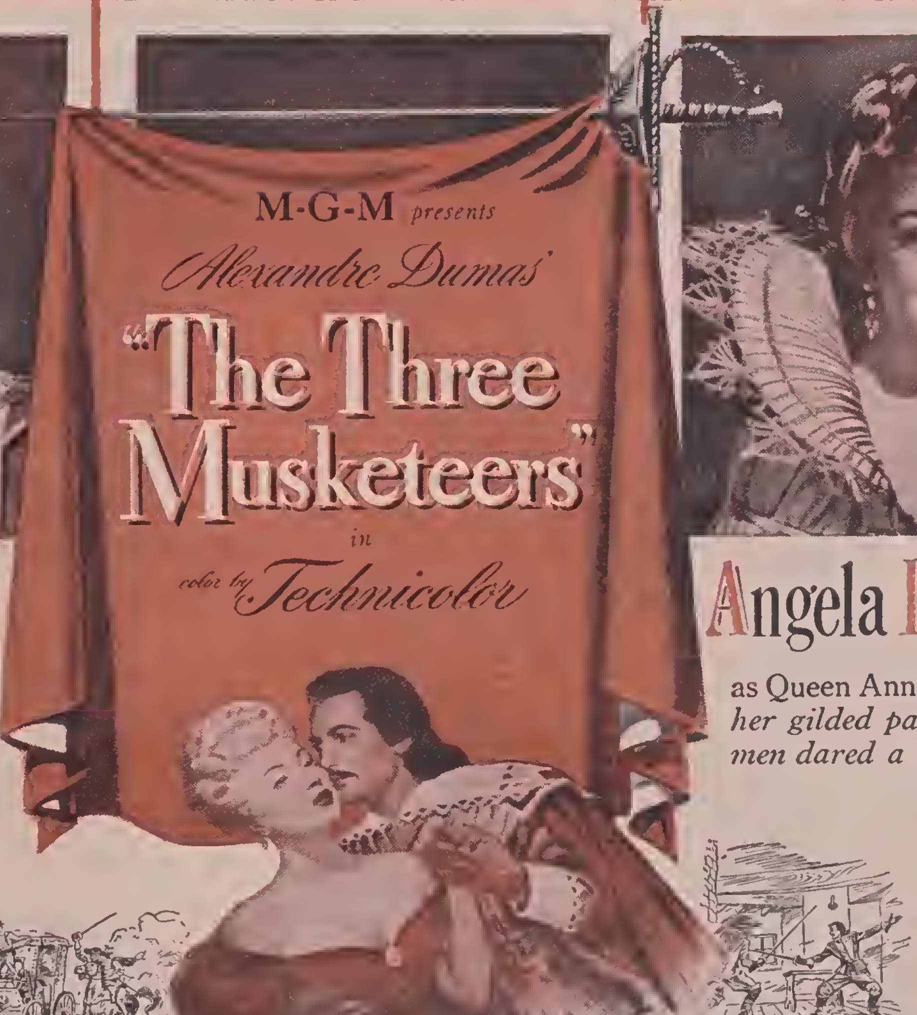


Angela Lansbury

as Queen Anne... *dazzling as her gilded palace... for her, men dared a thousand perils!*

Frank Morgan · Vincent Price · Keenan Wynn · John Sutton · Gig Young

Screen Play by Robert Ardrey • Directed by GEORGE SIDNEY • Produced by PANDRO S. BERMAN

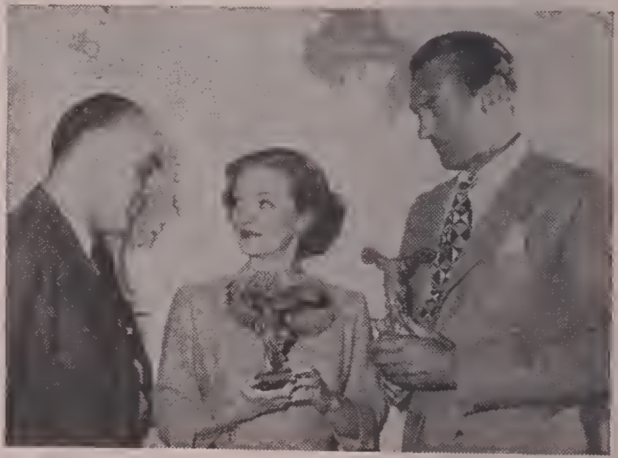
A Metro-Goldwyn-Mayer Picture

Everything's Sylvia Fine with Danny Kaye now that they're together. Danny's running in luck—success in England, a wonderful new picture and Sylvia back.

Production stops when the Reagan kids visit Ronnie on the set. Looks like "Soda" is ready for a screen test.

Inside Hollywood

By BEATRICE LUBITZ COLE



Bette Davis and Gary Cooper are honored by French Motion Picture Press. Charles Boyer presents awards.

Things have a way of happening fast out Hollywood way. Here's the latest news as we go to press

★ Rita Hayworth's romances always merit attention. Her latest—and one that hasn't been publicized—is with W. D. H. Wills, wealthy European cigarette manufacturer. In looks, Mr. Wills is quite a change from Orson Welles or even Howard Hughes—but Rita still goes for "older" men. Intimates doubt if there's anything serious about the interest, and they're still insisting that Rita's love for Welles isn't a thing of the past. At any rate, while the star meditated in France about her future, Mr. Wills gave her his devoted attention.

* * *

Among favored topics of discussion in Europe today is the unpopularity of visiting U.S. stars. Heading the list are Lana Turner and Bob Topping who seem to be doing their best to lose friends and alienate themselves from the British press. She's also managed to gain the disapproval of M-G-M. Even U.S. fans aren't amused by her peccadillos and are turning their interest to other stars.

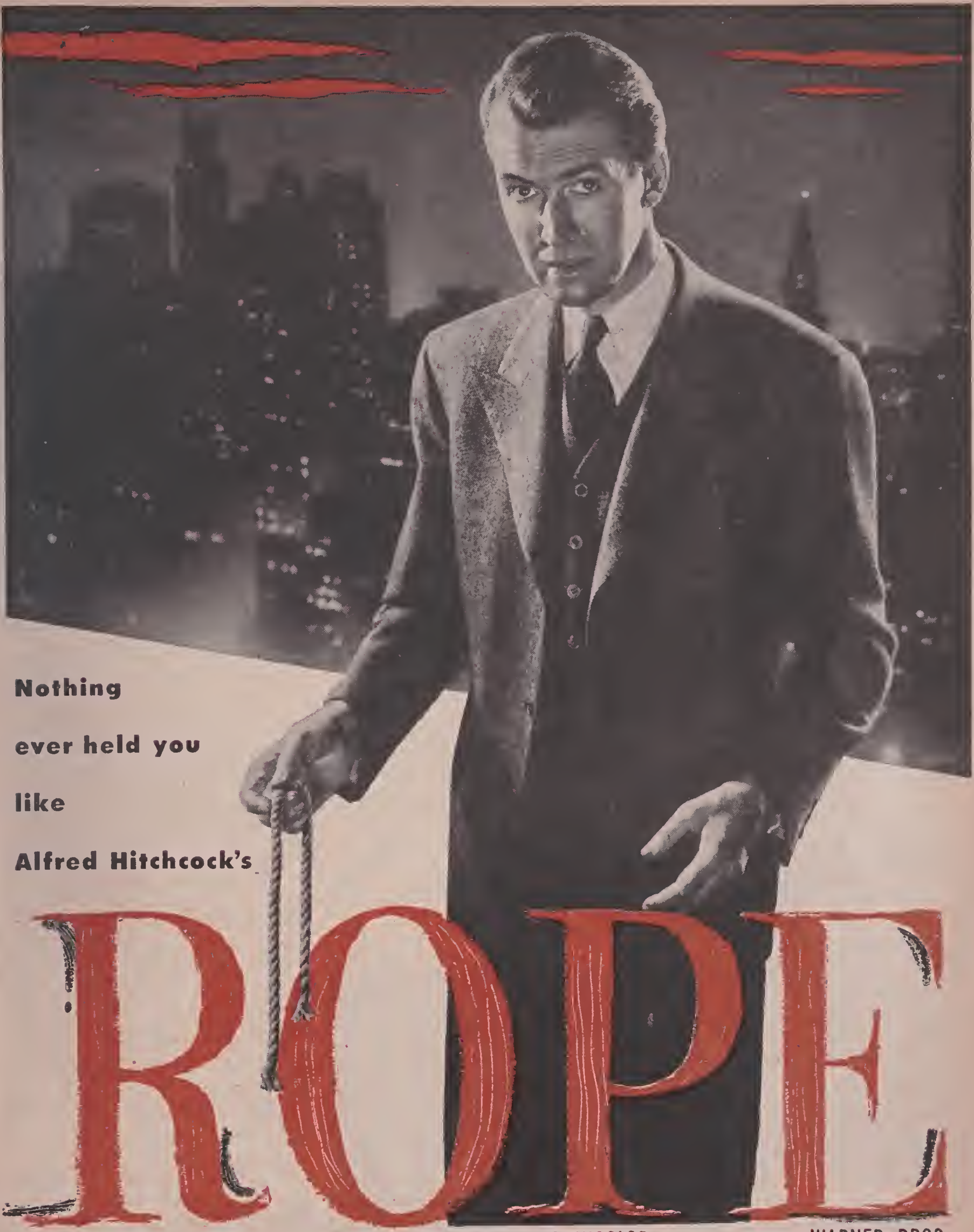
* * *

What movie producer has the town talking about his "gangster" methods of keeping tab on a beautiful young starlet? Seems he has her trailed from home to studio and back. Just wants to know what she's doing—every minute, that is!

* * *

Bob Walker's friends believe that his marriage to Barbara Ford will put the brakes on a tottering career. Ever since his divorce from Jennifer Jones, talented Bob hasn't seemed to care about anything. He has had a lot of trouble with his studio, has acted strangely in his private life, and intimates have said it's all because of a big flaming torch he carried for Jennifer Jones. The new bride is a level-headed girl with both feet on the ground. She grew up in the picture business, knows all its pitfalls. If this marriage is what we think it is, you can look for Bob to get back in the harness, and fulfill all the promise he

(*Please turn to page* 8)



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ever held you

like

Alfred Hitchcock's

ROPE

IN COLOR BY TECHNICOLOR PRESENTED BY WARNER BROS.

STARRING JAMES STEWART WITH JOHN DALL FARLEY GRANGER SIR CEDRIC HARDWICKE CONSTANCE COLLIER AND JOAN CHANDLER

Screen Play by Arthur Laurents • From the Play by Patrick Hamilton • Director of Photography, Joseph Valentine, A.S.C.

A TRANSATLANTIC PICTURES PRODUCTION

Inside Hollywood

continued

What "baby" wouldn't like to be on the receiving end of this Sinatra lullaby? Frankie's practicing a serenade for his new baby daughter. Nancy and Frank Jr. sit in on rehearsal.

Music hath charm—at least that's how Jack Oakie is hoping it will affect La Grable.

A night out's a treat for Mr. and Mrs. Bob Young. Where are the other Young ladies?

Joan Davis is sporting a new short hair-do, telling a new gag to new beau Danny Ellman.

showed in his early picture career.

This romance was mostly on the hush-hush side. Columnists were linking Bob's name with a dozen glamour girls. While they were, he and Barbara and his two kids were quietly dining together.

* * *

Lauren Bacall, when questioned by a columnist, vehemently denied that she was expecting the stork. When the columnist, who had authenticated the report, went ahead and printed the story, Baby called up and said, "You were right." She explained it off by saying that both her lawyer and agent had advised against admitting the truth. She was trying to get rid of that major studio and figured that news of the blessed event would mean but a suspension, and not the end of her contract.

Bobie is proud as a peacock about the coming event. A baby in the household might do much toward softening the tough man of the screen, who has inclination to believe his own publicity.

* * *

You can look for a separation between Viveca Lindfors and her husband. Seems that Viveca has had her look-see around Hollywood and likes it. Her husband prefers his native Sweden. Furthermore, he's possessed of what Americans call "stubbornness." Seems that Viveca can't get an answer out of him as to whether he is or ain't still her baby. Viveca, for all her publicity, has still to prove herself an actress of unusual ability. Maybe she'd better not let go of that Swedish latch string too quickly.

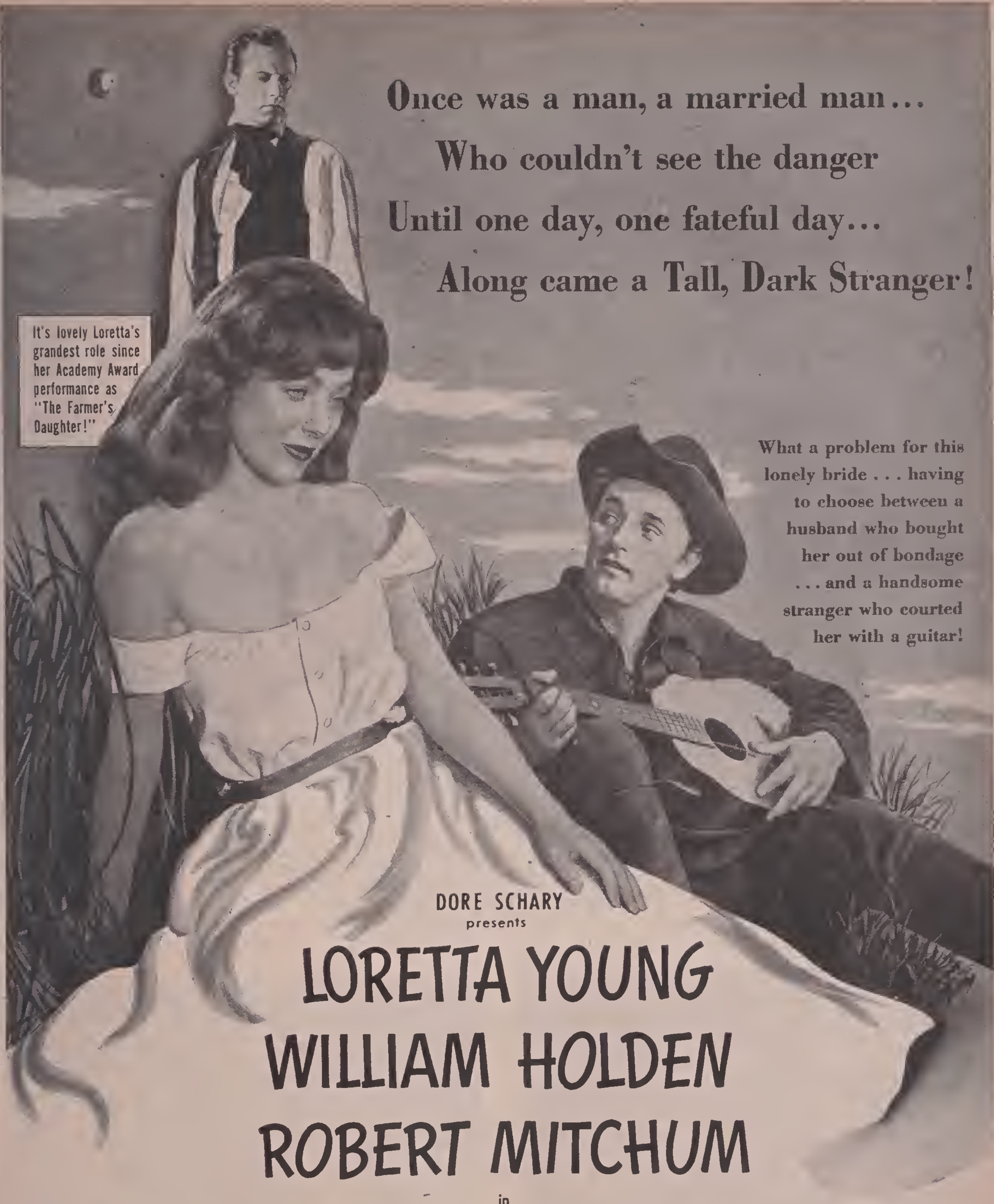
* * *

The news report that garbled facts gave Bill Eythe a few anxious moments. The story was printed that Jose Ferrer had gone east to see Bill's wife, Buffy Cobb. Then Bill received a telegram saying the two were married. This bewildered him no end, as he didn't know that he and Buffy were even divorced. Actually Ferrer had gone east—not to see Buffy—but to marry Phyllis Hill.

* * *

Though John Loder and Hedy Lamarr were friendly enough to exchange living quarters for a period this summer, they insist that there will be no reconciliation.

(Please turn to page 10)



Once was a man, a married man...
Who couldn't see the danger
Until one day, one fateful day...
Along came a Tall, Dark Stranger!

It's lovely Loretta's grandest role since her Academy Award performance as "The Farmer's Daughter!"

What a problem for this lonely bride . . . having to choose between a husband who bought her out of bondage . . . and a handsome stranger who courted her with a guitar!

DORE SCHARY
presents

LORETTA YOUNG
WILLIAM HOLDEN
ROBERT MITCHUM

in

Rachel and the Stranger

Produced by RICHARD H. BERGER · Directed by NORMAN FOSTER · Screenplay by WALDO SALT

RKO RADIO PICTURES

It's no coincidence that Howard Duff was on the spot when Shelley Winters needed a lift!

Inside Hollywood

continued

While John was out here, he stayed in Hedy's house, and at the same time, Hedy borrowed his New York apartment. Since her badly publicized fling with Mark Stevens, Hedy seems to be playing cautious with her romances and concentrating on salvaging her career.

* * *

Speaking of Mark, intimates say that he is not to be blamed altogether for his marital difficulties. Seems that Mark's wife's hypercritical attitude toward him has been responsible for much of his domestic troubles.

* * *

David Niven is famous for his brashness. Everyone expects it. But it was too much for Sam Goldwyn, his boss, when David asked him to pay the passage for his wife and children to England where David is going to remake the old Leslie Howard film, "The Scarlet Pimpernel," for producer Alex Korda.

* * *

When the Fred MacMurrays decided to re-do their house, they called in a decorator. The gal took one look at the place, thought it was perfect, and talked them out of changing it. So the MacMurrays, who liked her so much they insisted on giving her a job, said she could make the barn into a rumpus room.

* * *

Peggy Cummins, who's been out of the gossip columns lately, is dating Ronnie Miller, a writer at Metro. Peggy, who fortunately got out of the ill-fated "Forever Amber," has more offers than she can shake a stick at. She's wanted for a picture in England, a play on Broadway, and an acting stint at the La Jolla Playhouse.

* * *

Shirley Temple has shown us a closetful of costumes which consist of the favorite dress she wore in every picture since she began making films. And she tells us that they're all for Linda Susan when she grows up. What a wardrobe to inherit.

Shirley could be an example to a lot of young girls had she never been a movie star. She is practical to extremes; she knows how to reduce household expenses; and she knows how to make a husband happy. She's about as normal a person as you'll find on the screen—or off.

Before Shirley got married, she divorced herself—logically speaking—from her mother. She had a mind of her own, intended to use it, and she has. Consequently, we have heard nothing but the best about Shirley's marriage.

Shirley and John Agar are the champion movie-goers in Hollywood. They go to two shows a week in their neighborhood theaters, and run off many old pictures in their own projection room.

In "Baltimore Escapade," Shirley plays an artist. Before the picture started, she'd never tried painting. Now she's become such a fan, she's taking lessons from James Korn, who teaches many stars. In the picture, she does a portrait. Her model? Handsome John Agar. No wonder she likes to paint.

* * *

Ida Lupino swears she will marry Collier Young; but says the reason for the delay in the nuptials is that their house isn't finished. Both Collier and Ida want everything to be harmonious after their marriage—even their house. A friend walked in the other day to find Ida busy at work—replacing all the hinges for early American ones; painting the brick fireplace white; and working in the garden. She had also rebound some of her books that got torn up in moving. Lupino thinks that hard work is the salvation of emotional actors, and she's a pretty good advertisement. Intimates say she has never appeared more serene and sweet than since she tackled the redecoration job on her house.

Ida's very proud of a plastic curtain that hangs in the master bedroom of the new place. She says you can lie in bed, look at the stars, admire the lights of the town; but that no one can see inside.

* * *

The young and very successful director, Irving Reis, is getting a bit miffed at being coupled romantically with every girl he chances to take to dinner. Columnists have linked him rather ardently with both Ava Gardner and Shelley Winters. His real love is directing good pictures, with which said columnists seldom link him.

* * *

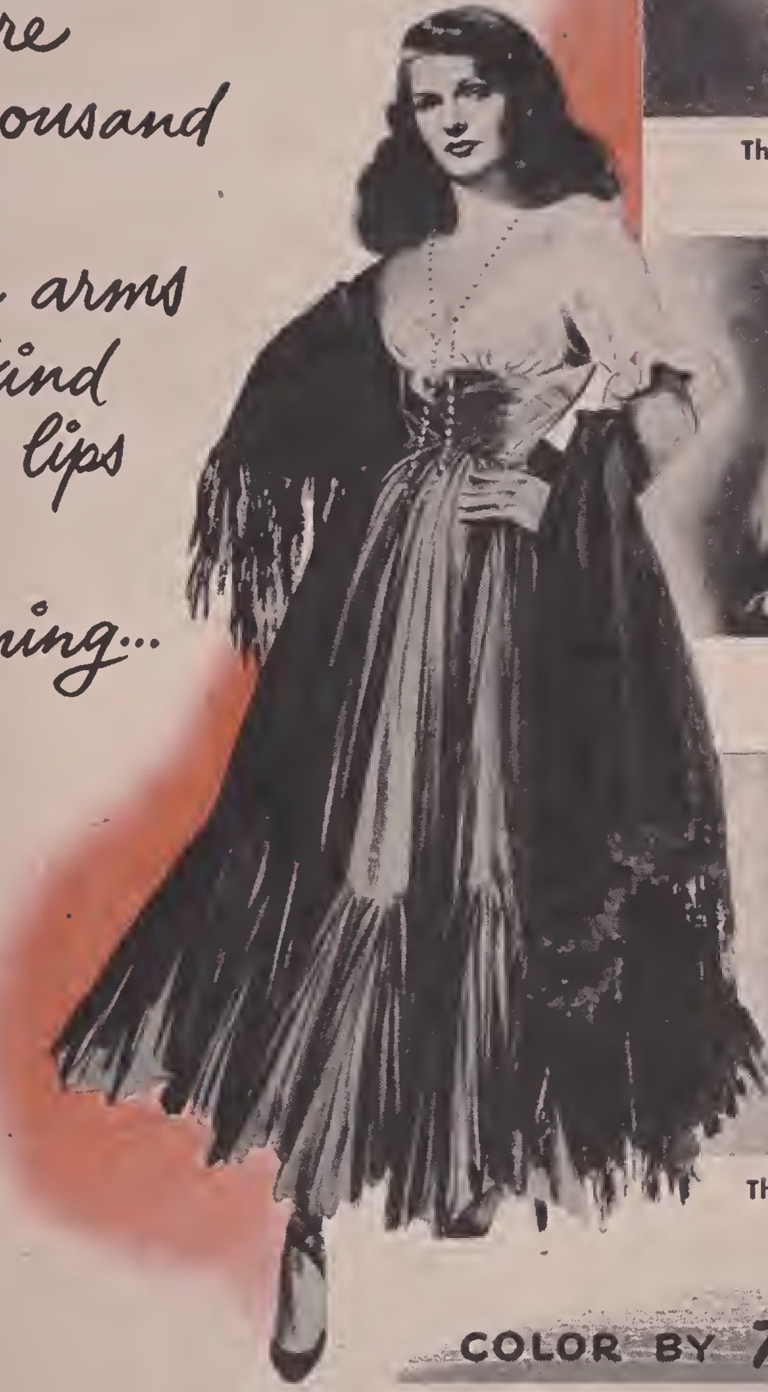
Two brothers, who are directors in Hollywood, met recently. The successful one offered the less prominent one

(*Please turn to page 12*)

Ever wonder if married people really grow to look alike? One look at Dan and Mrs. Dailey should be sufficient proof that it's true.

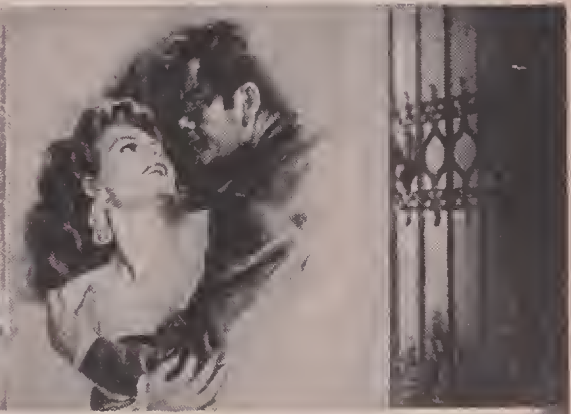
Quique and Louis Jourdan get a kick out of Hollywood night spots. Here they're with a friend at—how you say eet—Slapsie Maxie's.

This is Carmen... creature of a thousand moods ...whose arms were kind ...whose lips were maddening...



The most dramatic adventures . . .

The most violent romance . . .



The greatest love story in 100 years!

COLOR BY *TECHNICOLOR*

COLUMBIA PICTURES presents

Rita **HAYWORTH** · *Glenn* **FORD**

in

The Loves of Carmen

with RON RANDELL · VICTOR JORY · LUTHER ADLER
Arnold Moss · Joseph Buloff · Margaret Wycherly
Screenplay by Helen Deutsch · Based upon the story "Carmen" by Prosper Merimee
Directed and Produced by CHARLES VIDOR

NOT THE OPERA
. . . but a dramatic version of the story of Carmen

Inside Hollywood

continued

Place: Encino. Occasion: Fund-raising Luau for Tom Breneman Memorial Fund. Guests: Stars galore! Mrs. O'Connor doesn't seem as captivated by the lovely Hawaiian miss as Donald!

a drink. The latter refused, saying, "No, if you drink you're a genius. If I drink, I'm a disgusting drunk."

* * *

Joan Crawford's battling with her studio over the script of "Flamingo Road," which they want her to do next. She's insisting on a re-write job. Joan's another gal who could stand a good picture—and what's more she knows it. She also knows how hard it is to make a comeback. One is about all any actress is capable of.

* * *

The grapevine has it that there may be a get-together between Jack Carson and his ex-wife, Kay St. Germain. Don't you believe it! Jack told us that there would never be a reconciliation. Not that he doesn't like home life—but he says he's too egotistical and loves that spotlight too much. Even when he was at home with the family, he thought about himself and his career all the time. He's very honest in the admission that the divorce was all his fault, and that he was too selfish to ever be a good husband. He and Kay play golf together now and then, and he has the kids one day a week. They're wearing cowboy outfits, which Jack bought them. He and the kids go to his ranch and spend their spare time raising chickens and cattle. He's trying to make farming pay—and we hear he's succeeding.

* * *

Hollywood thinks that Greer Garson must have a new beau. Seems she's had her phone disconnected. Doesn't want to be disturbed by extraneous calls. It will take a very big man, a very powerful man, to compete with Greer's ambition to be the first lady of the screen.

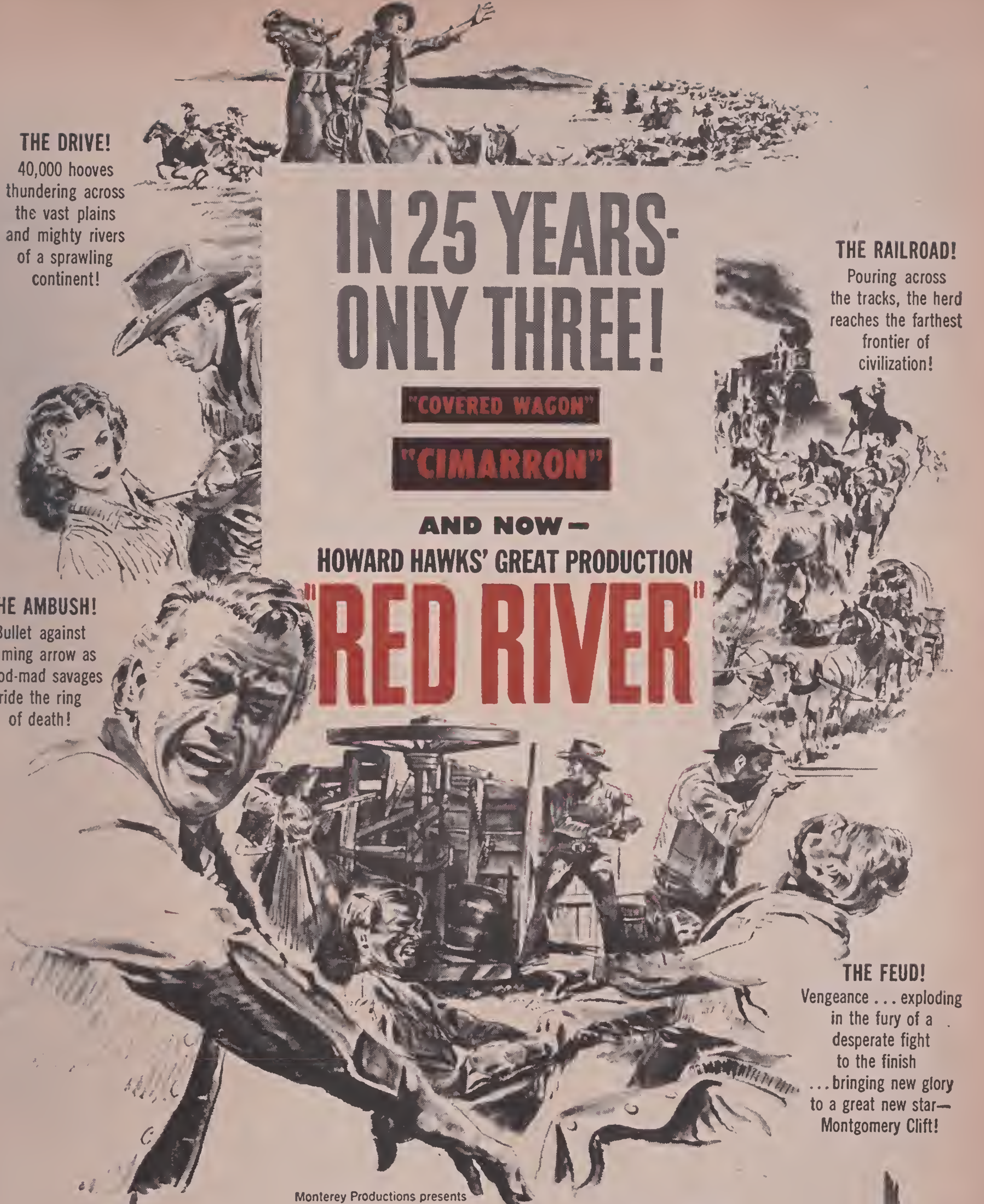
* * *

Jayne Meadows, who specializes in temperament instead of acting, was let go by Metro. Sam Goldwyn picked her up for "Enchanted." She started tossing temperament about the sound stages; so the big boss called her in and gave the ultimatum of acting like a lady or not acting for him. Consequently, Jayne saw the light and turned in a performance that will likely make a star of her.

THE END

Encino's temporary Mayor, Jolson (Breneman was Hon. Mayor), gets a special lei—Dinah and George Montgomery get a special sniff.

Virginia Mayo combines supper with conversation. Not Mike O'Shea! He's interested in Hawaiian food—no Luau against that!



THE DRIVE!
40,000 hooves thundering across the vast plains and mighty rivers of a sprawling continent!

IN 25 YEARS-ONLY THREE!

"COVERED WAGON"

"CIMARRON"

THE RAILROAD!
Pouring across the tracks, the herd reaches the farthest frontier of civilization!

AND NOW—

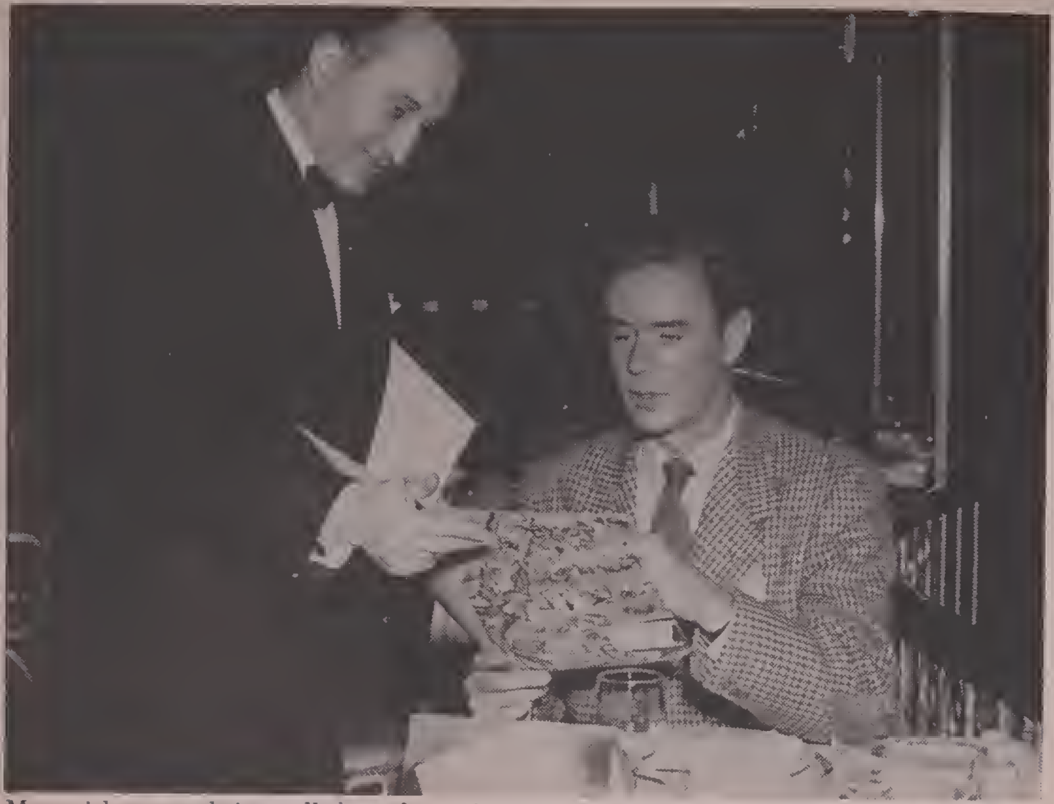
HOWARD HAWKS' GREAT PRODUCTION

"RED RIVER"

THE AMBUSH!
Bullet against flaming arrow as blood-mad savages ride the ring of death!

THE FEUD!
Vengeance . . . exploding in the fury of a desperate fight to the finish . . . bringing new glory to a great new star—Montgomery Clift!

Monterey Productions presents
HOWARD HAWKS' "RED RIVER"
starring JOHN WAYNE · MONTGOMERY CLIFT · WALTER BRENNAN · JOANNE DRU
With HARRY CAREY, Sr. · COLEEN GRAY · JOHN IRELAND · NOAH BEERY, Jr. · HARRY CAREY, Jr. · PAUL FIX
From the Saturday Evening Post story, "The Chisholm Trail", by Borden Chase
Screenplay by Borden Chase and Charles Schnee
Executive Producer, CHARLES K. FELDMAN · DIRECTED AND PRODUCED BY HOWARD HAWKS · RELEASED THRU UNITED ARTISTS



Most girls resent being called up for a date at the last minute. You won't have to spend a lonely evening if you phone early—or have a good explanation for the late call!

The trouble with women? Well . . . if they were all like Liz Taylor, it would be o.k.!

The Trouble with Women

"People and women are different—thank goodness!" says man-out-of-this-world Marshall Thompson

★ Through the ages, men have stated their opinions on women. It seems, however, that they all arrive at one conclusion—women are impossible to understand or figure out. This might be somewhat clarified by a statement Janie Powell made to me recently. "How can you figure out women, when half the time they can't figure themselves out?" If any fellow is, at present, trying to understand his girl's actions, I'd say: Forget it, old man; don't even try!

Ever since I was asked to jot down what "I Wish Women Would and Wouldn't Do," I began to inquire among my male friends, and this is the general consensus of opinion. It also coincides with my personal opinion.

If girls would only be ready when you call on them! Usually, you are ushered into the living room and seated with the parents and everyone stares at nothing while polite conversation is batted around.

CURE: Enjoy the parents and insist that you sit and talk for an hour or so after the girl is ready. This makes you good and late to where you're going, but it will make the girl meet you at the door next time.

If girls would only stop fussing with their hair and make-up every ten minutes.

CURE: If there is another girl in the party, concentrate on her every time your girl is painting and fussing. Or, if no other girl is convenient, immediately get up and examine the pictures or do something forcefully to stop her—without being too obvious.

Men don't appreciate a girl commenting on how cute Joe is, or John, or somebody, all evening long. Or, how much fun she had with Bill last weekend and isn't he a lot of laughs!

CURE: Don't ever bother to see her again!

A girl would be much better off if she would not try to be blasé or a "know-it-all." If she acts bored when you're out with her, why should she go out with you? She certainly is not doing you a favor—even if she thinks so.

CURE: You are a dope if you see her again. If she is bored, you have the time of your life. Act the opposite.

It is unfortunate that most girls resent being called at the last minute for a date. Many a time things come up at the last minute and you can't go because you know it wouldn't be right to call so late. Consequently, you both sit at home wish-

(Please turn to page 82)

UNIVERSAL-INTERNATIONAL presents

...THE GAL WHO Invented LOVE!
Thrill to the lilting hit tune "SPEAK LOW" and other gay songs!
BROADWAY'S GLAMOROUS STAGE RAGE... NOW AGLOW ON THE SCREEN !!!!
Universal International

One Touch of Venus

Starring
ROBERT WALKER
AVA GARDNER
DICK HAYMES

with
EVE ARDEN ★ OLGA SAN JUAN ★ TOM CONWAY

Screenplay by Harry Kurnitz & Frank Tashlin · Based on the Musical Play · Music by Kurt Weill · Book by S. J. Perelman & Ogden Nash · Lyrics by Ogden Nash

Directed by WILLIAM A. SEITER

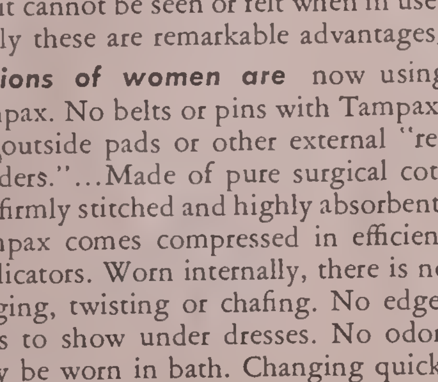
Produced by LESTER COWAN

are you a
doubting
Thomasina?

Since it was a doctor who invented Tampax—using a well-known medical principle—even the most careful woman should admit that it is worthy of her confidence. This modern monthly sanitary protection is an internal absorbent and it cannot be seen or felt when in use. Surely these are remarkable advantages!

Millions of women are now using Tampax. No belts or pins with Tampax. No outside pads or other external "reminders."...Made of pure surgical cotton firmly stitched and highly absorbent, Tampax comes compressed in efficient applicators. Worn internally, there is no bulging, twisting or chafing. No edge-lines to show under dresses. No odor. May be worn in bath. Changing quick. Disposal easy.

Wherever you may live you'll find Tampax at your neighborhood drug stores and notion counters. Comes in 3 absorbency-sizes (Regular, Super, Junior). Don't let another "time" pass. You're going to like Tampax! You can slip an average month's supply into your purse. And the economy box is a good buy—with 4 months' average supply. Tampax Incorporated, Palmer, Mass.



Accepted for Advertising by the Journal of the American Medical Association

"Miss O'Brien," story of a school marm, interests Joan Crawford so much, she may produce it herself.

CAN I HELP YOU?

By Joan Crawford

Let glamorous Joan Crawford help you solve your problem. Write her c/o Movieland, 916 N. La Cienega, Los Angeles 46, Calif. Your letter will receive her personal attention

JILTED AT THE ALTAR

Dear Miss Crawford:

The most humiliating thing that possibly can happen to a girl has happened to me. I was supposed to be a June bride. The wedding was set. The church was set. Everything was set. And then the groom didn't show up.

Well, I almost had a nervous breakdown. But then, I regained my sense of humor just in time to receive my fiance who was supposed to marry me.

"I got cold feet at the last minute," he explained, "and I couldn't go through with it. Now, I've thought everything over, and if you'll have me, I'd like to marry you."

What should I do, Miss Crawford? Shall I marry this man who stood me up at the altar? Shall I give him another chance?

Joan S.
Scarsdale, N. Y.

That depends on several factors. Do you still love the man? Are you marrying him out of pride? Do you still want him? Has his jilting you reflected a facet of his character hitherto unknown by you?

There are many angles to consider. You must realize that if your fiance were irrevocably in love with you, he would have gone through with the ceremony. Of course, I don't know him at all. But unless he's habitually nervous and very tightly strung, it seems to me he should be capable of going through a wedding ceremony, particularly if he loves the girl.

I would think twice and I would take my time about giving him an answer. After all, he has put you in a rather embarrassing position and while that in itself means very little, you still have to analyze his motivation in jilting you. Does he doubt his love for you? If he does, the chances are that your marriage won't be a very great success.

WALLFLOWER PROBLEM

Dear Miss Crawford:

I am a girl of nineteen and I've never been kissed. As a matter of fact, I've only had two dates in my whole life, and one of those was with my cousin. My aunt made him take me to a prom, and he told me that he had a terrible time.

I've read all the books on charm and personality, but somehow I've never seemed to develop any myself. I can't attract men. I'm normally attractive and in good health. I don't suffer from B.O. or any of those things. What's wrong with me?

Ellen M.
Boston, Mass.

Offhand, and mind you this is a superficial analysis, I should say that you're in the very great danger of suffering from a defeatist complex.

Just because at age nineteen you haven't attracted any men doesn't mean

(Please turn to page 95)

HEAR IT!

CHEER IT!

COLOR BY TECHNICOLOR!

DENNIS **JACK**

MORGAN·CARSON

WAHOO! HOW THOSE DUDE-RANCH ROMEOS MAKE WOO-WOO!

TWO GUYS FROM TEXAS

Just LOOK at these song hits! Everybody's singing em'!

"EVERY DAY I LOVE YOU A LITTLE BIT MORE"

"HANKERIN'"

"MUSIC IN THE LAND"

"I DON'T CARE IF IT RAINS ALL NIGHT"

"AT THE RODEO"

"I NEVER MET A TEXAN"

"I WANT TO BE A COWBOY IN THE MOVIES"

WARNER BROS.' WIDE-OPEN ENTERTAINMENT! FULL OF SONG, SPECTACLE AND TERRIFIC TEXAS SWEETHEARTS!

and DOROTHY PENNY
MALONE · EDWARDS
Screen Play by I. A. L. Diamond and Allen Boretz
Suggested by a Play by Robert Sloane and Louis Pelletier
Orchestral Arrangements by Ray Heindorf
DIRECTED BY PRODUCED BY
DAVID BUTLER · ALEX GOTTLIEB

lovelier eyes in sixty seconds!

NEW PURSE-STYLE KURLASH

Men's eyes follow your eyes—when they're large, lovely, alluring! Such eye-appeal is yours in sixty seconds with KURLASH, the patented eyelash curler—glamour secret of Hollywood stars! Gently, KURLASH upcurves your lashes against a soft rubber cushion, makes them look longer, thicker, twice as glamourous!

New PURSE-STYLE KURLASH is handy as your lipstick. Folds into smart, flexible plastic case, for use anywhere, any time! At all cosmetic counters . . . . . $1.25 · Standard Model KURLASH $1

KURLASH

ROCHESTER, NEW YORK

COPR. 1948, THE KURLASH CO., INC.

Who Is RENO BROWNE?

Added to her riding artistry, Reno is a talented pianist and dancer.

Don't take our word for it! Fifty thousand fans can't be wrong—and they're predicting Reno Browne will be a famous name in films

By Helen Hover Weller

★ There is a girl in pictures today who has fan clubs all over the country as well as in South Africa, Egypt and the Philippines—yet many of you probably have never heard of her.

She has appeared as leading lady in more pictures than Lauren Bacall and Jane Russell, but up until now, she has never been written up in any movie magazine.

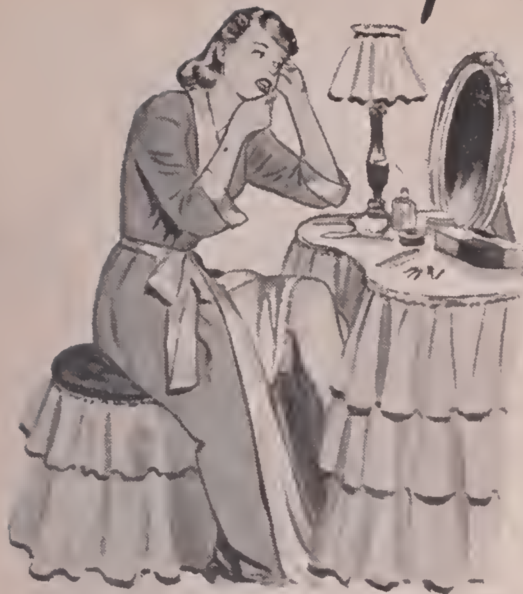
She is a young blonde beauty with plenty of beaus, but she's never made the night club columns.

Her name is Reno Browne. She has

(Please turn to page 100)

When Cowboy star John Mack Brown wanted a double for leading lady Reno Browne's strenuous riding scenes, she balked, finally convinced him she could outride any stunt man.

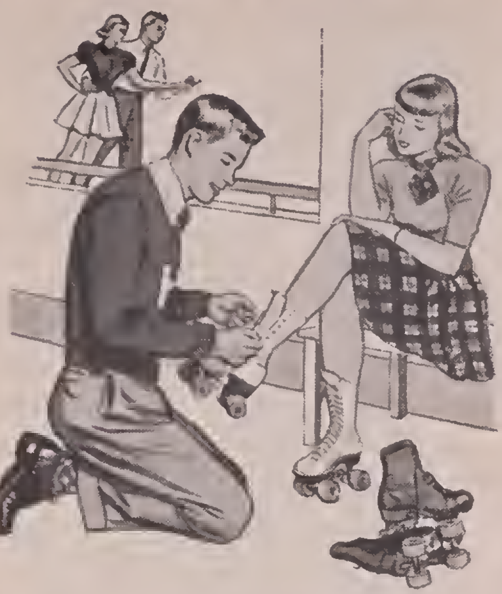
Are you in the know?



Do you open bobby pins with —

☐ *Your fingernails*
☐ *Your front teeth*
☐ *Your left thumb*

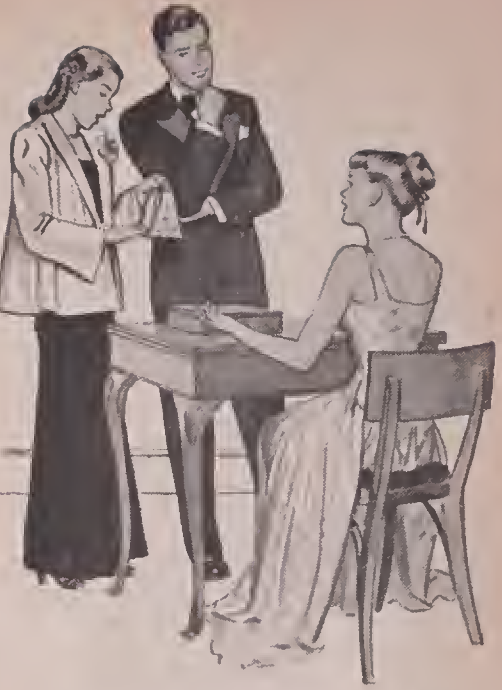
Why fight "bobbies" tooth and nail? Either approach wrecks enamel. Instead, hold curl with left fingers, bringing up pin with right hand. Open pin with ball of left thumb; keep apart with flesh of right finger . . . the rest is easy. And by the way, why don't *you* rest easy, concerning certain stubborn worries? Let Kotex rout those poise-wreckers! —with the *extra* protection you get with Kotex' exclusive safety center. It's accident insurance!



Which improves outsize ankles?

☐ *Massage*
☐ *Spike heels*
☐ *Roller skating*

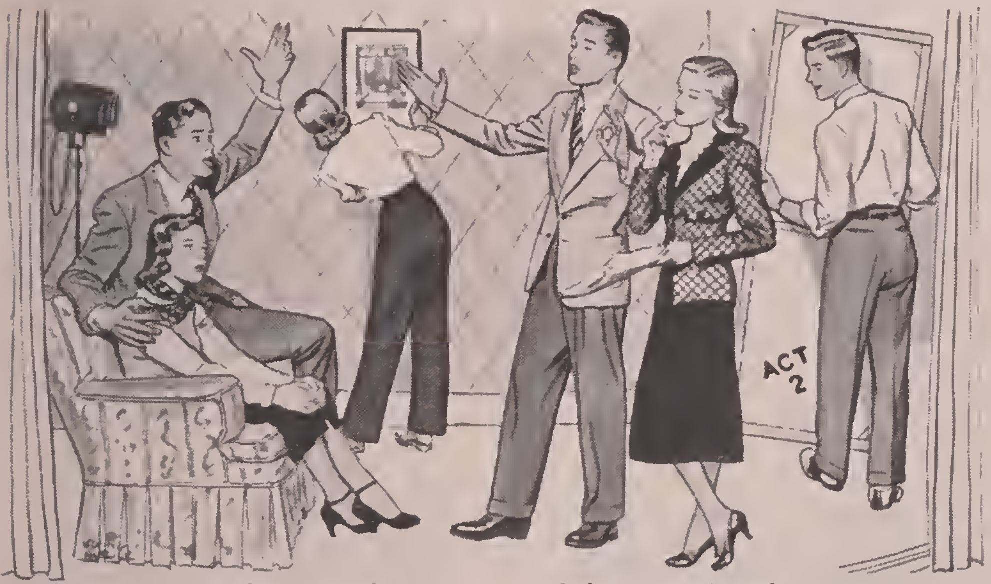
What with longer skirts, all eyes are riveted to your ankles! Got "steinway" stems? Try this. First, cream hands and ankles. Grasp instep firmly; rub up above ankle, lifting hand between strokes. Faithful massage helps relieve congestion—improve circulation (and ankles, in time). However, it takes no time at all to have the *napkin* size you want. Quickly as you can say "Kotex"—you can choose from those *3 Kotex sizes:* find the very one for *you.*



If he's your guest, what about tickets?

☐ *Buy them at the door*
☐ *Buy them in advance*
☐ *The boy should buy them*

Could be he goes to a different school; or lives in another town. In any case, when gal invites guy, the shindig tickets are *her* problem. Buy and hand 'em over in advance. Don't fluster him by fumbling at the door. There's a way *you* can stay unflustered . . . even though your calendar defies you. It's simply a matter of choosing Kotex, knowing those *flat pressed ends* prevent revealing outlines. So, relax. And skylark through the dance in confidence!



When a gal's not "one of the gang"— why?

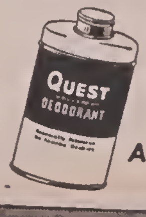
☐ *She's shy* ☐ *She's a glow worm* ☐ *She's a vacuum cleaner*

Shyness is only one reason why a cutie's out of the fun. She may be a glow worm (self-centered). Or a vacuum cleaner (picks up all the dirt). Any answer above can be right. The cure? More interests! Learn to get along with others. Good way's to join a dramatic club. Be a good trouper, *whatever* the day—for Kotex is made to stay soft while you wear it. Yes, *new* Kotex has wonder-softness that *holds its shape.* Come hours of rehearsals—you're chafe-free! You're comfortable!

How to "be sure" of daintiness on certain days?

☐ *By bathing regularly*
☐ *By trusting to luck*
☐ *By using Quest Powder*

On "those" days, above all, you can't leave daintiness to chance! Bathing's important but it's not enough. And authorities say no napkin alone can give complete deodorant protection for all women. Only with a deodorant sprinkled on the *surface* of your napkin — can you be sure of *real* protection! Choose Quest Powder! For use on sanitary napkins, you can't buy a better deodorant. Because instantly, on contact, Quest *positively destroys* odors. And being a powder, Quest has no moisture-resistant base that tends to slow up absorption.



Quest Deodorant Powder

Ask for it by name!

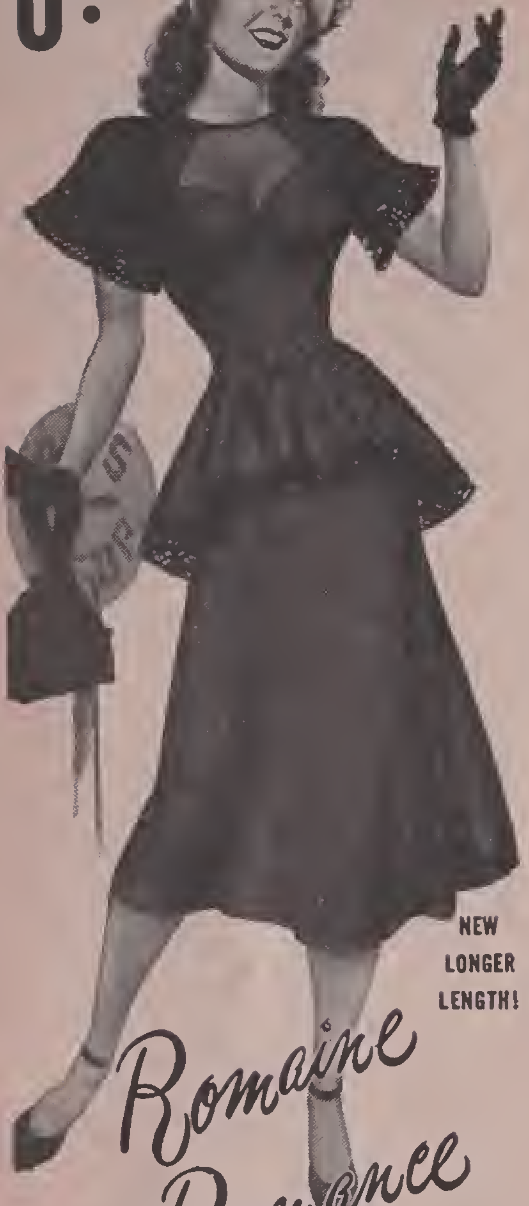
KOTEX SANITARY NAPKINS
Kotex
KOTEX

More women choose KOTEX than all other sanitary napkins*

*T. M. REG. U. S. PAT. OFF.

ONLY

6.99



NEW LONGER LENGTH!

Romaine Romance

For that afternoon affair . . . for party, evening or any occasion wear—here's the very essence of glamour! Sheer weight rayon Romaine crepe, with new "Peek-a-Boo" neckline . . . tantalizing marquisette yoke . . . cap sleeves and full front peplum edged with delicately designed lace . . . 20" zipper to assure perfect fit. Romaine sheer in BLACK only. Sizes 9-17 and 10-18. Order now. Money back if not thrilled!

SEND NO MONEY—ORDER ON APPROVAL!

DIANA SHOPS

MAIL COUPON NOW!

Diana Shops, Dept. 1910C
320 West 40th Street, New York 18, N. Y.

Rush "Romaine Romance" by return mail in size circled below. I'll pay postman $6.99 plus postage. If not absolutely delighted, I may return dress in 10 days for prompt refund.

Circle Size:

9 11 13 15 17
10 12 14 16 18

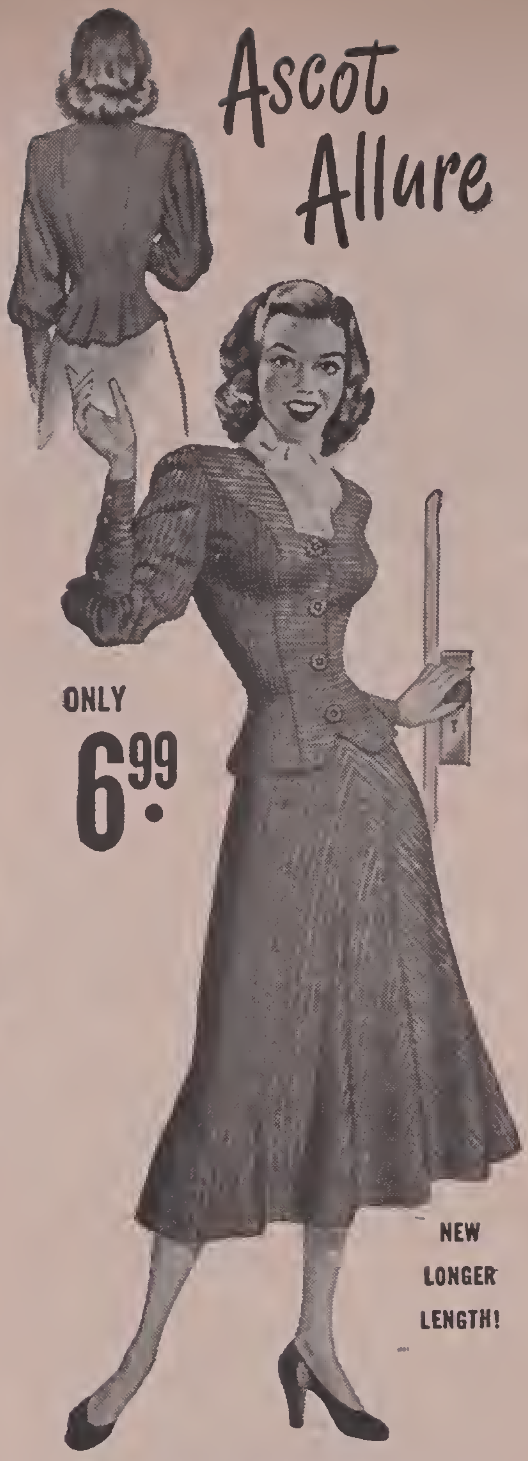
Name..........

Address..........

City..........State..........

Enclose $6.99 and we'll pay postage.

Ascot Allure



ONLY

6.99

NEW LONGER LENGTH!

"How pert and fresh-looking!" they'll say when you step out in this cool, light-as-a-feather 2-piecer. Separate white ascot combines beautifully with the White striping on soft Grey background. Many unusual details, including 7-inch cuffs with gleaming buttons. Short flare jacket and swing skirt with zipper closing. Spun Rayon in sizes 9-17. Order today. Money back if not thrilled!

SEND NO MONEY—ORDER ON APPROVAL!

DIANA SHOPS

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Diana Shops, Dept. 1910E
320 W. 40th St., New York 18, N. Y.

Rush "Ascot Allure" by return mail in size indicated below. I'll pay postman $6.99 plus postage. If not absolutely delighted, I may return dress in 5 days for immediate refund.

Circle Size:

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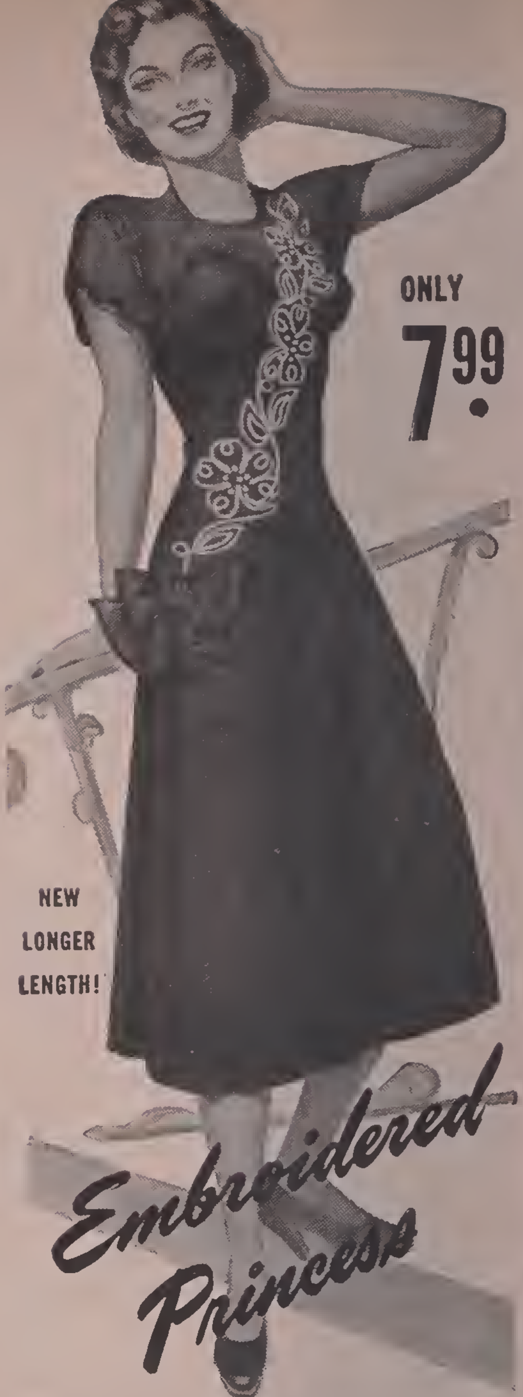
Name..........

Address..........

City..........State..........

Enclose $6.99 and we'll pay postage



ONLY

7.99

NEW LONGER LENGTH!

Embroidered Princess

Be prepared for sheer ecstasy when you slip into this breath-taking Romaine Sheer one-piecer! White Passementerie embroidery flows across the bodice for that beautifully slender effect. Many other exquisite details including Princess body . . . new side-drape bow . . . modified flared skirt . . . 22-inch zipper to assure perfect fit. Sizes 10-18 in BLACK only. Order now. Money back if not thrilled!

SEND NO MONEY—ORDER ON APPROVAL!

DIANA SHOPS

MAIL COUPON NOW!

Diana Shops, Dept. 1910B
320 W. 40th St., New York 18, N. Y.

Rush "Embroidered Princess" ON APPROVAL by return mail in size circled below. I'll pay postman $7.99 plus postage. If not absolutely delighted, I may return dress in 5 days for immediate refund of purchase price.

Circle Size:

10 12 14 16 18

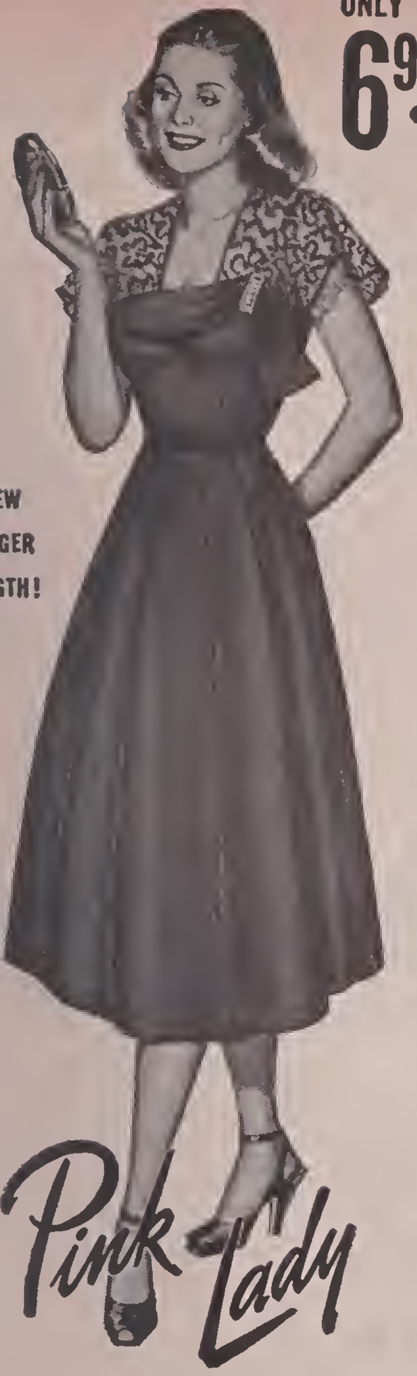
Name..........

Address..........

City..........State..........

Enclose $7.99 and we'll pay postage.

ONLY 6.99



NEW LONGER LENGTH!

Pink Lady

This Black ROMAINE Sheer will dress you up in beauty as nothing else can! So many exquisite details you'll thrill to every one: delicate lace yoke with pink net underlining ...cap sleeves...mirror buckle ornament... self belt . . . full gored skirt . . . zipper at neck and at placket to assure perfect fit. Sizes 12-20 and 11-17 in BLACK. Large sizes 18½-24½ and 38-44, only $7.99. Order today. Money back if not delighted.

SEND NO MONEY—ORDER ON APPROVAL!

DIANA SHOPS

MAIL COUPON NOW!

Diana Shops, Dept. 1910A
320 West 40th Street, New York 18, N. Y.

Rush "Pink Lady" by return mail in size indicated below. I'll pay postman price plus postage. If not absolutely delighted, I may return dress in 10 days for prompt refund.

Indicate Size In Box

12-20 and 11-17..............................$6.99
18½-24½ and 38-44..........................$7.99

SIZE DESIRED

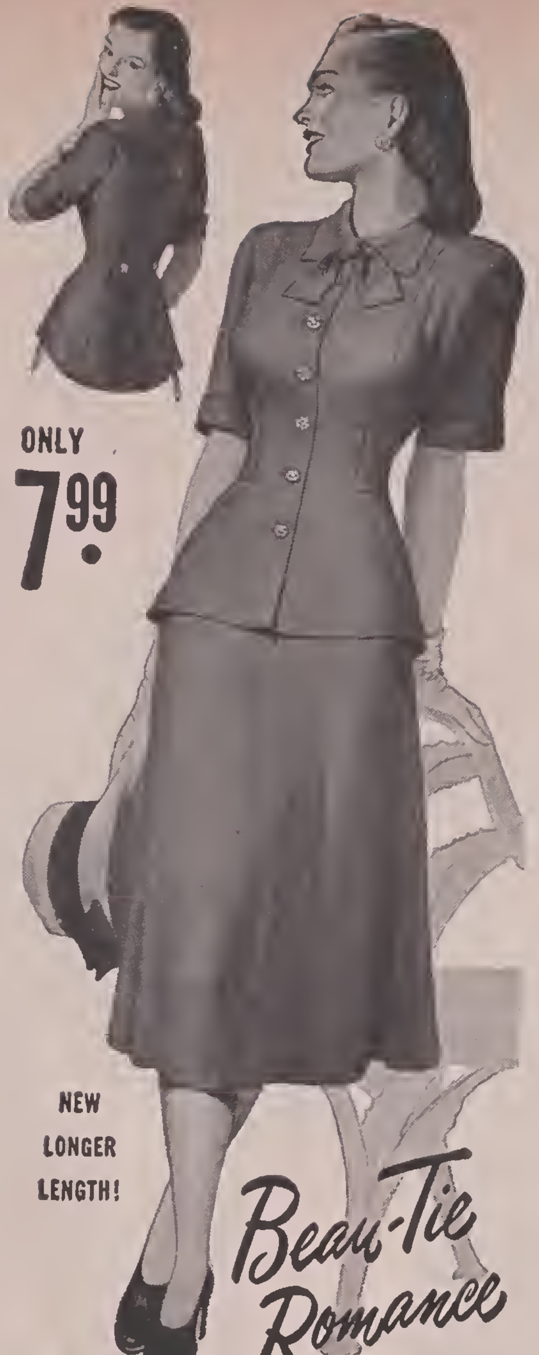
Name..

Address..

City.................................State.........................

Enclose money and we'll pay postage

ONLY 7.99



NEW LONGER LENGTH!

Beau-Tie Romance

Careful!—they'll want to hug you when they spot you in this adorably pert two-piecer! Bow tie and tailored collar conspire with the pleated peplum flare back to make you lovelier than ever. For that slim, slim look, a nipped-in waist and a smartly flared skirt. Wonderful for your morale! Fine spun Rayon Gabardine in sizes 12-20 and 9-17. Your choice of CINNAMON SPICE, AQUA or BEIGE. Order today. Money back if not thrilled!

SEND NO MONEY—ORDER ON APPROVAL!

DIANA SHOPS

MAIL COUPON NOW!

Diana Shops, Dept. 1910D
320 W. 40th St., New York 18. N. Y.

Rush "Beau-Tie Romance" by return mail in color and size indicated below. I'll pay postman $7.99 plus postage. If not delighted, I may return dress in 5 days for immediate refund.

COLOR	2ND COLOR CHOICE	SIZE

Name..

Address..

City.................................State.........................

Enclose $7.99 and we'll pay postage.

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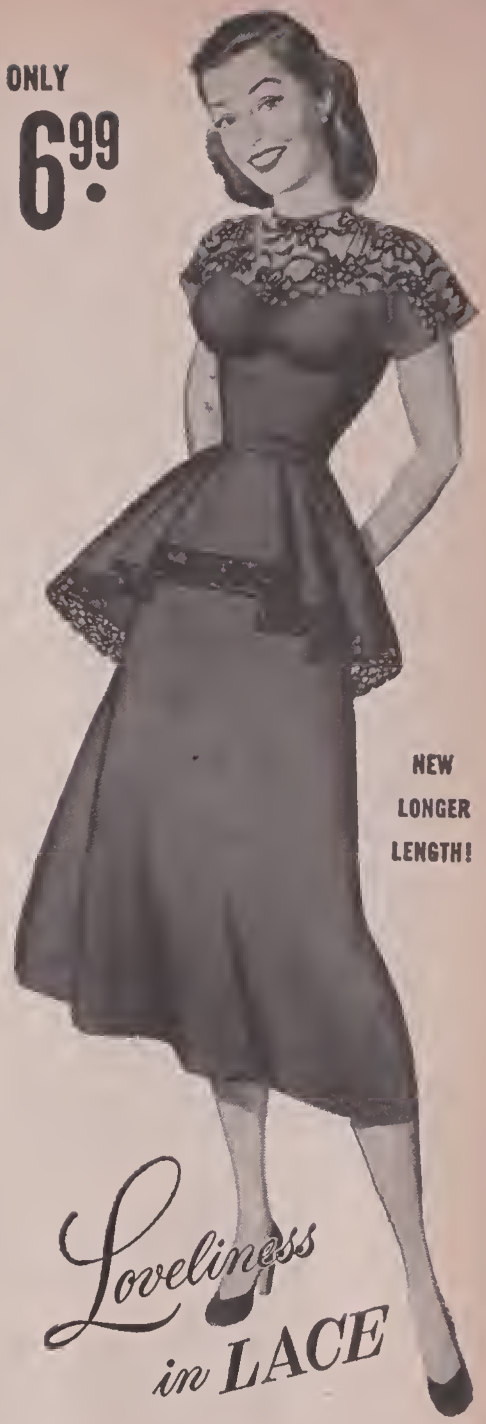

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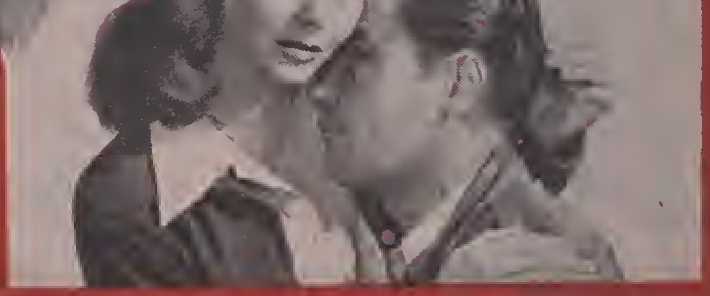
Faith Baldwin writes a down-to-earth story of Young love's Castle-in-the-Air!

APARTMENT FOR *Peggy*

Color by TECHNICOLOR

This is **PEGGY,** who gave one man something to love for — another something to live for!



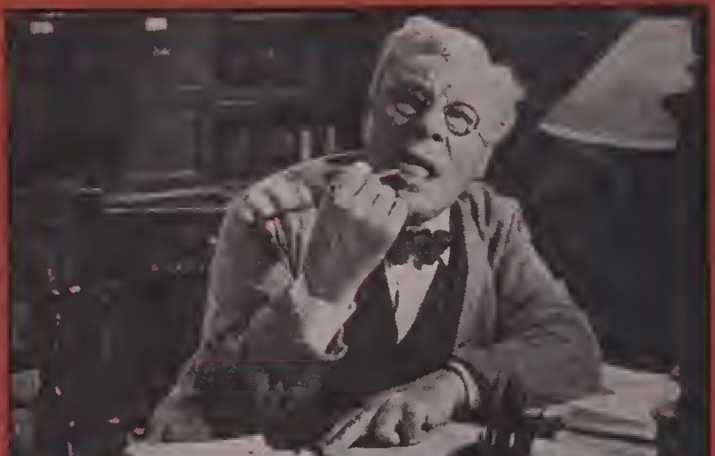
This is **JASON**—Say! Look who's *Holden* Peggy now!

JEANNE CRAIN
plays Peggy
WILLIAM HOLDEN
plays Jason
Edmund Gwenn
plays the Professor

"APARTMENT FOR PEGGY"

Color by TECHNICOLOR
Directed and written for the screen by
GEORGE SEATON
Produced by
WILLIAM PERLBERG
20th CENTURY-FOX

IT'S THE PICTURE THAT GIVES YOUR HEART A NEW LEASE ON LIFE!



This is **THE MAN** behind "The Miracle on 34th Street" who discovers a new miracle — Peggy, herself!

Remember September is Youth Month—Saluting Young America

Your Hollywood *Memo from the Editor*

When I looked back over my diary to give you the highlights, I noted with a chuckle that this month could well be headed my "man's month" because I didn't have a single date or special interview with an actress—only actors.

Is that bad?

The most outstanding event was the premiere of "Hamlet" (see page 98 for my review) and this is really a breath-taking picture. As I got to my feet when the lights went on, I fell flat on my face! I had been so fascinated that my foot fell asleep and you know the feeling—you step right into nothing. Don't miss "Hamlet." That's all I can say.

Much to our surprise—we find that John Lund's practically another Clark Gable!

Then there were two wonderful lunches with two Johns: John Lund who, for my dough, is the young Clark Gable. He has a wonderful sense of humor and a devastating charm. The other is John Dall who is so chilling in "Rope." Actually The Dall is a shy, reserved young bachelor who is lots of fun when you get to know him—and we really got to know him. We were on hand when our photographer shot the wonderful pictures of John moving into his new apartment (see page 39).

Dinner with Donald Buka in his charming bachelor apartment calls for candlelight.

A few days later, I drove three hours to Bucks County to catch Donald Buka and Walter Abel at the charming summer playhouse at New Hope in a really thrilling performance of "The Jailer's Wench." Walter Abel is just as smooth on the stage as he is on the screen and the audience was so warm and responsive it must have thrilled both Walter and Donald who were both on the stage before they became movie actors.

Sunday night, Donald Buka gave a buffet supper on the terrace of his New York apartment, a romantic spot if I ever saw one (incidentally, Don is a bachelor, too), lit by candlelight and shaded lamps while below the lights of New York sparkled like a million gems.

Next day, Charles Korvin, of the deliciously dimpled chin, came to call (while the girls who work in the outside office passed and repassed the door gazing rapturously in). Charles has all the continental charm you read about and he is as gracious and unaffected as any man could be. I introduced him all around and many a secretary dreamed about him that night, I'll bet.

John Dall's so chilling in "Rope," but in real life he's shy, reserved—and fun.

Next month we really have a treat for you. We are psycho-analyzing Frank Sinatra and if you want to know what makes Frankie the guy he is—don't miss it!

Well, that closes our run of fascinating men for the month. Who says the movies is a woman's business!

See you all next month.

B. L. C.

Sculpture by Rodin

THE CAROLE LANDIS TRAGEDY

Death gave surcease from all the wanting, the heartache, the pain—but it could not hide the reason why Carole wanted to die

★ The autopsy report on Carole Landis says that she died by her own hand some time during the night of July 4th, 1948.

The cause given is "Overdosage of sleeping pills."

No doubt those little capsules of powder put voluptuous Carole to sleep forever. But they're not why she died.

She died because her heart was broken.

She died because after thirty-one years on earth and four different husbands, she had finally found her true love, a love passionate and ineluctable, a love unrequited and circumstantially incapable of being legalized by marriage.

Carole Landis was in love with Rex Harrison.

She told me so on July 2nd, two days before her death.

I was walking along Rodeo Drive in Beverly Hills at the time. Carole, dressed in a blue linen frock trimmed with white, was coming out of a food store called "Gourmet." She looked her usual self, sparkling, happy, vivacious.

"Where have you been, darling?" she asked. "I haven't seen you in ages." She gave me her hand to squeeze, and I squeezed it.

"In England," I said. "Just got back last week."

"England?" she repeated. "I'm supposed to go over there in a few months."

"With or without Rex?" I asked.

Her reply was silence and a small smile.

Beauty, charm, fame came easily to lovely Carole Landis; so did unhappiness. Her star-studded life was paved with disappointment.

After an unsuccessful marriage at fifteen Carole wed wealthy yacht broker, Willis Hunt, Jr., divorced him after two years.

"I hear you two are going to get married," I said, "if things work out all right."

Carole Landis stood there on that street in Beverly Hills, the sun drenching her in light, and slowly, like a woman with a vision of her fate, she said, "Oh, I'd love to marry him but you know how those things are."

I blinked an eye. "It will work out, Carole."

She blew me a little feather of a smile. "Of course it will," she said.

We bade each other goodbye. She walked up the street, her hips jiggling attractively from side to side, and I stood there drinking in the loveliness of her figure until she disappeared into another store.

Two days later, Carole Landis was dead.

Death had worked it out, had solved all her problems, had given her surcease from all the wanting, the heartache, the pleasure-pain.

When Carole Landis was found dead, she was found by Rex Harrison. She lay crumpled on the bathroom floor at her home, 1465 Capri Drive. She was wearing a white blouse, a checkered black and white bouffant skirt, and golden sandals.

This was the exact outfit she had been wearing when she dined with the actor the previous night.

On July 4th, the two of them dined at Carole's house in the dining room overlooking the calm Pacific. Harrison told police that he left at nine that night. "She was in good spirits," he said. "I don't know why she did it."

In any event after Harrison left the house, Carole Landis decided that life for her wasn't worth living.

She sat down at her desk in the quiet of her crimson and yellow bedroom, and she wrote two suicide notes.

Only one has ever been found.

It was the note to her mother, and it is written in the hand of a girl whose formal education was obviously limited.

"Dearest Mommie," it says,

"I'm sorry, really sorry, to put you through this. But there is no way to avoid it.

"I love you darling. You have been the most wonderful mom ever.

"And that applies to all our family. I love each and every one of them dearly.

"Everything goes to you. Look in the files, and there is a will which decrees (*Please turn to page* 72)

"I never loved Carole Landis," said Rex Harrison at the coroner's inquest. But scandal threatens to ruin his family life since their names were often linked together.

Hectic war years found Carole touring with USO. While in London she met, married RAF Major Tom Wallace. They separated in '42.

Husband No. 4 was Horace Schmidlapp, scion of wealth. When this marriage collapsed, so did all Carole's dreams of happiness.

by
Crawford Dixon

One of the last persons to talk to Carole Landis before her death.

Bob Mitchum stops playing possum long enough to answer his critics with barbed humor—and honesty

I know what I'm doing!

I've never mortgaged my tongue—and won't. But regardless of what I say I'm labeled a clown, a sweet guy, or crazy.

By Bob Mitchum

★ MOVIELAND recently published a story entitled "Debunking Mitchum." The writer, a friendly type, attempted to prove that I am *not* what I seem to be.

Item: The article stated that I tell people I quit school "in the fifth grade," whereas—still according to the article—I studied at Duke University for two years. The truth is that neither statement is valid.

I did *not* quit school in fifth grade, and I did not attend Duke University. I was bounced out of high school a year before I should have graduated. If I had graduated, I could have had a scholarship to Columbia. Reason for expulsion? Write to my Alma Mater for this data if you are that interested. At the time of the unpleasantness I denied the allegations and defied the accusers. Reflecting, nowadays, on my erstwhile theories I am forced to admit that, widely adopted, they might have changed the social structure of the land.

Item: My quoted criticisms of motion picture scripts are interpreted in the very kind article as "the clean, sharp line of objectivity." The further statement is made that if I were as "carelessly unconcerned" as I seem about my career, I wouldn't bother to comment.

In that regard I have this to say: I have never mortgaged my tongue to hold a job. In my years of knocking around this country, I have worked at jobs that I abhorred and despised. I learned a set of muscular routines for many of those jobs, and while my body went through (*Please turn to page* 83)

Bob's approach is as casual as ever in his newest picture, RKO's "Rachel and the Stranger." ➤

Most comfortable costume for sitting around the house is shorts. Esther likes them tailored—and brief. Long-sleeved turtle neck sweater is recommended for cool California days—if you're built like Esther!

Everything Esther Williams Wears

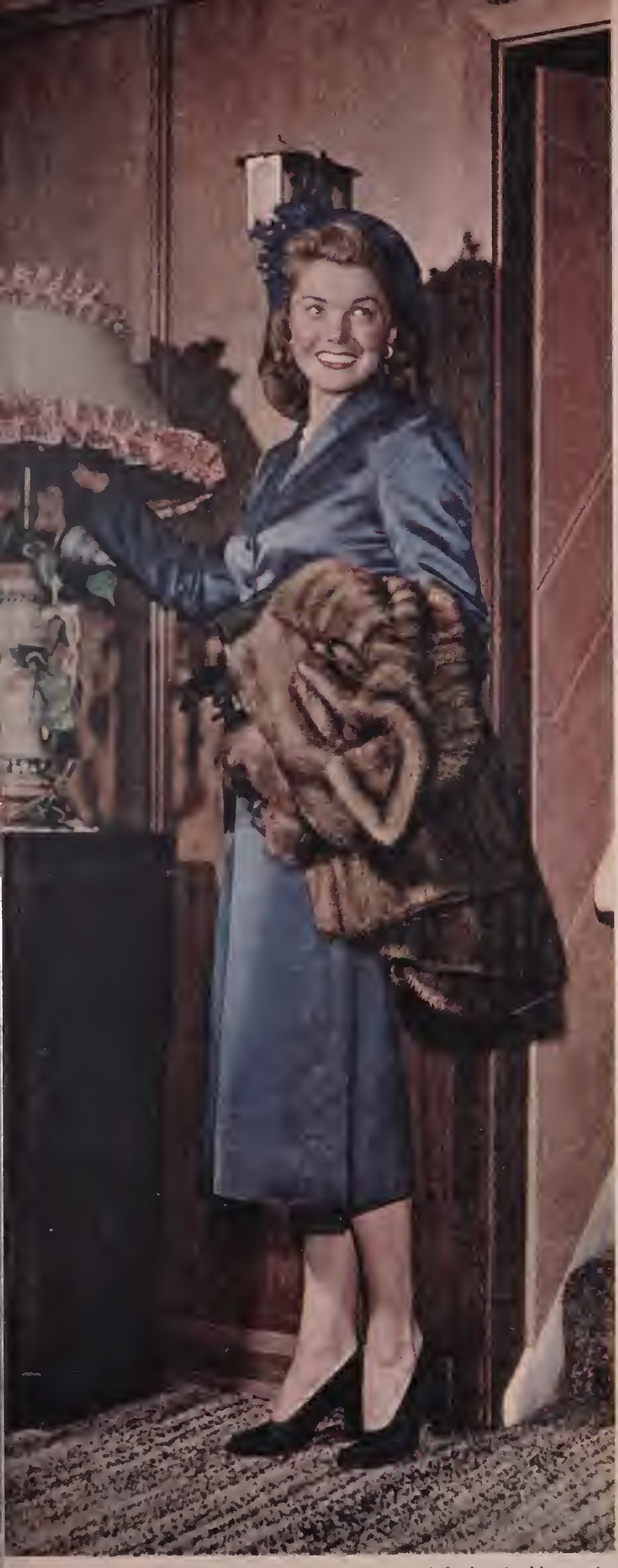
Want to dress like a movie star? It's possible if you're as practical as Esther Williams—and as style-conscious!

★ When you think of Esther Williams—and it's such a lovely thought!—you probably visualize the body beautiful in a bathing suit. And she does have more bathing suits in her wardrobe than any other clothes item. However, Esther never buys a suit. Swim suit manufacturers are overjoyed when the bathing beauty makes a public appearance in one of their designs. Consequently, they vie with each other to see who can send her the most luscious number.

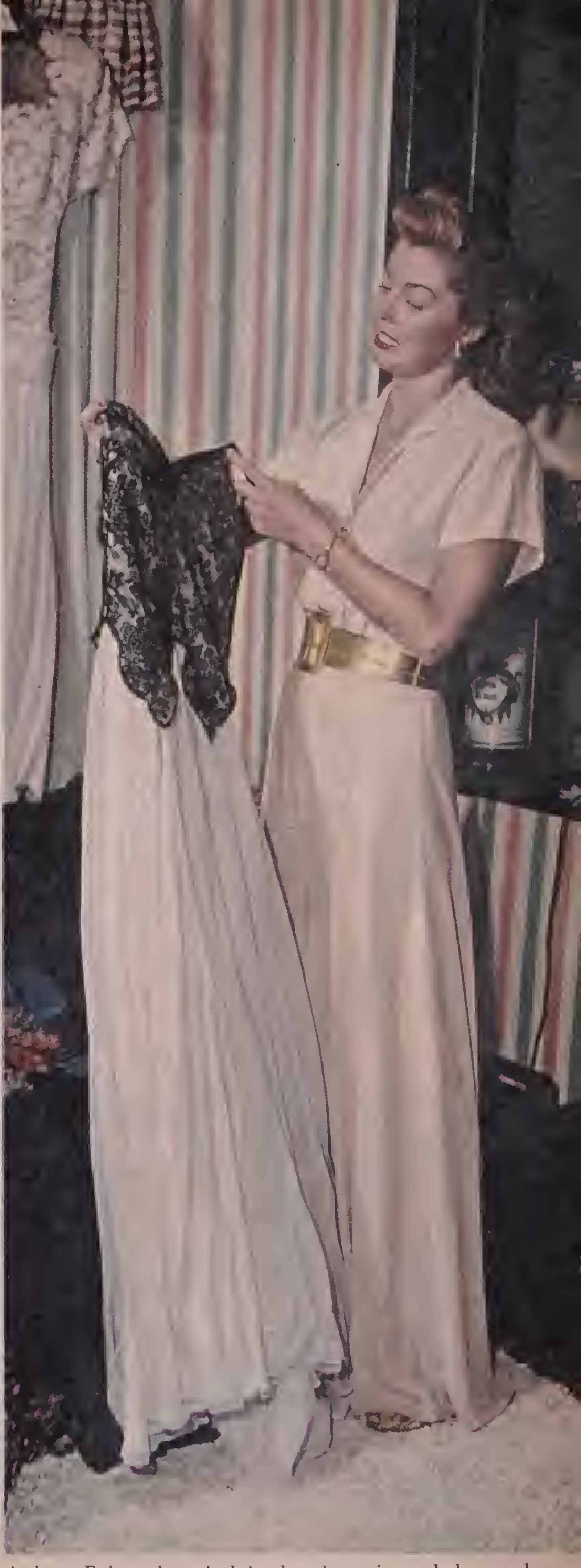
As for the rest of her wardrobe, Esther leans toward sweaters, skirts and blouses—usually the $5.95 cotton peasant type. Shoes are a big expense for active Esther—but she seldom pays more than $15 per pair.

Surprised that inexpensive clothes are part of a star's wardrobe? Well, Esther seldom pays much for clothes, and admits frankly that the most expensive suit she ever owned cost $125.

What then is the secret of Esther's smart appearance? The pictures on these pages show how hats, shoes, scarfs, costume jewelry all play an important part in this star's wardrobe.



Here's glamor galore. Esther's cocktail suit of electric blue satin has matching gloves and bag. Rolled brim hat is of blue feathers.



At home Esther relaxes in beige lounging pajamas, looks over her exquisite white chiffon evening gown with black lace halter top.

Please turn to next page

Hand knit sweaters rate high with Esther Williams. She likes them appliqued with unusual designs: mermaids, fish, sea horses.

Comfortable play shoes and Grecian-type sandals match Esther's swim suits, serve double duty when worn with casual dresses.

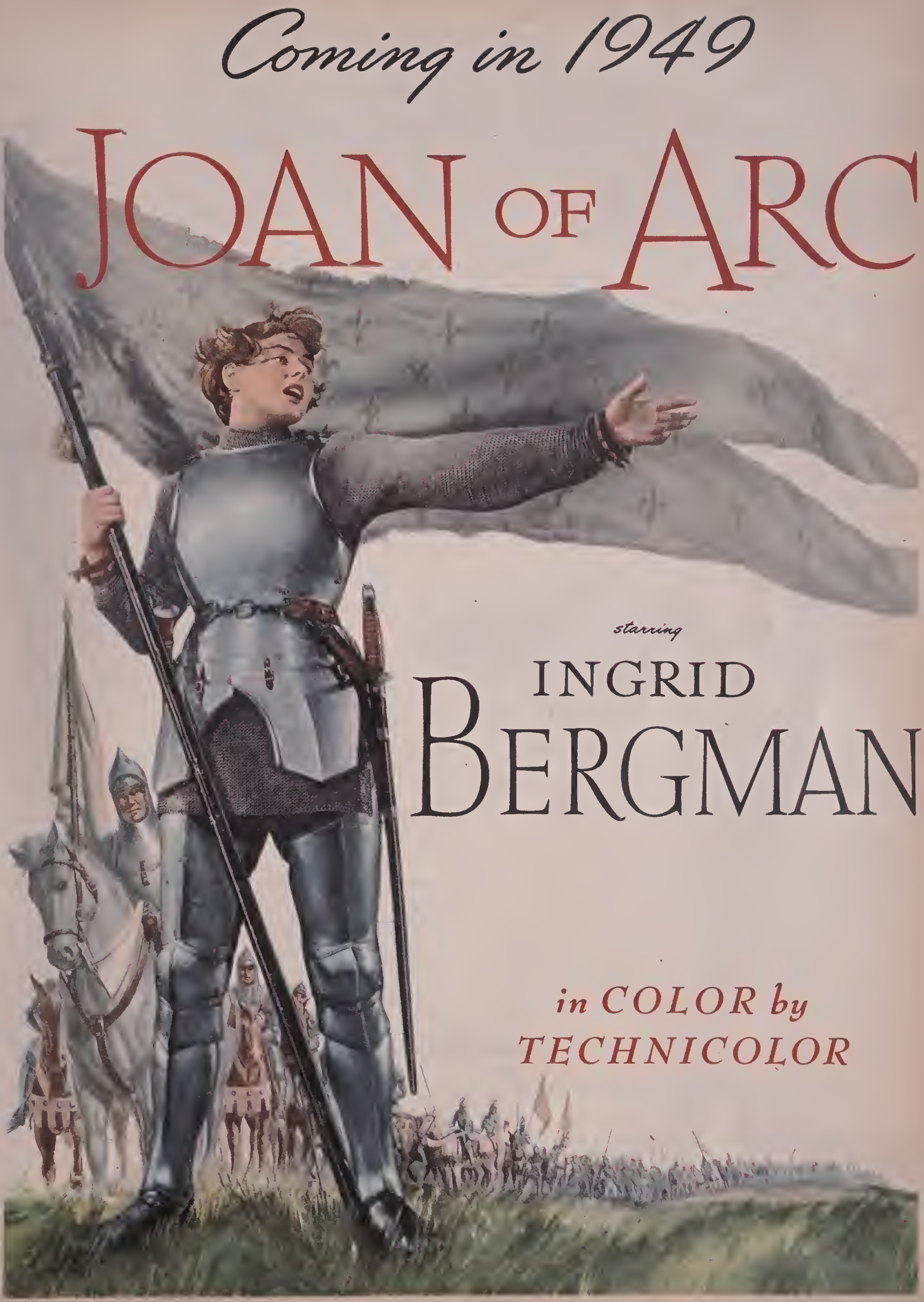
EVERYTHING ESTHER WILLIAMS WEARS *continued*

Even in the kitchen she's dressed for the part! According to Esther, this flowered chintz house dress is just right when urge to run the Mixmaster overwhelms her.

Suits: white jacket, green skirt; shocking pink wool. Plaid suit was selected by Ben.

This gives you an idea of what she means when she says she's the skirt, blouse type.

For additional pictures of everything Esther wears please turn to page 70.


Coming in 1949
JOAN OF ARC
starring
INGRID
BERGMAN
in COLOR by
TECHNICOLOR

Ty and Linda Christian check routes to Italy—where he'll make "Prince of Foxes" and she'll attend her sister's wedding. Do Ty and Linda have wedding plans? "No comment!"

This is Myself...

A candid self-portrait of the screen's most talked-about Romeo by the man who knows him best—Tyrone Power

★ THE FIRST THING I REMEMBER

Is standing in the snow on a New York street with my sister Anne and our nurse, watching an Adams delivery truck that was stuck in a drift. I don't know how old I was, but I was bundled to the eyebrows and so absorbed in the driver's efforts that I didn't know I was cold.

I LIKE

Coffee, first thing in the morning; I'm not awake till I have it; adventure; meeting interesting people; artichokes; old-fashioned songs; the sea; lilacs; those little English cars that run on practically no gas.

I DON'T LIKE

Surprises; routine; fancy dishes; that NEW LOOK for men—or for women, either, if it comes to that.

(Please turn to page 92)

My Junie

Heavy costumes worn in "Three Musketeers" are a headache, agree Lana Turner and June Allyson. June offers her co-star aspirin between scenes.

I don't know how to describe Junie. She has a certain something that makes her special. Her walk, talk and grin, well—she's wonderful!

She's a tiny girl—ninety-eight pounds, wringing wet! Eat? She can eat anything—which seems to surprise the Kay Kysers.

This husband admits his wife has faults; but they're such endearing ones he wouldn't have her any other way!

★ . . . My wife, Junie? Well, I don't know just how to describe her—what she's really like. I haven't the words for it. You'd really have to meet her and talk to her yourself to catch the certain something that makes her special. The way she walks and talks and grins. All I can say is, she's—wonderful.

She's a tiny girl—ninety-eight pounds, wringing wet! Eat? She can eat anything and constantly—and she does. But Junie is so active, she burns it right up. She's a very hard working girl—and about the most remarkable person in pictures, I think. So versatile, she can play any role that's handed to her. Just think back to her past pictures and you'll realize June will never be typed. She's too good an actress for that.

No, she hasn't any real faults—that I know of. Unless you count her liking for keeping late hours, which I don't share. Usually our working (*Please turn to page 76*)

Dick Powell

BY DICK POWELL

"Luckiest Bachelor in Hollywood." That might well be Peter Lawford's new title—now that he's been cast with Elizabeth Taylor in "Julia Misbehaves."

Youth, beauty, talent of two continents! Good reasons for Turhan Bey's smile are England's Jean Simmons and our Liz.

◄ She's only seventeen, but her natural glamor and poise surprise anyone who thinks of her as being a typical teen-ager.

Lovely Liz

Even the most poetic dreamer couldn't have imagined that this youthful loveliness would turn into the most breathtaking beauty of our time. But that's what has happened to our modern Cleopatra, Elizabeth Taylor

Here we go again! Johnny Dall's getting mighty tired of lugging suitcases around. He's moving for forty-first time in 28 years!

MOVING DAZE

After seeing him as the cool, calm, collected killer in Alfred Hitchcock's unusual melodrama, "Rope," we were a little wary about visiting John Dall. But we did—and are we glad!

By FRANCES KISH

★ "Thirty-nine, forty." John Dall ticked off the numbers on his fingers.

"Yep, that's about right. I've lived in at least forty different rooms, apartments and houses in my twenty-eight years. Not counting the hundreds of short stays in hotels, nights when I've dozed in railroad stations waiting for early morning trains to the next town and the next performance—or the time I slept in the New York subway!" (He shared an apartment with his brother, who was out of town, and he forgot his key.)

John's newest apartment (sublet, furnished) is in Gramercy Park, New York. It's John's forty-first home. By the time you read this he'll either be off to Hollywood and back in his fortieth home—a rented, furnished house where his mother and aunt are living—or searching for a forty-second home, if he stays east for a stage play.

The night I interviewed John Dall, he was giving a party to celebrate his safe moving—a sort of apartment-warming.

Some of the guests that evening were professionals, some non-pros. There was Nancy Walker, of New York and Hollywood, star of the hit show, "Look Ma, I'm Dancing." Nancy and John have been good friends for years. The

Please turn to next page

CrackerJack

There's lots of room for tall guy John Dall to roam around in the 40-foot studio-living room. Good thing, too! Although his possessions are few—clothes, books, record changer—he requires a lot of walking space and plenty of room to "spread out."

MOVING DAZE *continued*

John Lunds were there, the Richard Baseharts, Douglas Dick, Moss Hart and wife Kitty Carlisle, Virginia Gilmore, John Patrick who wrote the stage play, "The Hasty Heart," in which John starred—and a dozen other people.

Everyone had a fine time and congratulated John on the coziness of his new quarters.

"Home is where I find it—literally," he grinned.

He hasn't had a permanent place to hang his hat for years. Probably the longest time he ever spent under one roof was the first six years of his life, in a first floor apartment on Fort Washington Avenue, a hilly street in the upper 160's in New York. Two things stand out in his memory: the long hall, common to New York apartments of those days—a wonderful place to run and jump; and his own special entrance and exit. The rising terrain at the side made the kitchen window level with the ground, so John always swung himself in and out of the window.

Please turn to page 42

Imagine someone dropping in on moving day! They'll listen to records—John's too busy.

More callers! Of course he's glad to see his friends but they'd be more welcome the day after moving day!

Hey, you're supposed to be unpacking books. But this is what always happens. Forgotten passages are remembered as John browses through his collection.

Good thing the guests left! It's the same look he has in that chilling thriller "Rope."

He'll have to marry a good cook—or starve. Weak coffee's the only thing he can manage.

No swans or black tile here. Wait till he tells you about his Hollywood shower.

Years of bitter-experience have taught him that beds are seldom long enough. This one has the added problem of feminine frills. Question now is where to sleep or where not to . . .

No mistaking who lives here—if only temporarily. Apartment is just a sublet.

MOVING DAZE *continued*

Evidence of his present itinerant way of life is his lack of possessions. Here's what he owns: One suitcase, with hangers for three suits. That makes four, with the one on his back. One portable radio. One big raincoat, with double pockets he stuffs full at the last moment with the things he forgot to stuff into his suitcase. (He never packs until the last half hour before moving.) A pile of books, magazines and newspapers—the ones he's reading, the ones he intends to read sometime, the ones he'll *(Please turn to page 75)*

The solution! Studio couch in living room is right size. Off he goes to dream—of apartment hunting.

the lovers

Falling in love is wonderful—at least that's what Cornel Wilde and Patricia Knight sigh after their first movie love scene

By FREDDA DUDLEY

★ Two prim, little ladies from Boston once praised a performance of that, gay, risqué comedy, "O Mistress Minc" which starred Lynn Fontanne and Alfred Lunt, by saying, "It's quite all right for them to play in those daring situations because they're really married so it's all quite proper."

Play-goers in cities fortunatc enough to see the Lunts have long agreed that such a husband and wife team have handsomely combined good theatre with fine marriage propaganda.

Why Hollywood has not, until now, hit upon the same theory has long been a mystery. As a matter of fact the motion picture industry has held that a married couple cast in light comedy or comedy-drama was box office poison.

When Cornel Wilde insisted that this was nonsense and when he suggested repeatedly that he and his lovely wife, Patricia Knight, be teamed in a test picture, he was politely but firmly discouraged. Said most studio heads.

please turn to next page

This could turn into a ticklish situation! Pat finds Cornel's foot massages aren't exactly professional!

the lovers *continued*

Working on the same picture makes studying roles a cinch—until one of them blows a line—then the real fun begins!

Cornel's "dabbling in oils" has turned into a full-time hobby. Pat's not artistically inclined—but what a critic!

"Sorry, but the fans simply don't go for it. They like to think of a leading man as available—in short, single. They like to imagine themselves in the leading lady's spot."

"In that case," said Cornel logically, "what's wrong with their also imagining themselves as the leading man's wife?"

No one saw the lucidity of this argument until it was brought to the attention of Mr. Harry Cohn of Columbia Studios. It has long been the habit of Mr. Cohn to see the light as it was he who inaugurated the cycle of zany comedies by first producing "It Happened One Night." It was this same Mr. Cohn who launched the classical musical cycle by producing "A Song To Remember." Again it was Mr. Cohn who instituted the popular biographical series by making "The Jolson Story."

Mr. Cohn, viewing Mr. and Mrs. Cornel Wilde as one of the most attractive teams ever to stroll in front of a camera, found the script called "The Lovers" and satisfied Cornel's and Pat's dreams by putting the picture into production after Cornel finished "The Walls of Jericho" and "Roadhouse" at 20th Century-Fox.

When announcement of "The Lovers" was made, the happy fan mail began to pour in. "Exactly what we've been wanting to see: Cornel and Pat together," cried the fans.

You won't be disappointed in "The Lovers." The script is fresh and resourceful (it tells the story of a girl, Pat, paroled after having served five years of a murder sentence, and of her romance with the young assistant parole officer, Cornel). The set on which this script is being shot, is one of the gayest in town.

The first day Pat was understandably nervous . . . until she was shown to her new dressing room. It was banked with flowers which had been sent by friends and by Cornel, and there was also an orchid corsage from Cornel.

On the set there was a canvas chair for Pat. The grips had painted a slogan across the back: "Patricia Knight, the girl who drove Cornel Wilde."

There is a picture superstition to the effect that if the preparation for a picture goes badly, the picture itself will be super. The day before shooting was to start, Cornel was building a

← Why must there always be a last-minute crisis? This one could be called a slight snag in the proceedings!

Who's making eyes at whom? Pat and Cornel promise to live up to fans' expectations in their film "The Lovers."

loose mortar fence on the slopes of the Wilde acreage. He lost his balance, slipped sidewards, and landed on the lawn with a turned ankle.

Several camera angles had to be altered that first day of production so that Cornel's bandaged ankle wouldn't show, but no one complained. A good omen, they said. A lucky way to get a picture started!

Although this sort of accident isn't recommended to everyone launching a new picture, the fact remains that at the end of the first week the company was two days ahead of its shooting schedule.

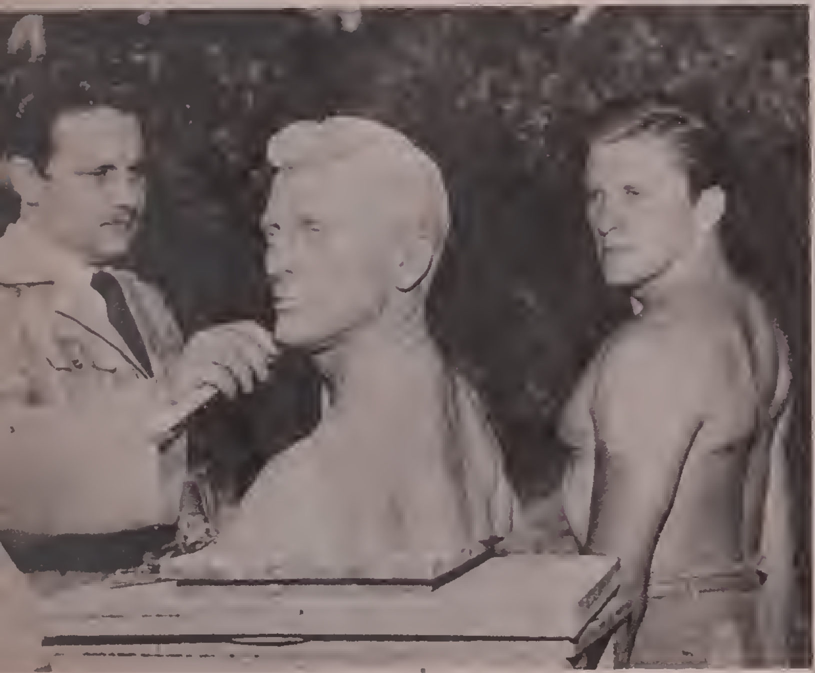
This speed was attained without any loss of laughter. There was always *something* going on.

For instance: an agent came on the set one afternoon bearing the photograph of a child. The snapshot had been submitted from far-off Tangiers by a doting parent who hoped to get the heir into pictures. Junior was an interesting spectacle only thirty months old, but weighing seventy-eight pounds. When Cornel studied the snapshot he swallowed a cry of horror, then said, "Lend this to me for a few minutes."

He promptly strolled over to Pat, who was having her beautiful blonde coiffure rearranged by the hairdresser. "I had the boys over in the dark room *(Please turn to page* 80)

He's for Me!

Here's a record. We've successfully mixed marriage and ca-



I thought the choice was perfect when Kirk was picked as "Man of the Atom Age." Sculptor Anargyros did the work.

"The Walls of Jericho" kept Kirk so busy, this is our only family portrait—taken six months ago.

Dinner with the Macdonald Careys is always such fun. Only trouble is that Kirk and Mac keep things going so fast, they exhaust Betty and me.

reers; and after five years we're as romantic as newlyweds!

If the first five years of marriage are the toughest, give them more of the same, say Diana and Kirk Douglas

By Diana Douglas

★ I've been married to Kirk Douglas for five years. Five hectic, exciting, unpredictable years.

According to the so-called marriage experts, I should now expect the decline. They claim that after the first five years, marital glamour wears thin, romance flies out the window, and complacency sets in.

The experts are wrong!

At least they're wrong in the case of Mr. and Mrs. Kirk Douglas. We started married life in New Orleans as Naval Ensign and wife. Today, we're both in the movies. We live in a rambling, hillside home. We own two original Bemelmans. Our sons, Michael, 3½ and Joel, 1½, have a pine-paneled cottage for themselves. Doug (as I call him) recently finished "The Walls of Jericho" opposite Linda Darnell. That's glamour enough for one family, don't you think?

As for romance, we have quite a supply of that, too.

My wedding ring, for example, is a heavily carved, old-fashioned gold band. Kirk went to an enormous amount of trouble to have it flown from New York to New Orleans in time for our wedding. I wouldn't trade it for all the diamonds in Africa.

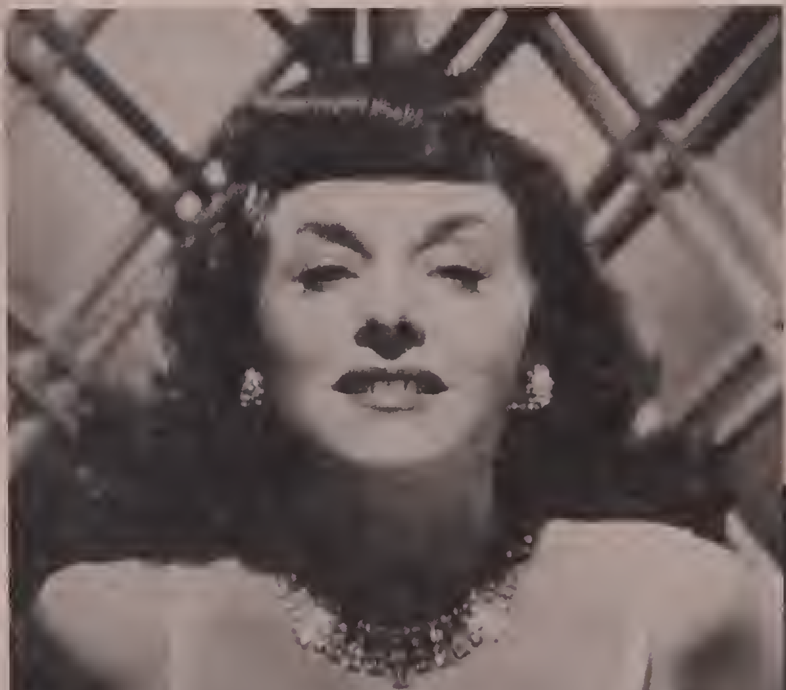
My husband never forgets a birthday or anniversary. And on just ordinary days, he's likely to buy me gossamer negligees or copper bracelets with sentimental inscriptions.

In return, the boys and I try to dream up special presents for him. This past Christmas we bought him a wire recorder. Michael transcribed a message so that when Kirk turned on the machine, it said, "Hello, Daddy, Merry Christmas this is me." Kirk was so touched he couldn't speak.

Owing to the war and (*Please turn to page* 90)

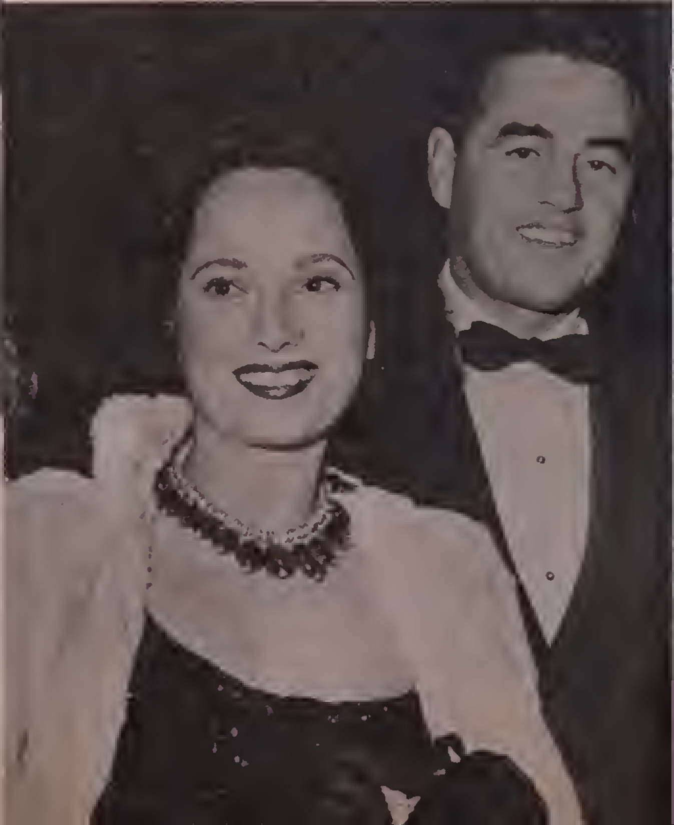
Those Fabulous Hollywood GEMS

ALL THAT GLITTERS ISN'T GOLD—NOT IN HOLLYWOOD, ANYWAY, WHERE THE GLAMOROUS STARS'



No safety vaults for Paulette Goddard's precious jewels! She likes to wear them with everything she has. Most valuable item in her collection is this $185,000 necklace.

Some Hollywood jewels are so elaborate they're often considered fake. But Merle Oheron's bulky diamond and emerald necklace is the real thing.



By ALYCE CANFIELD

JEWELS OUTSHINE THE KLIEG LIGHTS!

★ In speaking of Hollywood's fabulous jewels, we're not going rhetorical on you. By "jewels," we don't mean the latest colossal epics to be pictured on the screen; we don't mean the glamorous and curvaceous ladies fair; we don't even mean filmdom's little diapered darlings, the children of the famous stars. No, we're referring, bluntly and simply, to fabulous jewels—the half-a-million-dollar-a-throw kind.

As long as there are glamorous actresses, those actresses will have jewels. Maybe the days of the Rockefellers and the Diamond Jim Bradys are of yore; but the days of the Tyrones are in flower. Milady is as bedecked now as she was back when. If Lillian Russell could return to earth, she'd probably look twice at Sonja Henie's exciting baubles. Or Marlene Dietrich's earrings down to THERE.

Jewels reveal a lot of things besides glitter. For one thing, they are a pretty good indication of how long a star has been in pictures. Maybe little Junie Haver is tops at the box office, but she hasn't been in the running long enough to have important money nor important jewels. Mary Pickford, on the other hand, has enough diamonds to start a grade-A, super-deluxe jewelry store on the Strip. No one regards Mary Pickford as an active part of the Hollywood scene any longer; June Haver is a lot better known by the fans. But Miss Pickford has rather solid mementos of other years and past glory. These mementos add up to around two million dollars. How solid can they be?

Sonja Henie, Joan Crawford, Paulette Goddard, Marlene Dietrich, and Merle Oberon—none under thirty—have the most valuable jewelry collection in Hollywood today, proving that it takes time to amass a fortune. Coming up in the younger fry is Linda Christian, who has a talent for inspiring men to bestow important gifts upon her. Some girls have this talent; others have not. But, you can take it from Tyrone, Linda isn't the kind of a girl to whom men send $2.00 bouquets.

Of course, there are always a lot of unanswered questions where jewels are concerned. Right now, Hollywood is talking about the red-head comedienne who received an emerald pin from one of Hollywood's top comics. The reason for the talk is that the comic is married and has two lovely children.

Then there's the crooner who embarrassed a newcomer to Hollywood a few years back by besieging her with gold

(Please turn to next page)

Ty Power wooed Lana Turner with charm, devotion and jewels. And while Bob Topping's ardor won her, his penchant for diamonds didn't ruin romance.

India's maharajahs do a double take when they see Sonja Henie's diamond bracelet. It's valued at half a million. She'll wear her own jewels in "Countess of Monte Cristo."

bracelets sentimentally inscribed. The starlet wanted to make good on her own, and did. But, because of that jewelry, well. . . .

As a matter of fact, the number of Hollywood cuties flaunting bracelets, tenderly advertising various love songs, seems to be growing. If Harry James had bestowed as many slave chains proclaiming, "As If I Didn't Have Enough On My Mind, I Had to Meet You," he wouldn't have had much time for Betty Grable. Happily, Hollywood concludes that some other Lothario is stealing Harry's line, literally—although a top Hollywood jeweler won't say who.

Howard Hughes caused a major feud when he sent one of his girl friends—a cute starlet—a diamond wrist watch; and the other, flowers every day for a week. The girls wound up fighting, not over Howard, but the watch!

When George Jessel was married to Lois Andrews, he felt he should spoil his darling by hanging pretentious necklaces around her pretty neck. The only trouble with this treatment is that Lois now thinks it's ordinary procedure where romance is concerned. She's in for a letdown.

For the disconcerting truth is that comparatively few of the glamor boys throw diamond bracelets around. They may invest, all right, but they have practical minds. When Jimmy Stewart gifted Myrna Dell, it was with a $1,500 television set—not a $1,500 bracelet. Since Clark Gable rarely sends even flowers, he caused hot speculation recently when he presented Anita Colby with a diamond and ruby ring. So unusual was this expenditure that the columnists immediately wondered in print if it meant Clark favored Anita over Dolly O'Brien.

The fact is that it's the boys *outside* of the industry who give the stars the most elaborate presents. Karl, the shoe

You've seen lots of costume jewelry designed like Joan Fontaine's necklace, bracelets, ring and clips—but that's where the likeness stops. Joan's gems are the real stuff!

Top money-making star Joan Crawford's jewel box boasts diamonds, sapphires worth $350,000. Her twin sapphire bracelets are worth a small fortune.

store man, has always been noted for his generosity. Prior to his recent marriage, Mad Man Muntz, Los Angeles used car tycoon, ordered stunning pieces of jewelry as casually as a cup of coffee. And they do say that although wealthy Bob Topping may have swept Lana Turner off her feet with his ardor, his penchant for diamonds probably didn't exactly put the romance on ice.

Bob may not be any Tyrone Power, but he certainly knows how to treat a girl in the manner to which she isn't accustomed. The story goes that while Lana was waiting for Tyrone to return to New York, she had her first date with Bob. Instead of sending her the conventional corsage of gardenias, Bob sent her a couple of diamond clips. Even the much-courted and much sought-after Lana was impressed.

Diamond clips are impressive. (*Please turn to page 73*)

Mary Pickford has enough diamonds to start a Grade A, super-deluxe jewelry store. These gems, solid mementos of other years and past glory, add up to a cool two million.

Rosalind Russell's clothes are always the height of fashion, but quietly smart so that her gorgeous pearl necklaces and diamonds get proper display.

In order to meet living expenses while she was with USO during the war, Marlene Dietrich sold a $25,000 emerald necklace. But this hardly made a dent in her collection.

The hotel in Lake Mahopac, opened earlier to accommodate "Three Wives," was bleak.

The cast and crew of "Three Wives" journeyed from sunny Cal.

Rained Out "Wives"

to Lake Mahopac, N. Y. and found rain, rain, rain. Linda Darnell, Ann Sothern and Jeanne Crain, the wives; Joe Mankiewicz, the director. P. S. They were glad to get back to sunny Cal.

While it rained and rained, Linda wrote postcards, picked books of 1918 vintage and kept close to warmth.

Linda obligingly poses for pictures. Incidentally, Linda Darnell is devoted to her fans; is patient, sweet, cooperative and gracious always.

These youngsters are from St. Paul, the Apostle School and were used as "extras." That's lunch.

Sex appeal, charm and money! No wonder he's Hollywood's most popular bachelor.

As only male member of Hollywood Women's Press Club, Cary plays Santa every year.

Interest in Grant for many years has been so overwhelmingly feminine that it's a tribute to his stability and character that he hasn't avoided the society of women altogether!

Twice-wed Cary dates lovelies like Lina Romay (above) and Betsy Drake who's in "Every Girl Should Be Married." But marry again? Probably not.

Women the world over see Cary Grant as their handsome knight in shining armor. Such adulation is bound to affect any strong-minded male

PSYCHO-ANALYZING CARY

By GARDNER MAXWELL, noted psychologist

★ Cary Grant is one actor who owes his fame to women, luck, and age, in that order.

More women have been married to him vicariously than any other star in cinematic history—except Rudolph Valentino.

In Grant, the women of the world see the ideal husband—a tall, dark, handsome knight, witty, shrewd, considerate, athletic, generous.

Ostensibly, he is loaded with all the values: sex appeal, charm, and money.

And yet he has been married twice and twice divorced, and psychologically, he may be incapable of facing marriage again.

Women are too much with him. They adore his gay, easy, flip manner. They succumb to his tan, the sparkle in his darting eyes, the funny accent of his speech, half American, half English.

They fawn over him. At parties they hang on his very words. They bustle about and ask each other if Cary is going to marry Betsy Drake or if Cary will leave on a trip to his native England.

The interest in Grant for many years has been so overwhelmingly feminine that it's a decided attribute to the man's stability and strength of character that he hasn't avoided the society of women altogether.

By predilection, Grant is a man's man—earthy, virile, and tough. He likes the outdoors, he worships the sun, he drives convertibles, he camps out on the desert.

He is no parlor parrot, no lounge lizard, no delightful dilettante; and yet women imagine him to be the suave, smooth, diplomatic type.

After all, they say, wasn't he married to Barbara Hutton? Wasn't she the richest girl in the world? Would she marry someone who wasn't polished, fastidious, and impeccable?

This difference in expectancy and actuality may constitute the underlying reason behind Grant's previous unhappy marriages.

His bride expects him to be one type of man and he is very definitely another.

Not that Grant isn't smooth and suave. A more intelligent and calculating actor would be difficult to find in Hollywood

It's just that he likes to devote a good deal of time to his men friends, to fellows like Freddie Brisson and Dore Schary, to Leo McCarey and Orry-Kelly. And women naturally resent that. They find him so lovable, so irresistible, so adorable that they seek to monopolize all his time and interest.

That's why Grant may never go to the altar again.

He seems to prefer the life of the bachelor. He likes to play the field. People who know him well say he was never so happy as he was during the years *(Please turn to page* 96)

...happily ever after

Welcome to Desilu—the comfortable rambling ranch house of Lucille Ball and Desi Arnaz. A place that glitters with happiness—

and Hollywood glamor!

Some fun! Or so Lucille thinks. But wait until Desi turns the tables and ducks her!

Lucille beats a retreat while it's still possible. Desi has dunked her enough for one day.

She's too quick for him. By the time Desi comes up, she's comfortably out of reach.

"Better be careful!" warns Desi. His favorite redhead's skin can't take too much sun.

Happiness is what you make it—and

take it from us—Lucille Ball and Desi Arnaz

certainly make the most of it!

★ The Lucille Ball-Desi Arnaz marriage never rates screaming newspaper publicity—and for good reason. Theirs is a quiet, well-matched merger where temper or temperament have no place.

While Lucille keeps busy with free-lance and top-notch studio assignments—her latest: Paramount's "Sorrowful Jones"—Desi's band manages to keep its rating of one of the nation's most popular Latin-American orchestras.

When not working, Lucy and Desi live a carefree, easy life at their lovely ranch house, "Desilu," in the heart of San Fernando Valley. Married for eight years, they're considered one of filmland's happiest couples—and after a day spent with them at "Desilu"—*Movieland* can understand why.

Please turn to next page

Lucille adds a bit of color to the view while she works on her latest hobby. Nothing serious. She just daubs for fun.

At home she's Mrs. Desi Arnaz—and a screen career is forgotten when the household details require her attention.

...happily ever after *continued*

Why should both worry about figures? Lucy rests hers on the chaise longue in her lovely bedroom.

They've got plenty to sing about! Desi's band is a favorite. Lucille has just finished Paramount's "Sorrowful Jones."

This must be love—because they like each other so well. ➤ Married 8 years, they plan "to live happily ever after."

Study hour finds Lucille trying to read scripts while Desi groans over accounts. Seems hers don't balance!

How can three and three add up to 33? Those household accounts are baffling. Lucille decides some lunch may be soothing at this point.

Forever Eve

By HELEN HOVER WELLER

"I can't believe my eyes!" author Helen Weller tells Eve Arden. "Imagine finding a New England farmhouse in the hills of Hollywood!"

Funny thing, when people come into my house for the first time, they look startled . . .

And then it comes out! They expect zebra stripe decor, revolving bars instead of

. . . my cozy early-American antiques in a white clapboard and green shuttered house.

Credit Eve Arden with many of the attributes of the original Eve—who also was wise, practical—and knew most of the answers!

★ "I'd like to marry again some day," Eve Arden told me. "But I hope I don't fall in love with an actor. I question the idea of two careers under one roof. Both of us might be taking too great a chance."

There's one way in which Eve Arden, in the flesh, resembles the Eve Arden you see on the screen. They're both endowed with common sense and a practical approach to things. The difference is that Eve, in celluloid, is a brassy, ultra-sophisticated dame, a mistress of repartee who has a wisecrack for every situation. Eve Arden, off screen, is a warm, intelligent woman who knows most of the answers—but has a nice way of delivering them.

Everything about Eve denotes straight-line thinking and purposefulness. Her level eyes are candid and guileless. The way she conducts her household and her life are all indicative of good sense and good planning.

Take, for instance, the house she lives in. It's on top of a Hollywood hill at the end of a winding mountain road and can be reached only with the help of a map and a divining rod. Farmhouse style, outside it is spanking white with green shutters; inside all chintz and comfortable with sofas made for relaxing and sturdy antiques shining like those in a New England parlor.

We were sitting in the living room and Eve,

I love antiques, but only if they're usable. The candelabra is old, holds real candles—and they do shed a lovely light on the pine table.

Please turn to next page

I always have a project on hand. Last year I had these terraces landscaped. This year I'm concentrating on having a new guest cottage built.

FOREVER EVE *continued*

who is younger-looking than she appears on the screen, was wearing a tailored white jacket, black slacks and black jersey turtleneck sweater which emphasized her golden tan and her clear green-blue eyes. Her hair was clipped back with a gold barrette.

"Invariably," Eve explained, "when people come into my house for the first time they look slightly startled and gasp, 'But I didn't expect you to live in a house like this!'

"And then it comes out that what they had expected me to live in was something like the house of tomorrow—with zebra-striped chairs, I suppose, and a revolving bar.

"I designed every bit of this house myself. Laid out the original floor plans with the architect, bought everything myself down to the last ash tray. I've always had a yen for roots—and this house symbolizes what I've always wanted.

"When I was a little girl living in Mill Valley, outside of San Francisco, we moved every six months or so. My mother had a passion for building. She'd have one house built and we'd move into it. No sooner did we get settled than Mother built another house, and we moved into that one. It was exciting at first, but quite exhausting after a while.

"Then, when I went to New York to try out for the stage, I lived in hotels. Living out of a trunk sounds romantic, but not if you've ever tried it. The desire to have a home of my own almost became an obsession.

"I put a lot of thought into my house. Although I built it five years ago when I had no children, I knew that I would have them some day. If children chip a chair that only makes it look more antique. When the fabrics fade, they blend and have that old, mellow look. If Nipper, my dog, gets up on the sofa, or if the children play house with my antiques, I don't mind.

"You see, I love my home and all that is in it, but I hope I never become possessed by possessions. If something happened to my house and I lost it tomorrow, I don't think I'd be heartbroken."

Eve has two little girls, both adopted; Liza, now three, and more recently a beautiful baby whom she named Constance.

Liza came into the living room and Eve's pride shone in her face as she looked at the pretty child with the long blonde hair and big, brown eyes.

"I think she has talent for the piano," Eve whispered in the boastful way peculiar to mothers.

Liza sat down and started to play something that sounded like the "Fire Dance" backwards. Eve helped out in the bass. They both had a lot of fun.

Eve was married ten years ago to Ned Bergen. She had just finished her first picture, "Stage Door," and he was in the insurance business at the time. Today he is a writer's agent. They are still friendly. In fact, their separation was such an amiable one that when Eve was too busy to find the time to establish residence in Reno last year, he went there instead and sat out the necessary time!

Eve sums up the reason for their marital breakup by saying, "We didn't have enough in common." That's all. For all her candor, she has an inner reserve and doesn't find it easy to talk about her personal life. Meanwhile, there is no particular romantic interest.

Eve loves parties and she enjoys dancing and going to night clubs. But she can enjoy an evening at home alone, too. She is a person sufficient unto herself and doesn't need crowds of people or professional entertainment to amuse her. She is thoroughly well-balanced; a happy, uncomplicated woman untroubled by neuroses or complexes.

She is an avid reader, has an inquiring mind and a photographic memory. She has a deep appreciation of music and is very much interested in art and in decorating. But she likes to jitterbug too!

"Only trouble is," she complained, "I seldom can find a man over teen age who can jitterbug."

Eve has no "ideal man." She has only one requirement: that he have a sense of humor. Being overwhelmingly blessed with one herself it is only natural that she look for that quality in others. Among her best friends are the Gregory Pecks, Lucille Ball, Barry Sullivan and his wife and the New York stage director, Mel Ferrer and his wife. (*Please turn to page* 85)

Collecting unusual porcelain miniatures is my hobby. It's a bit risky with children around; but I've been lucky. Nothing has been broken yet!

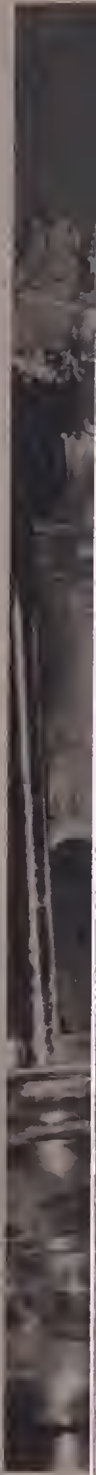
Man-of-the-house is missing in my family of adopted daughters—Liza and baby Connie. I'll marry again—but don't know to whom.

Anything can
happen in
Hollywood—
and did, to
Robert Alda.
But his
hard-luck
story has
a happy ending

All for the Best

By ELIZABETH SHELLY

"Rhapsody in Blue" brought fame to Bob and family—but it didn't last long.



While waiting for screen roles Bob worked on his Sunland ranch, turned it into a paying proposition. Son Alli did his share to help, too.

Practice makes perfect. Young Alli listens critically while Bob practices "April Showers" songs.

Bob's story from 1943, when he reached stardom after one picture, is a story of disappointments—and a blithe spirit that wouldn't be downed.

★ In one scene in Warners' "April Showers," Bob Alda tells Ann Sothern: "Anything can happen in Hollywood."

The first time he rehearsed it, Bob read the line, then suddenly blinked and did a double take. It was one of those humorous ironies that Bob was given that line in the script; for if anyone has a right to say that in real life, Bob is the man.

"Anything can happen in Hollywood"—and did, to Bob.

What happened to him from the time he played the brooding, intense Gershwin in "Rhapsody in Blue" five years ago is a story of disappointments, of a comedy of errors and of a blithe spirit that wouldn't be downed.

Bob was considered the luckiest of men when he was given the starring role in "Rhapsody in Blue." For years, ever since Warners first announced that they were going to film the life of the gifted composer, some of the most prominent actors in Hollywood wanted a chance at the role. Cary Grant was dying to do it. So were John Garfield and Dane Clark and any number of other established stars. It was an acting plum combining music, romance, comedy and pathos—a rich, varied role that was bound to be noticed.

So important was it, in fact, that the studio heads decided to give it to an unknown because it was a star-creating characterization and the Gershwin name and music offered a sure ride to fame for the actor who would be chosen for it. (*Please turn to page 78*)

Glamorous Hedy Lamarr knows beauty and wealth are no assurance of happiness. She had to overcome heartbreak and disappointments before discovering any real contentment

The Truth about Me---

BY HEDY LAMARR *AS TOLD TO JACK HOLLAND*

★ I've often wondered if Hollywood understood me. I don't think it did. At least, not entirely. On the other hand, I've seldom understood the people here either. That was partly my fault, so maybe I was the one who was wrong. When anyone is spoiled by good looks or money—or both—as I have been, you get the feeling that the world owes you a living. That was the way I felt for a long time—much to my later embarrassment. Once anyone gets to that state of affairs, it's just too bad. Everything suddenly goes topsy-turvy.

Reacting to things in the way I did made it inevitable that my life would have its confusing moments. My conception of what was important was occasionally wrong. I had to learn that the world actually owed me nothing. Rather, I owed it everything. And that to get the kind of life I wanted, I had to do more than dream about it—I had to work at it and work hard.

This last year, then, marked the change in me—it was the time when I found my life needn't be confusing if I simply learned to recognize petty problems from real ones.

For example, there were the rumors and the gossip that followed me in the past. As for the gossip, I've simply ignored that. But I do think that there comes a time when rumors must be cleared up. Only recently, there was a widely circulated report that I caused a cameraman to be fired at Eagle-Lion where I made "Let's Live a Little."

The story went that I didn't like him. The truth is that this particular cameraman was rushed when he did some tests of me which weren't satisfactory. I asked him to make some new tests and even begged those in charge *not* to take him off the picture, but he was removed. Immediately, in some parts of the press, I became the villain of the piece. It was simply a case of people jumping to conclusions. Naturally, I was upset about what happened—especially the way the facts were twisted.

This incident added further fuel to the idea that I'm supposed to be a temperamental person. Well, I freely admit that at times I was, and I've been sorry ever since. Of course, I have the European outlook about temperament. People there understand that actresses are emotional

Right now my children are the center of my life—Tony, one; Jamesie, admiring his ninth birthday cake; Denise, three.

Bob Cummings and I made a ritual out of taking vitamins on "Let's Live a Little" set. Hardly a display of temperament!

I may have been "difficult" in the past but I've changed. Those rumors about me during the filming of my last picture were merely twisted facts.

and sensitive human beings who at times must release suppressed feelings.

Here everyone seems to play down such natural expressions. It took me quite a while to discover that emotional outbursts can be misunderstood—and to realize that problems must be taken in their stride instead of letting those problems overcome you. In short, I had to learn to take things easier.

I know, however, that I'm not temperamental any longer—and for a good reason. Temperament is usually the result of unhappiness. I feel so happy and contented now that I have no reason for temperamental displays. I don't take things for granted either any more—so I now have no time to fritter away my existence by doing things that make me a nuisance to myself.

I look forward to the future and each new picture is an adventure. My next, "Samson and Delilah" for Cecil B. deMille, has me tingling with anticipation.

When I have wondered why people haven't understood me, I have discovered that the simple answer is that they expect me to be the same inside as I look outside. They associate me with the glamour trappings. Actually, I'm

Please turn to next page

The Truth about Me---

continued

a contradiction. I'm a much simpler, less involved person.

When I'm off the set, I have no time for the typical star routine. I seldom go out. I never give elaborate parties. I don't believe in them. I hardly ever go to a beauty parlor because I'm much too busy. I don't lounge about in maribou negligees or smoke cigarettes from a mile-long cigarette holder.

I seldom wear nail polish and I wear little make-up. I don't consider beautifying and fussing vital because I get so tired of having to do it for the screen. My home, my three children, and my responsibilities are vastly more important.

Marriage is important to me, too. Even though I haven't had too much happiness in marriage in the past, I honestly and sincerely believe that I will make someone a very good wife some day. I say that because I feel I have grown up enough to realize where I made my mistakes. I don't mean to imply that the failures in marriage were all my fault. Definitely not! That is a fifty-fifty proposition.

I do know that my greatest fault was in being too self-centered. And I don't know of any self-centered person who is completely happy. I had to take a lot of heartaches to discover that simple truth. Yet, I suppose it's not unusual for anyone in the picture business to adopt that attitude—even though it is a big mistake.

It was during my last marriage that I changed. Before then I never took on many responsibilities. Suddenly. I had many problems to face. I, who hadn't known what a dollar meant, suddenly found myself with the necessity of supporting eight people. On top of that, my son, Jamesie, was almost killed in an accident. My home was burglarized twice. I had to make two pictures. And my third child was born. Everything became a tremendous problem, and I wasn't well enough to cope with it. Before everything was settled, I had a nervous breakdown. And my marriage had failed.

As a result of all this, oddly enough, I now welcome

Off-screen I've no time for typical star routines, elaborate parties, etc. My children and my career keep me busy and I love every minute of it.

responsibilities. I realize that anyone who has no obligations misses something vital. I don't mean that I want to become a strong and independent female. I just want the satisfying feeling of getting things done. I intend to remain feminine and to be a woman who never gets so independent that she can't afford the luxury of wanting someone to lean on.

That could be interpreted to mean that I want to marry again. Well, I do! I'm not converting into an old maid. It's true I have no real romances today and am not thinking seriously of any imminent marriage. It's true I'm not even looking for a real love as I once did. I am being instead completely realistic about the whole thing. I hope that someday a real love will come into my life. Any woman needs that to make her life complete. And when that does come to me, I know it will be right—and that it will last.

For the present, my whole life is centered on my children: Jamesie, who is nine, Denise, three, and Tony who is one. They keep me pretty (*Please turn to page* 86)

Someday Tony will know how he helped me find my new, wonderful life. I hope I can return as much happiness.

Actually, for the first time, I know what having good friends really means. My stand-in, Sylvia Lamarr (no relation) and I are very close.

It's thrilling to watch children going through "growing-up" stages. Now, Denise wants to be with me all the time—that's fine with me!

Ankle straps are favorite shoes. For street wear, though, she usually wears pumps with small bow; has style in several colors.

Even Esther's tailored hats are feminine, slightly frilly. She likes to change the trim herself; often makes new hats from old.

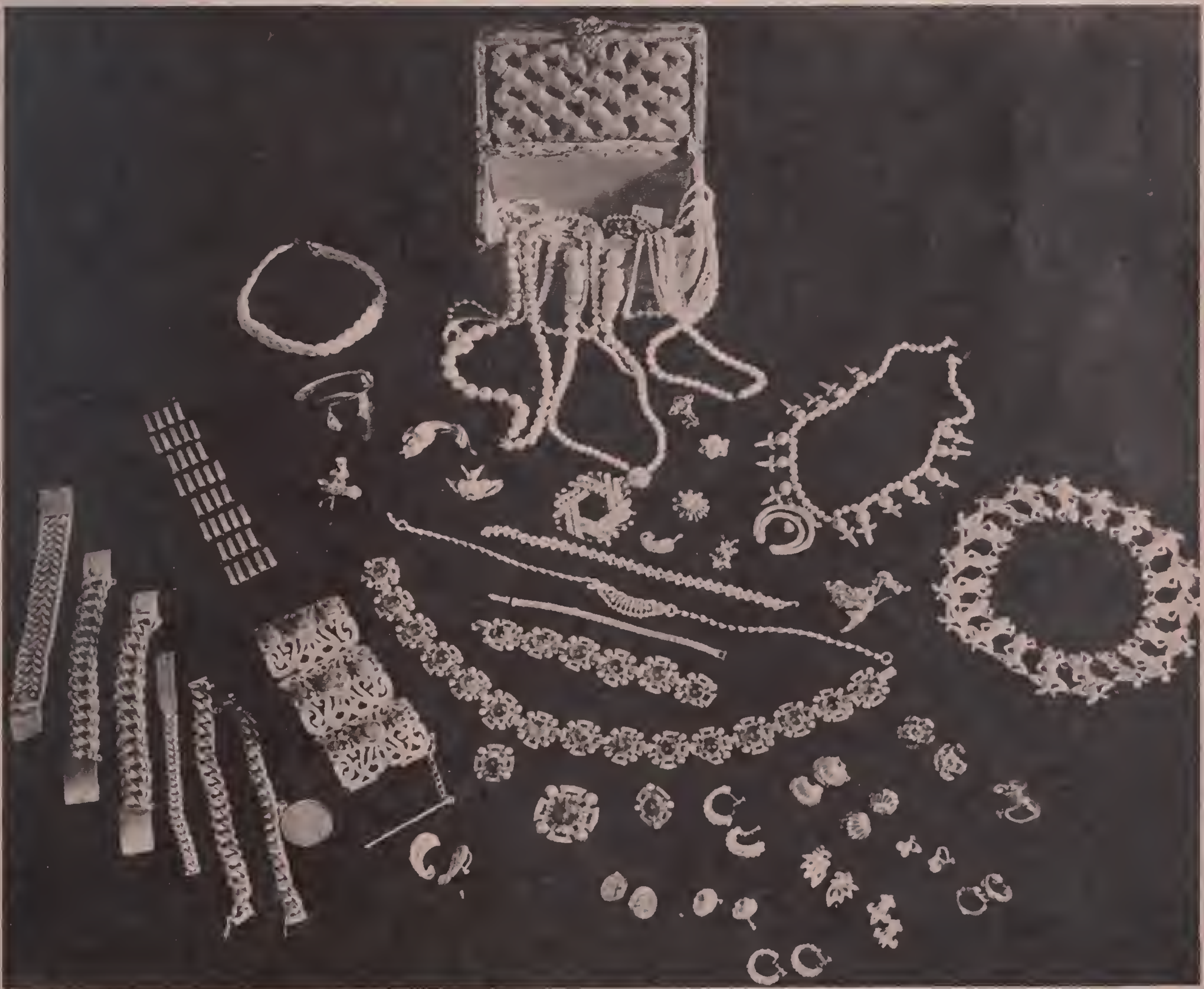
Coats include black gabardine, white jacket which Esther shortened to go with New Look; plaid, burgundy wool and new finger-tip mink.

Nightshirts are Esther's preferred dress for sleep. This one is pink trimmed with lace, ribbon. Maribou jackets are blue, pink.

Esther's pleased as punch about this white lace and chiffon evening gown she got from sale rack of L. A. dept. store.

Huge bags look smart with Esther's suits. Her collection includes patent, suede, leather, alligator, straw; usually made to order.

Wardrobe "musts": Light, dark, short, long gloves for every occasion. Bright-colored scarfs of soft silk to wear with sweaters.



Esther's jewelry doesn't rank among Hollywood's fabulous gems (see page 48). Nonetheless it has an important place in her wardrobe. Indian necklace in upper right was given by people of 29 Palms when she was made honorary mayoress. Other pieces are gifts of husband Ben Gage.

THE CAROLE LANDIS TRAGEDY

(Continued from page 25)

everything.

"Good bye, my angel.

"Pray for me.

"Your baby."

She then wrote another letter. No one knows to whom it was addressed. Mrs. Florence Wasson, a long time friend of Carole's who appeared at the house not long after the actress was discovered dead, told police, "A note was handed me at the Landis home during the confusion of that Monday afternoon by some man. And after I read it, I handed the note back to him. I cannot remember who the man was. But I did not destroy the note."

Neither can Mrs. Wasson remember what was in that note. All she remembers is that it contained instructions about taking Carole's pet cat to a veterinary for a sore foot. Mrs. Wasson remembers nothing else.

She is the wife of Lou Wasson, golf professional at the Riviera Country Club.

She, her husband, Rex Harrison, two Englishwomen, another Englishman, and the maid, Fannie May Bolden, were all in Carole Landis' house before the police arrived.

Let us reconstruct the entire drama so that you get the sequence of events in proper perspective.

July 4th: 7-9:00 P.M. . . . Rex Harrison and Carole Landis dine at her house.

July 4th: 9:00 P.M. . . . Rex Harrison leaves the Landis house and drives to his own in Mandeville Canyon. All this time, Mrs. Harrison, Lilli Palmer, is in New York.

July 4th: midnite . . . Carole Landis writes two farewell letters and takes an overdose of sleeping pills which results in her death.

July 5th: 10:00 A.M. . . . Harrison phones the Landis house and asks to speak to Carole. The maid, Fanny Bolden, tells him Miss Carole is not yet awake.

July 5th: 11:30 A.M. . . . Harrison phones again and wants to speak to Carole. The maid tells him Carole refuses to answer her repeated door knocks. Harrison tells her to awaken Carole if she doesn't appear by 2:30 P.M.

July 5th: 3:00 P.M. . . . Harrison phones for the third time. The maid tells him Miss Landis won't answer any calls. Harrison says he will be right over. He gets into his car and arrives at the Landis house a few minutes after three. No one sees him enter the house.

He dashes up the stairs and finds Carole Landis dead in her bathroom.

Now, we come to the puzzling part of the suicide. Harrison says that he found only one suicide note addressed to Carole's mother. Who discovered the second suicide note and when and where?

Harrison was alone with the body for several minutes before he went down and told the maid that Miss Landis was dead. "He came down," said the maid, "and then we went back up together and I saw him feel and listen for her heart. I saw him pick up the note she had written and read it. He said, 'Oh, no, honey, why did you do it?' "

After Harrison found the body and went down and got the maid, what did he next do?

The maid says he tried to reach a doctor and failing that, phoned for the police.

The police report that they received a phone call from Harrison at 3:35. They arrived at the Landis house at 3:48. When they got there, at least six people were there. How did those other people like Mr. and Mrs. Lou Wasson, the unidentified Englishman, and two more Englishwomen get to the Landis house before the police?

One story is that Harrison phoned many of his English friends, at least one of them Roland Culver, before he phoned the police.

In any event, no one is ever going to find out what happened to that second suicide note, what was in it, and to whom it was addressed.

According to Harrison, "Miss Landis and I were strictly good friends . . . only gossip and rumor had paired us together . . . My wife and I are proud to have numbered Miss Landis amongst our best friends, etc., etc."

According to the record, according to people who knew her well, the whole adult life of Carole Landis was studded with unhappy love affairs.

She was born Frances Ridste in Fairchild, Wisconsin, thirty-one, twenty-nine, or twenty-eight years ago. Most of her youth, however, was spent in San Diego and San Bernardino, California, where her father worked on the railroads.

When she was fifteen and a sophomore in San Bernardino high school, she decided on a screen and stage career. She quit school and went on to San Francisco where she got a job as a chorus girl in the Royal Hawaiian Cafe. Then, she talked herself into a job as a singer in Carl Ravazza's band.

But always in the back of her pretty blonde head was one objective, Hollywood. More than anything else on earth, Carole wanted to become a movie star.

When she saved $100, she came down to Hollywood, but she couldn't get a break. Finally, she went out to Warner Brothers one day; and Busby Berkeley, the dance director, took one look at her figure and signed her for a solo dance in "Varsity Show."

She then met a young writer named Irving Wheeler, and even though she was fifteen, she married him. The marriage lasted twenty-five days, and Wheeler sued Busby Berkeley for alienation of affections. He asked for $250,000 in his suit and wound up getting nothing.

Carole continued with Warner Brothers for a few years until she reached the age of eighteen. Then as she herself once said, "I did a foolish thing. I decided to try my luck on the New York stage. Why, I don't know. If I'd have stayed at Warners, I could have gone up to bigger and better pictures. But I wanted a change of scenery. I asked them to release me from my picture contract, and I shuffled off to the big city."

The big city didn't appreciate Carole Landis. Back she came to Hollywood, and in 1940 after playing in "One Million B.C." with a newcomer named Victor Mature, she eloped to Las Vegas with Willis Hunt Jr., a yacht broker and a society boy. He stayed with her two months. After that time, she sued for divorce. "My husband," she told the judge, "yelled at me and said I was a fool just like everyone else in the motion picture business."

Came then Carole's contract with 20th Century-Fox where she made many pictures, none very good and none very important. But the studio publicity department did a bang-up job on her, and quickly she caught on as "the sweater girl."

She toured with the USO overseas, and in London in 1942, she fell in love with Major Tom Wallace, an RAF flyer who later switched to the U.S. Air Force. This marriage lasted two years and was dissolved in Las Vegas.

In between her marriages, Carole earned quite a name as a playgirl. Gossip columnists teamed her with Franchot Tone, Cesar Romero, Gene Markey, George Jessel, practically every eligible man in Hollywood.

She seemed to consider men a bunch of little boys she could amuse and entertain without too much effort. She had a false exterior. She seemed always to be carefree and gay. Few people knew what made her tick or understood the inner workings of her soul.

Her mother and sister claim that what she wanted most in life was a home and family. She tried it for the fourth time with Horace Schmidlapp, scion of a wealthy Cincinnati brewing family. The marriage didn't come off. In fact, a property settlement had been reached, and Jerry Giesler the lawyer was about to move for a court case, when Carole swallowed her seconal capsules.

Carole Landis first met Rex Harrison en route to England two years ago. She made several pictures there, and it was rumored that she was more than fond of the suave British star.

When Rex came to the United States and signed a deal with 20th Century-Fox, he renewed an old acquaintanceship with Carole.

It was never anything more than that. "Carole Landis," Harrison has said, "was not in love with me. That is all gossip, Hollywood gossip. Carole never, never told me she loved me."

It's also been gossip that Lilli Palmer was about ready to sue Harrison for divorce.

In any event, the tragic death of Carole has thrown the Harrisons together once more, and neither one of them can afford a divorce at this moment.

It's entirely possible, of course, that Rex Harrison never loved Carole Landis. And if he says so, he must be believed. But when he says Carole Landis never loved him, I'm afraid he's mistaken. She loved him with a longing, rapturous, undeniable desire.

Carole's death may be attributed to the accretion of unhappy love affairs over the years.

Despite what the papers say, she was in no financial difficulties. She had sold her home for $65,000, and the money was in escrow. It was more than enough to pay her outstanding bills. She wasn't pregnant. She had no incurable disease. She suffered periodically from a mild case of amoebic dysentery but it was nothing serious.

In short, the only reason for her suicide was her unhappiness.

Why was she unhappy?

She had been married four times, and she had made a failure out of every try. A first marriage at fifteen, a second that lasted only a month; the third to an army officer who couldn't make her happy; a fourth, and last, marriage that was doomed from the very start.

At thirty, she had seen through the illusion of life. She was jaded. She knew all there was to know about men. The future held little for her except another marriage, and that marriage to Harrison was an impossibility, because in his own words. "I never loved Carole Landis."

That she loved him, I have no doubt. That her love could be channeled into no port of future happiness must have been her ultimate decision.

She therefore consigned it and herself into the night of long, long sleep that never, never ends.

THE END

THOSE FABULOUS HOLLYWOOD GEMS

(Continued from page 51)

Anita Colby's star sapphire necklace and earrings rate high among Hollywood gems.

PRESS PREVIEW

Strapless gowns give Maria Montez the chance to show off her gorgeous jewels.

When Loretta Young accepted Academy Award she wore elaborate choker necklace.

Later, as the gay romance sizzled and burned, Bob gave Lana a 23-carat, pearl-shaped diamond engagement ring. His wedding gift to her was a diamond bracelet. This was not a new approach. Bob has always wooed his ladies on a colossal scale, as his ex-wives can happily testify. For Mr. Topping is a playboy of the old school, despite his youngish years. Besides, as his rivals are quick to point out, he has the wherewithal to do elaborate wooing. A small point, perhaps, but a vital one.

Of the stars themselves, Tyrone Power seems to be Hollywood's most generous swain. When he was wooing Lana, he did so with charm, devotion, and jewels. He's a gift-giving boy, one of the few in Hollywood, and he upholds a fast-declining tradition: that of the handsome hero who woos today's Bernhardts with flowers, champagne, jewels, and song. Interviewers report that Tyrone doesn't need this extra romantic ammunition, however. He's just about the most charming man in Hollywood today, bar none. He doesn't NEED to give Linda gold bracelets and ruby rings—*honest!*

With a dearth of Hollywood men who think in terms of diamonds, successful stars invest in their own jewelry collections. Joan Crawford, whose pieces are insured for $350,000, first started blazing with diamonds around 1938. This followed a period from 1932 to 1936 during which time she was voted, year after year, one of the ten biggest money making stars. Joan, today, may be a charming forty who regards the younger fry with a certain amount of nostalgia. But she would doubtless be consoled to know that the younger fry regard her jewels with equal envy.

So pronounced is this envy that recently, when Joan lost a $50,000 brooch at Lena Horne's opening at Slapsie Maxie's, for a week the main conversation in the bistros around town was of Joan's brooch. It was described in the newspapers as a brooch consisting of two clips. "One clip," stated the Los Angeles Herald-Express, importantly, "was made up of 152 baguette diamonds, weighing 9.06 carats, and 12 brilliants, weighing 12.22 carats. The other was fashioned with 125 baguette diamonds, 9.34 carats; and 12 brilliants, 12.31 carats." It was bought from New York jewelry designer Andre Flueridas.

Many Hollywood dolls read that report with very green eyes. Their only consolation was that the clip was turned in later by a busy waiter who would have turned it in that night *except that he thought it was a piece of costume jewelry.* If costume so closely resembles the real thing, there is hope for the starlet with a budget, after all.

Paulette Goddard—the one girl Charles Chaplin married whose personality was stronger than his own—has always loved jewels. Some, the wealthy Mr. Chaplin chose for her. Others, she picked up herself. Mr. Burgess Meredith, the lady's husband, also has added to the collection. As of now, it's pretty breath taking. There's her $185,000 diamond necklace; her star sapphire and ruby clip; her gold compacts, studded with rubies, emeralds and diamonds; her gold ruby-encrusted heart; her gold monkey with a diamond in his tail—to name a few. Paulette won't tell who gave her what, but she's like a little girl at Christmas. The brighter the baubles, the more they appeal to her. She loves the exotic and unusual. But then, our Paulette is an exotic and unusual girl.

Sonja Henie has one bracelet worth a half million dollars. She is reluctant to discuss her collection, which exceeds a million and a half dollars, because she is deathly afraid of robbery. So much has this preyed on her mind that she recently put every piece of great value into a safety deposit vault. When she wants to wear any special thing, she has it taken out.

Meanwhile, if her fans would like to see some of her fabulous diamonds, she's wearing her own jewelry in "The Countess of Monte Cristo," to be released soon. One bracelet is two inches wide and is solidly packed with out-sized diamonds set in platinum. She has matching earrings, clips, necklaces. At the Academy Awards this year, and later at the Mocambo, she outdazzled everyone present. She had a right to go around dazzling people: she was wearing over a million dollars worth of diamonds.

In case some simple folk think that is a lot of money to hang on your torso, reflect that Sonja is one of the smartest business women Hollywood has ever known. She loves jewels, it's true, but she also regards them as an investment. As war refugees have found, currency, property, careers and businesses can be reduced in value overnight.

Roger Babson, a firm of financial and economic advisors and internationally known as an investment company, recently advised its clients of the value of diamonds as against currencies that go up and down. As a really solid investment, however, Babson's recommended buying and holding diamonds in the finished state, but not mounted, to avoid fluctuating labor costs which send up the cost of diamond jewelry one year and reduce it the next.

Some critics may mutter that publicity on million dollar jewels is bad for Hollywood when the world is hungry and torn. But every star gives lavishly of time and energy to charities. With jewels, they have luxury items, traditional with actresses, and they also have a sound, safe investment for their later years.

Lupe Velez was an example of a star whose high living standards never changed despite her erratic career. This was because she always had a diamond bracelet to sell. The warm and inimitable Lupe used to wear diamond bracelets to her elbows, finger them sentimentally and say, of one or another, "Oh, that wonderful oil man from Texas!" Or, "My sweet Gary!" When her estate was evaluated after her death, half was jewels.

There is also smart thinking in back of seemingly extravagant expenditures. Joan Bennett, for instance, has four pansy-shaped diamond pieces. They can be worn as earrings, hair clips, on a pendant, or as lapel ornaments for her suits. This constitutes a complete jewelry wardrobe at a minimum expenditure of around $40,000.

As for the glamor boys who dish out the deluxe treatment, they are fading more and more from sight. Young millionaire Bob Neal recently gave Diana Lynn a diamond bracelet. Bob Stack, from a wealthy family, has been known to order heavy gold clips and necklaces from a local jeweler. Husbands give their wives expensive pretties at Christmas. But, by and large, the Diamond Jim Bradys don't live here any more.

The stars are either expensively romanced by big butter and egg men, or they earn their own diamond bracelets. This is the era of votes for women and equal rights.

It has its disadvantages.

THE END

BY JOEL PACILIO

President, Frank Sinatra Fan Club.

Your fan Club

Frank Sinatra's popular fan club makes news all the time. Read this and you'll understand why!

Yep, that's our boy on the left! We were Frankie's guests, also had lunch with him at M-G-M. I'm the one at the right.

Here's Frank with some of his f.c. prexies: Mimi Krashar, Joel Pacilio, Anna Ling, Doris Anderson and Audrey White.

Clubbers watched Frankie do a scene from "The Kissing Bandit." The costume was strange—but it couldn't hide the nice guy we know!

★ Having an honorary like Frank Sinatra is more than an incentive for a well run fan club. Frank has inspired me and thousands like me to live and help others to live better lives. His tolerance work needs no heralding, for it is known the world over.

Fan clubs are fun, but they are also a lot of work and one must have a really interested and cooperative honorary to succeed. "Frank-ly Impressed," my club for Frank, is over three years old and without his constant interest, this could never be. Our purpose—to keep Frank's popularity alive forever. Our motto—"With prejudice toward none." Our policy—to keep all our promises to our members and to continually try to better our organization. "Frank-ly Impressed" publishes a club journal, "Fans' Fancies," three times a year. Between issues we send out monthly bulletins to keep our members up to date. In my three years as pilot for "Frank-ly Impressed," I've met hundreds of fans in New York and Hollywood and we've had fun getting together to exchange news and views on Frank. Our club has a membership covering six countries and we have a pen-pal system which enables our members to correspond with Frank's foreign fans. Of course, the primary purpose of any fan club is to boost a chosen star, but when a group gets together, it usually tries to do something worthwhile for other folks, too. Frank is with us all the way on this and asks us not to give him personal gifts on special occasions. Instead, all our birthday and Christmas gifts for him have been donated to such causes as the Damon Runyon Cancer Fund, The March Of Dimes, Care, etc., in the form of cash, and in his name.

There are thousands of Sinatra clubs in this and some fifty other countries and from my contact with them, I can truly say that the majority are very worthwhile. We of the Sinatra set believe in the old adage, "In unity there is strength"—strength to keep our star on top, and out of this has come an organization to band together all Frank's fan clubs Frank Sinatra's Fan Clubs Guild, under the able direction of Elsie Lynn Ellovich, has become an indispensable part of our system. It has an enrollment of club prexies only and through its monthly bulletins we prexies are kept up to date on Frank's doings. We have at our disposal a snapshot file, thus eliminating the expense of having negatives made and making it possible for more fans to have informal candid snaps.

While vacationing in California this past summer, Frank invited me to M-G-M for lunch and a visit on the set of "The Kissing Bandit." Four other club presidents were on hand and I'm sure we all had vivid impressions of a day well spent.

We were picked up and driven to Metro and upon arrival from there we were taken to Frank's dressing room where we were to wait until he returned from the set. Actors, like any other workers, have a limited lunch hour and soon word came that Frank would meet us in the commissary to save time.

When he arrived, he was in costume for his role in "Kissing Bandit" and took us by surprise. His hair was long and Metro had provided him with sideburns. He was wairing dark make-up and was clad in a white be-ruffled shirt, grey tights, an elaborately embroidered vest and black pointed shoes. Perhaps his appearance was different from the Sinatra we had known, but his costume couldn't hide the warm sincere personality we knew so well.

After lunch we were driven out into the hills where the day's "shooting" was taking place. Within a few seconds, it seemed that we were transferred into another world. The scene called for a Spanish villa and there we were in the middle of it. The picture dates back to the early days of California and in this particular scene, Frank played an impostor. In reality he was Ricardo, the bandit, but was impersonating a Count. We spent about two hours there and it took that time to get Frank and his aide from a stage coach to the entrance of the Spanish house where they were to visit. They took and re-took the scene until I'm sure I knew the lines too. The day was very hot and now Frank was in full costume. Over his vest he wore an embroidered jacket and had on a high stiff white collar with a big blue tie. He wore white gloves and a large brimmed hat. In spite of the heat and his warm clothes, Frank was very lively and between takes he joked and talked with us, pointing out various interesting facts about film making.

Before we left, he apologized for the fact that we had to be visiting on such a hot set and thanked us for coming. I left feeling proud to have such a down to earth star as my honorary. After a few minutes there, I felt completely at ease . . . somehow it was as though I had known Frank all my life.

Before I say goodbye to you folks, I'd like to thank *Movieland* for giving me the opportunity of chatting with you a while. And, of course, if you'd like to join a fan club, "Frank-ly Impressed" will welcome one and all.

THE END

MOVING DAZE

(Continued from page 42)

probably never get around to reading.

"John collects books without meaning to, as a dog collects fleas," one of his friends told me. John tells it this way: "There were those lean years when I was breaking into acting and couldn't afford to buy things to read. I used to grab the newspaper the man next to me left on the seat. Now that I have a few coins to jingle in my pocket I can't resist anything with print on it."

The first day he reported for "Rope," his new Alfred Hitchcock movie for Warners', he looked over the handsome three-room set, supposed to be a bachelor apartment high up in a New York skyscraper. It was all most impressive, but he could hardly refrain from asking, "How long is the bed? How big is the bathtub?" Years of bitter experience have made these questions practically automatic with John.

"I'm a 'bias' sleeper," he says. "My head points northeast and my feet southwest, result of too many beds too short for my six feet two. I usually put a chair at the end of a couch and let my feet wander off. As for bathtubs—I fold up in 'em like a jack-knife. That's why I always ask if there's a shower.

"Of course, I've had apartments with fine big tubs—and only half an inch of hot water. You know those hot-water systems that suddenly grow as cold as the smile of an unpaid landlady. What I really go for is a nice big tub filled with steaming water, so I can stretch out and go on with my reading!"

There was a colossal tub in John's first Hollywood home, a dream castle high on top of Laurel Canyon. He called the tub his Cecil B. DeMillion Plunge. It was big enough for ten people to take a shower at once. There were eighteen small shower jets, instead of the customary one, coming at the victim from all angles. The whole thing was enclosed, except for two big portholes that actually opened and shut. There was a brass railing to hang on to, so you wouldn't slip. The green and black tile walls were decorated with a wonderful design of seagulls perched on rocks.

"The thing was so big I could stretch out flat and the water flowed in rippling waves that broke over me," John describes it. "I used to dream of taking the roof off and turning it into a swimming pool."

But to get back to the apartment on Fort Washington Avenue, where he was born at eight o'clock on the morning of May 26, 1920, John asks, "Can you figure that out? It's completely out of character for me. Why didn't it happen at noon, when I usually begin to wake up?"

When he was six the family moved to Astoria, Long Island, a subway jump from New York. Then Mr. Dall, an engineer, was sent down to Panama to supervise the building of the airport. They had to stay at the Commodore Hotel in New York a month before everything was cleared, but John doesn't remember much about it although hotels were to figure prominently in his later life.

John and his older brother (now Executive Secretary for the Committee on Universal Military Training), and his mother and father arrived in Panama in the middle of a huge parade, with bands, street banners, and people in fancy costumes.

"I thought it was to welcome my father," John says, "and no one could convince me it was for the premiere of the first all-talking movie, 'The Jazz Singer,' starring Al Jolson.

"First we lived in Bella Vista, just outside Panama City, and I vividly remember two things: My mother and I were in the kitchen when lightning struck through the door. It was queer to watch, but I wasn't afraid. The house next door caught fire.

"The other memory is the death of my father.

"After that we moved to the Canal Zone, to a house on the edge of a cliff. An earthquake came in the middle of the night. The whole house shook and the walls showed deep cracks. I wasn't scared that time either."

At twenty he joined the Clare Tree Major Players, an adult group that gives plays for children and, for a year, home was mostly in the trucks in which they traveled from coast to coast, and as far south as Mexico. He earned twenty-five dollars a week, which had to cover board, room (when there was a room), laundry, everything. He remembers his first grim Christmas on his first trip to Hollywood, in a cheap hotel, during a two-week layoff period.

But it was great experience for acting and for life. "Our audiences were young—and critical, and I learned valuable lessons about controlling an audience," John told me. "Later on, when I starred in 'Dear Ruth' on Broadway and the bobby-soxers got enthusiastic at matinees, I had a trick ready for them. I'd pitch my voice low enough so they had to quiet down to hear me. Anyone who has the idea that acting is glamorous or romantic should go out on the road and serve an apprenticeship. If you can make it, it's the most valuable training you can get."

Ask John what sort of girl he likes and he looks right at you and laughs. "Wouldn't you know without asking?" he demands. "A good cook, of course." Which is logical enough, considering that he likes good food and can't cook anything more than coffee, and the "instant" kind at that!

He lets his laundry pile up, although he's neat about his clothes. Says that comes from having to be careful of them so many years. His shoes, though, get into a disgraceful state. At this writing he owns two pairs; one fairly presentable, the other with the sole of one shoe completely unstitched at the toe so it clop-clops when he walks.

He's stopped greeting his friends with: "Do you know where I can get an apartment?" and has gone back to saying "Hello." The Gramercy Park interlude is the result of a newspaper ad, he answered by telephone nine o'clock on Sunday morning.

When he got there, the tenant greeted him: "Maybe I won't sublet after all. The last time I rented my apartment the people ruined things."

John's friends came to his rescue. They said his parties were sedate, that he was a good guy, and a careful tenant. But he shudders to think he almost lost that forty-foot living room, the comfortable couch (as usual the bed is too short!) and the bathtub big enough to stretch out and read in.

Yes, home is where he finds it. Lately, however, he's been talking about "a little place, somewhere, where I can settle down for years and years." Could be romance! Well, maybe; but he's not saying.

THE END

MY JUNIE

(Continued from page 35)

schedules don't mesh smoothly. She finishes a picture while I'm still working on one—and then she's all set for a social whirl. What with losing sleep, by the time my picture is completed, I'm about ready for the hospital!

Of course, what we consider a social whirl is never very strenuous. We don't care for going to night clubs or gay parties. Our idea of a good time is to have some friends in for dinner and an evening of chitchat. And fortunately, June and I like the same people.

My wife is typically feminine. Forgetful—often losing things. And she never takes out the car that it doesn't come back with something missing or damaged!

It isn't that she drives fast or recklessly; she just doesn't think. While she's at the wheel, her mind is filled with details that seem more important to her. I'm afraid she isn't too punctual either. Always late for appointments. Time was when I was a stickler for getting places right on the dot, but lately I've adopted June's habit of straggling in late. I don't try to hurry her, though. That would be useless. You just can't hurry June!

Although I'm athletically inclined, it doesn't bother me at all that June hasn't much liking for sports. She is a pretty good skier, however. And she plays a little tennis—just a little. Yet, I get a big kick out of our games together. She's always after me to build a tennis court on the grounds of our Bel Air home. I tell her, "I will, honey. When you learn how to play!"

I married June in 1945—and so far, I haven't known a boring minute with her. She has so much enthusiasm for everything. Her hobby? Afraid I wouldn't know—not until I see her at dinner. It changes that often. You see, she's a good beginner, but a bad finisher.

Every few days she gets excited over a new hobby. She'll come home and say, "Richard, I've decided to take up painting—water colors! I'm so crazy about it, I'm taking my first lesson tomorrow!" A couple of days later, painting has become an ambition of the past. She's enthused over modeling in clay—or photography—or stamp collecting. I like that about her. It makes life interesting, zestful.

She has a very good head for business though—make no mistake about that. She can walk into L. B. Mayer's office and get just about anything she wants at her studio. She has a knack of persuasiveness, due to her natural charm.

On the other hand, I haven't been successful at persuading her on some points. About flying, for instance. I love it—but June doesn't go for air travel. She just won't believe a plane can be perfectly safe. Last year I tried to talk her into flying to the mid-west with me. Her brother goes to Culver—so I painted her a pretty travelogue of how we'd visit him, and then hop over to Indianapolis for the big auto races.

When I was through talking, I saw an approving expression in her blue eyes, and I thought I practically had her in the plane. Know what she said then? Out came that innocent, husky little voice: "Oh, I'd love such a trip—if we could go by train!"

Once, Jack Pressman (Dr. Joel Pressman, husband of Claudette Colbert) and I really cooked up a fast one on June and Claudette, who doesn't enjoy flying either. Just before Labor Day, Jack called me up, saying he'd like to go down to San Diego for the holiday, and suggesting June and I go along—in our plane. I put aside the phone, and said to June, "Honey, how about flying to San Diego for the week-end? The Pressmans are going—"

She eyed me cautiously. "Is Claudette going—to fly?"

"Of course!"

"We-ell—all right, then!"

When June had gone upstairs, I telephoned Jack again. He used the same routine, telling Claudette that June was all set to go—so she agreed also. Neither of the girls knew how we'd tricked them—until we got down there. Then it was too late—they had to fly back with us!

No, I don't think I'll ever be able to convince June of the pleasure of flying. Any more than I ever was able to convince her that my sailboat wouldn't turn over. Junie is just afraid—the timid type. She doesn't even like to be in the house alone. And she runs to the doctor with every little thing that's wrong with her. I'm not a help to her with her fears, I guess—for I'm not afraid of much. I've done about everything, except jump out of a balloon.

Yet, there's one thing Junie isn't fearful about—her future. She has confidence in her work. She loves her job in Hollywood, has no desire to leave it even temporarily to return to the New York stage where she made her start. Her acting is so much a part of her, she really doesn't know what to do with herself between pictures. She keeps threatening she's going to quit working—and have a few kids. But I don't think she ever will.

Junie certainly isn't the domestic housewife type. There isn't much chance of her ever taking up needlecraft or cooking as a hobby. In fact, she knows little about the running of a house. If she ever came home and found the front door closed, she wouldn't know how to get in. I'm sure she hasn't a key!

She's very neat about her home, though—her closets, her dressing table—everything must be just so. She's the cleanest person—mentally and physically—I've ever known. She loves her clothes—enjoys taking them out of the closet and putting them back in again. Junie's one of those "place-for-everything" girls. She wanted plenty of closet and drawer space in the house—and did she get it! I don't think there's room for another drawer in the place!

Some time ago, a columnist berated her in print for not being one of the best-dressed girls in town. I could have murdered that columnist! Because Junie went right out and bought a big, new wardrobe. But actually, she prefers running around in slacks most of the time. And that's all right with me. She looks so darned cute in them!

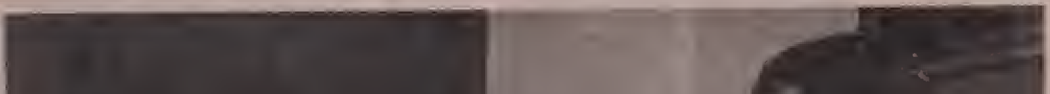
I like her best in summery things, though. Especially those little peasant outfits she sometimes wears. In one of those full skirts and white blouses, she's the best-dressed girl in town—to me! There's just one item of apparel that gives me no expense as far as she's concerned. Hats—she never wears 'em.

Now, let's see what else . . . June likes popular music a shade more than classical. Doesn't care for playing bridge—considers it too complicated. She's even-tempered, co-operative with her fellow workers, has a lovely disposition. She likes to travel so we're planning a trip to Europe this year during our vacation.

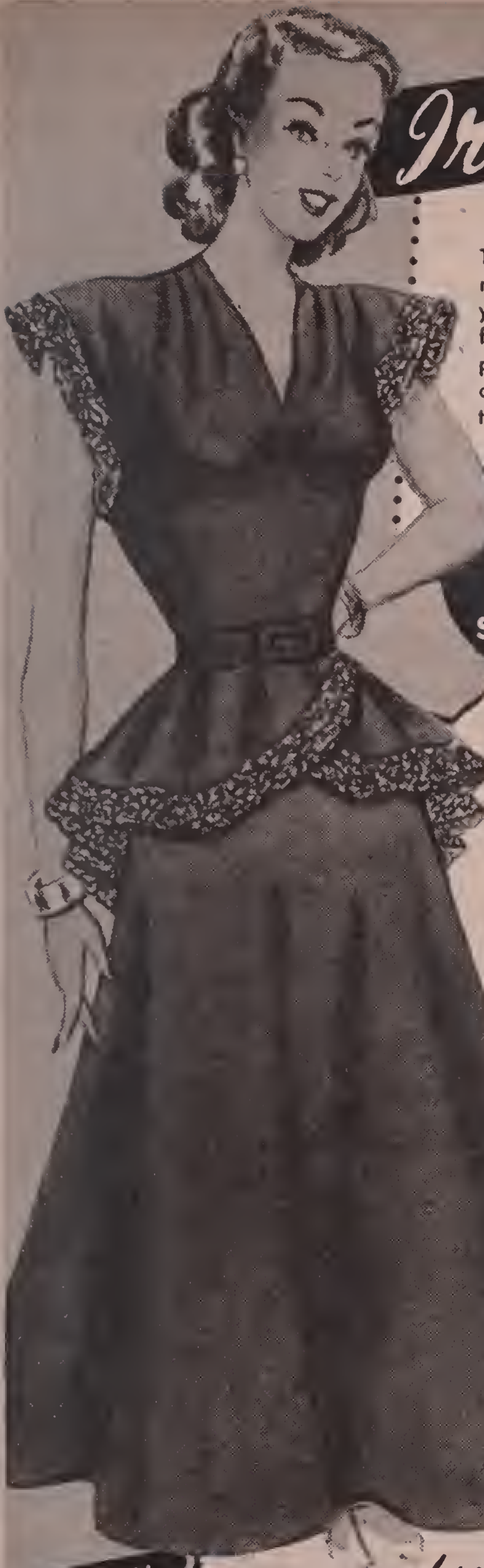
My idea of a perfect vacation is to take my little wife in my little plane and go touring the country—not staying too long in one place, not flying too far at one stretch. But with Junie feeling as she does about planes, we'll settle for a trip on the high seas in a big ship.

One thing I'm sure of—the trip won't be dull. Couldn't be, with Junie along. She's so— Oh, I really can't describe her. Don't know how. You should meet her and talk to her yourself. I'm sure you'd enjoy it. . . .

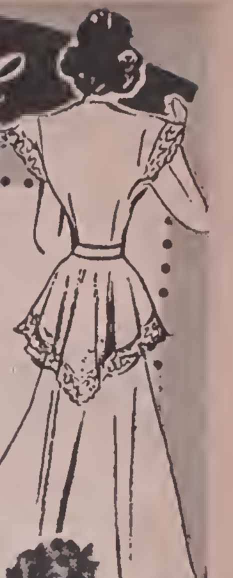
THE END



No wonder popularity runs in the Powell family! June and Dick have long lists of hits to their credit. June's latest, "Three Musketeers"; Dick's, "Rogue's Regiment."



Irresistible Crepe



FOR STARS IN YOUR EYES ... AND TO STAR YOU IN HIS

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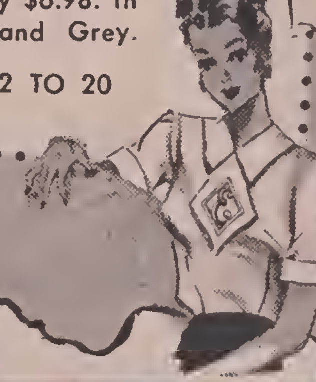

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(Set B.) Tyrone Power, Henry Fonda, Robert Mitchum, Humphrey Bogart, Rory Calhoun, Gary Cooper, Bing Crosby, Tom Drake, Errol Flynn, Glenn Ford, Alan Ladd, Burt Lancaster, Guy Madison, Larry Parks, Robert Taylor, Cornel Wilde.

(Set C.) Gregory Peck, Shirley Temple, Peter Lawford Perry Como, Dan Duryea, Alan Ladd, Frank Sinatra, Richard Widmark, June Allyson, Ingrid Bergman, Linda Darnell, Joan Fontaine, Katharine Hepburn, Lana Turner, Esther Williams, and Michael North.

(Set D.) Rita Hayworth, Esther Williams, Betty Grable, Lynn Bari, Brenda Joyce, Ann Blyth, Marie Wilson, Gloria Grahame, Yvonne De Carlo, Gloria De Haven, Cathy Downs, Dale Evans, Jeanne Crain, Ava Gardner, Susan Hayward, Paula Drew.

(Set E.) Roy Rogers, "Wild" Bill Elliott, Gene Autry, Don "Red" Barry, Bobby Blake, Bill "Hopalong" Boyd, Johnny Mack Brown, Sunset Carson, Buster Crabbe, Kirby Grant, Monte Hale, Gabby Hayes, Tim Holt, Allan Lane, Al LaRue, Tom Mix.

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ALL FOR THE BEST

(Continued from page 65)

Into this setup stepped tall, lean, dark Alphonse D'Abruzzo, newly arrived from New York for a screen test, with no stage or screen experience—nothing but some years in burlesque—straight into the starring and star-making role. He changed his name to Robert Alda and the sky was his limit.

But the Gershwin role, instead of pushing him upwards, boomeranged and held him down. For business reasons, the studio decided not to release the film for about two years. Meanwhile, other roles came up for Alda but he couldn't accept them. The studio wanted to spring him on the public first as Gershwin. To have him appear as some other character before he was seen as Gershwin would destroy the illusion.

In the meantime, it was very hard for an ambitious young actor to sit by idly and watch one role after another chalked out because they would precede the Gershwin role in the public's attention.

Finally "Rhapsody" was being readied for release, and the studio flashed the green light that made Bob available for other roles.

He learned, jubilantly, that he was up for an important role, that of Bette Davis' leading man in "Stolen Life." He did everything to prepare himself for the role and believed that the part was his. He had been handed the script and had begun rehearsals. He even had his hair dyed a lighter shade so that he would look more like a New England boy! Then, the day before the picture was to start, he was told, "You needn't report tomorrow morning. You're not in the picture. Glenn Ford has been signed for it."

It came as a shock to Bob. He had built his hopes on it, for it would have done him a world of good to follow the Gershwin film with another big-time picture. The role was another star-making one. Young actors fight to play opposite Bette Davis for she has the magic touch of making her leading men noticed. It followed true in this case, too, for it was "Stolen Life" that catapulted Glenn Ford to his greatest popularity.

Bob saw all that happen, but not with bitterness. For all his Latin background Bob has an easy-going disposition with a bland philosophy that everything happens for the best.

He had reason to think that things were happening for the best when he learned of the studio's plans to send him to New York for the premiere of "Rhapsody In Blue." There he would be introduced to the press with a great splash and his career would be launched auspiciously. His bags were packed and he was ready to take off in the morning when he was suddenly notified that he was to start in a picture that very week. The New York trip—and with it a great opportunity—was forthwith cancelled.

Still feeling that it was a benign Fate who had interfered, Bob appeared in a series of films, "The Man I Love," "Cloak and Dagger" and "Nora Prentiss" among them. But with each picture his roles were becoming smaller and smaller. In "Nora Prentiss" he didn't appear until close to the final scenes of the film.

"I'm going backwards instead of forwards," he thought bewildered. "This isn't what I expected."

There was no questioning his talent or personal appeal, either. Ginger Rogers wanted him for her vis-a-vis in "Heartbeat," and Joan Fontaine asked for him

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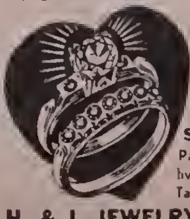

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for "From This Day Forward," the role that did so much for Mark Stevens, then an unknown. But the studio didn't loan out Bob for outside work because they were mulling over future prospects for him.

Bob did some more sitting around waiting for another picture to turn up. To keep his mind and body active he bought a twelve-acre ranch in the Valley that was bursting with fruit and nut trees and had a stable and did the work himself. From early morning until night he did the heavy manual labor on his ranch and was too busy and tired to worry about the stalemate his career had reached. With so much time on his hands he built a hot-dog stand in the Valley. Yes—built it, every stick and nail of it himself, and started a small business.

Finally he had to face it. As he was still kept in idleness as an actor, he asked for a release from the studio. At first, they told him to be patient—something *was* coming up, he was assured. Eventually, as Bob continued to sit it out with no pictures coming his way, a friendly parting of the ways was worked out between Bob and Warner Brothers.

He immediately went off to New England and did summer stock. This was stimulating. He wasn't receiving a Hollywood salary but he *was* acting. Broadway producers deluged him with scripts for the Fall season. He was just about to sign for a play which had been a hit in London when his agent called him excitedly from Hollywood. It seems that Warner Brothers—the studio he had just left—was planning to start "April Showers," a story about back-stage life, and they wanted Bob for one of the starring roles. Jack Carson and Ann Sothern were the other co-stars.

"It's a wonderful part," his agent cried enthusiastically.

Bob blinked. It seemed inconceivable that the studio had been unable to find any work for him while he was on payroll—and now, just a few months after he had left they wanted him right back for this picture. And at a salary almost three times the former one!

He asked for a few days in which to think it over. He had, meanwhile, become interested in doing the London stage hit on Broadway. A New York success would increase his stature as an actor and every Hollywood studio would come after him. On the other hand, "April Showers" looked like the sort of picture he'd always wanted to do—a gay, warm story which would lighten the heavy roles he had done in the past.

On an impulse he turned down the Broadway offer and headed back to Hollywood. It was a happy choice. Wait until you see him in "April Showers." He displays varied talents: he sings, he dances, he shows a fine gift for comedy and he has a zest and verve that his previous heavy roles submerged. Already he is being paged by other studios. With any number of pictures to choose from as a free-lance actor, he is planning his career thoughtfully. He wants to alternate his roles, he'd like to do a musical, then a comedy and a drama.

Things are on the beam now. After five years of recurrent disappointments, the man who showed such great promise in his first picture is now coming into his own. Even his hot-dog stand, started when he was in the throes of the doldrums, is flourishing and prospering beyond all expectations. Bob is now planning to build a chain of them!

"Things have a way of happening for the best," Bob always said. He says it now, happier than he ever has been.

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THE LOVERS

(Continued from page 45)

run through those pictures I took of the baby last Sunday," he said. (Wendy, the Wildes' enchanting little daughter, is now five.)

Pat said, "I didn't know you took any pictures last Sunday."

"Best yet," said Cornel, laying the print—face down on her dressing table—and strolling quickly away. "See how she has grown."

Pat stared at the picture with widening eyes, then uttered a yelp of horrified laughter that could have been heard in St. Louis.

Also a source of amusement on the set was the pride with which Pat always received her weekly allowance from the Wildes' business manager. The check, marked "Allowance for one week" was drawn for the princely sum of five dollars.

There is a story behind this penury. At about the time of the summer fur sales, Pat studied her year-before-last mink cape and found it worn down to the scalp in spots. At least that is what she pointed out to Cornel who examined the fur with the comment that it still looked pretty good to him.

"Nevertheless . . ." said Pat, counting rapidly on her fingers, a habit she has. So she convinced Cornel that by selling her old mink and giving up her entire allowance for a year with the exception of five dollars per week, she could buy a new blue mink stole. Which she did. It was placed in cold storage at once, but when Pat and Cornel visit New York this winter, Pat will be the best-dressed girl (with the smallest allowance) on Fifth Avenue.

Pat has always taken plenty of kidding from Cornel over what he calls her "digital calculations." As long as she has ten fingers, she can compute figures with accuracy. It's only when she gets beyond her fingers, that she is stumped.

Cornel doesn't get off scot-free from the family sense of humor. Whenever he presses Pat too hard about her finger-counting, she brings up his enthusiasm for antiques. Take, for instance, the Case of the Chinese Dog.

The last thing Cornel did on Sunday night before he and Pat went to work on "The Lovers" was to carry the Chinese dog to the attic.

This Chinese dog set Cornel back thirty sad dollars; it consisted of a superb porcelain body in which millions of minute dog hairs had been imbedded by the patient artisan who manufactured it. It was designed to be used as a door stop. The first time the three Wilde dogs, named respectively Punch, Domino, and Pogo, were introduced to this Oriental cousin, they nearly lost their minds. The doorstop looked like a dog, felt like a dog, but smelled like nothing this side of Shanghai. They couldn't figure it out; yet one thing was obvious. The newcomer wouldn't fight. The Wildes' three dogs nearly wrecked the place challenging the monster and finally Cornel had to remove the antique to the attic before the dogs did any more damage, in their frustration, to the patio furniture.

Some of the gaiety on the set of "The Lovers," was inspired by sentiment. During his years in pictures, Cornel has never removed his wedding ring; neither has Pat. In the early sequences of "The Lovers" Cornel and Pat followed their usual custom of having their rings taped, and covered with body makeup.

In the script, Cornel and Pat get married, so on the morning of the cinematic

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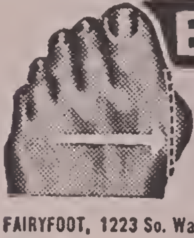

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wedding, the makeup department indulged in a little ceremony. The tape on Cornel's ring was removed, and the ring was polished. The same was done for Pat.

Then a grip wheeled in a huge wedding cake. Traditionally, hand over hand, Pat and Cornel cut the cake. Cornel ordered ice cream and coffee and everyone took off thirty minutes for a miniature "reception."

Another sentimental moment occurred when Cornel and Pat enacted their first motion picture love scene. Ordinarily the Wildes are letter perfect in their lines. For either to miss a cue or to forget a phrase is almost unheard-of. Yet, in the early romantic shots, Pat twice blew her lines.

Finally Cornel began to laugh. "I think my beautiful wife is embarrassed," he confided. "Look how she's blushing."

Studio experts say that the romantic scenes between the Wildes are among the best ever filmed.

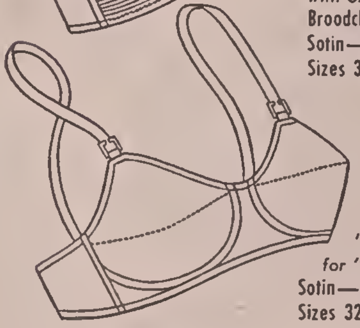
As soon as Hollywood learned that "The Lovers" was in production, one question went the rounds of the night spots, and the sound stages and all the places where Hollywood gathers.

"Is Cornel throwing Pat every single scene? Is he insisting on having only the back of his neck photographed so that the picture will be entirely Pat's?"

It is well known that Cornel has always been fair with his fellow players. After his apprenticeship on Broadway, Cornel knows all the tricks, but there is no record of his ever having used one. This sportsmanship, coupled with his partisanship toward Pat and his eagerness for the continuation of their team, was likely to snow Cornel right out of the picture, said the wiseacres.

It was a silly supposition. First of all, Pat is just as much a "gentleman" about fair play as Cornel is. She is quite as proud of his success and just as eager for it to continue and in the second place, the Wildes are a team. Everyone knows

Nearsighted, Cornel? Or is this just visible proof that you're blindly in love with Pat?



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that a theatrical team must be equal to be good. The Wildes *are* good.

It should be admitted that there is one person who is not entirely in favor of the new romantic team. That dissenter is Miss Wendy Wilde. Although her nurse is highly competent and Miss Wilde is enrolled in nursery school which keeps her days busy, she still doesn't like to have her parents away from home.

It has long been her habit to have breakfast with her daddy before he left for the studio. When both Cornel and Pat came downstairs on the picture's opening day, Miss Wendy looked up from her cereal in astonishment. "Where are *you* going, Mommy?"

Mommy explained.

"With Daddy, to the studio, to work all day?" reiterated little Miss Wilde.

It took a lot of explaining and promises to reconcile Wendy to the situation but as a reward she is allowed to stay up and have dinner with Mommy and Daddy when they get home and Wendy, being very intelligent, realizes that she's really getting a better break than heretofore when she ate a nursery supper so she is completely reconciled.

During the picture's production, the Wildes had their luncheon sent to the huge double-dressing room which they shared, and there—as if they hadn't spent the entire morning together, and the previous days for weeks on end—they chatted endlessly.

A maid, passing their door one noon and hearing Cornel and Pat shouting with laughter, observed, "Two people who can laugh like that together after eleven years of marriage are really in love. Hollywood could do with a lot of folks like the Wildes."

THE END

TROUBLE WITH WOMEN

(Continued from page 14)

ing you weren't spending the evening alone.

CURE: When you call, apologize for the last minute business, but explain the situation. Remember! honesty pays off.

If she's as honest as you are she won't mind the late call. (Don't make it a habit.) And don't forget that the girl in question might not relish the thought of spending the evening alone, either. If you're good friends, there's no reason why you shouldn't call at the last minute—or why she shouldn't accept if she's not busy.

Men resent being led while they are dancing. If girls would relax and try and be led, it would give the male more confidence.

CURE: Learn to be a good dancer.

Also, on the dance floor your right arm gets worn out supporting a girl who is leaning against it, and is as far from you as possible.

CURE: Check your breath, if o.k., then just relax your right arm and let her fall! (But gently!)

Believe it or not. Men, as a whole, do *not* like public display of affections from a girl. Man is the aggressor, *not* the woman.

CURE: Leave her alone. I mean forever!

People and women are all different—thank goodness! It is difficult to give any definite Do's and Don'ts. If a girl or a fellow gives you a rough time, why bother to see him or her anymore? Sincerity, friendliness and honesty are the things that pay off. You feel better and so does everyone else. And thank your lucky stars that there are plenty of men and women in the world.

THE END

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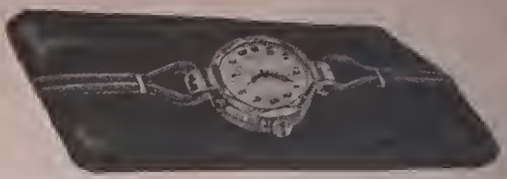

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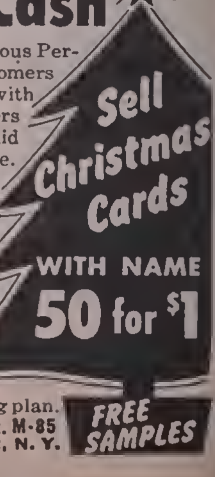

BOB MITCHUM

(Continued from page 26)

the motions, my mind was busy with other things. When somebody told me I had to do thus-and-so—or else; I merely wanted to know of what "or else" consisted. In this country they can't shoot you for quitting a job.

I consider my motion picture work a job. Sometimes a picture script is so trivial that an actor can only go through the motions; he doesn't dare think about what he's doing. (No reflection is intended on my forthcoming Selznick-loanout picture, "If This Be My Harvest," for Bill Bacher, which has a challenging story.)

I have noticed that when I agree that a production has merit, the front office and I play footie; when I hold my nose in mentioning a picture, then I'm either a clown—who is a hell of a sweet guy deep inside—or I'm crazy.

Occasionally someone, questioning me about what is called my career, asks, "How did it feel when you first saw your name in lights on Broadway? That must have been a compensating thrill."

How can a man answer that query? Marquee billing is simply part of a job set-up in Hollywood. What would the operator of a gasoline shovel answer if asked, "How did it feel the first time a crowd gathered to watch you excavate a sewer line?" Those situations evoke no emotion. They are normal results of the work a man does.

I am also asked frequently: "Do you establish definite goals for yourself? Do you know where you're going?"

I don't believe in making plans. It has been my experience that nothing I planned far in advance and with what I considered intelligent care, ever panned out. This applies to little things as well as to large.

The only way I can get anything done is to plan, well in advance, a motor trip with friends. On the morning of the scheduled jaunt, some member of the friend's family comes down with bubonic plague, and I have a day to myself.

Not long ago I went through a planned campaign during which I ordered a car after having studied the entire automotive field. I was told when I could expect the car. Meanwhile I had to make a trip to Mexico City. When I returned—no car. I rented a second-hand jalopy and drove it for several weeks. I checked the dealer. No car. That afternoon I passed the Buick showroom. A red convertible was glittering in the window. I had always wanted exactly such a convertible but had given up hope of getting one. Even so, I dropped in . . . and drove that car home. Through no wisdom or planning of my own, please note.

Don't get the impression from the above paragraph that I reverence possessions, because I do not. At the moment I don't own such standard equipment as a watch or a cigarette lighter. When I was in Mexico, I asked a friend what time it was one afternoon. He removed his expensive time-piece and urged it on me. In order to express my gratitude, I accepted the watch and wore it until I reached Los Angeles, then I returned it to my Mexican samaritan. I felt better when I didn't know the time.

A Michigan fan of mine sent me a handsome sterling silver cigarette lighter bearing my engraved initials. I was proud of it and grateful to the donor. At a dinner party one night a friend, whose initials were identical with mine, admired the lighter. I gave it away, knowing that I was smart to take my pleasure in making

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the gift before I misplaced the lighter among strangers.

I don't mean this to sound big-hearted. I am opposed to statements around which any attar of altruism clings. I have seen entirely too many thin slices of integrity, sincerity, and competence, wrapped in cellophane and passed out as the total product, to have any confidence in fancy verbal packages.

When I make a crack of this sort, someone always asks: "How much of this philosophy are you teaching your boys? What will you have them avoid as a result of your experiences?"

I won't be able to teach them to avoid anything. Day by day, when I take the kids to the zoo or when they ride with me on an errand, I talk to them much as I would to any intelligent adult. Yet nothing I can say will keep them from making their own mistakes in their own way.

I have been accused of being "irascible, unpredictable, and unpolitic." I suppose this adds up to being unsocial. The charge, at least from the viewpoint of some people, is true.

I have listened to too much vapid dialogue to think highly of general conversation. Most of the yakkity loosed on the defenseless air has little more importance than the snort of a sleeping sloth. I believe that time is too precious to be batted away on bended ear.

Naturally a man who holds such sentiments is not likely to earn a reputation as a charming fellow, accomplished at small talk.

As far as being unpredictable is concerned, if that means I am likely to leave at a moment's notice for some beckoning geographic spot, it's true. I still hold that a rolling stone may gather no moss, but neither does it get cemented into a mudbank retaining wall.

In the last analysis, I presume that one of my least popular attributes is my inverted sense of dignity. Many of my statements have been smoke screen, designed to allow me to follow my own course without exposing it. I learned early in life that by telling a story far more colorful than the truth would be, one's truth is let alone.

I like to be let alone.

I know what I am: I am a patient cynic.

THE END

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FOREVER EVE

(Continued from page 63)

Eve has almost an amateur's love for acting. She is interested in the very exercise it affords, the way an athlete loves his sport. This summer she did stock at La Jolla, at a salary much lower than the one she gets in pictures. She could have had her pick of movie roles, for Eve is one of the most sought-after actresses in films. It meant more work, too, being on the stage, what with the endless rehearsals and nightly performances. But she wanted the excitement of working on a real stage in front of an audience that breathed.

She's had acting on the brain ever since she was seven when, as little Eunice Quedens, she made her bow before the Outdoor Art Club in Mill Valley with a dialectic rendition of an item entitled, "No Kicka My Dog."

She worked in stock companies in San Francisco and then in a repertory theatre in Los Angeles. Travelling in an old Ford, with a few props and baby spots, she and four other troupers played a hotel lobby circuit all along the California coast. Then it was the Pasadena Playhouse and after that the Ziegfeld Follies on Broadway where she was a featured comedienne, although with her looks and figure she could have been the head showgirl as well. Eve made a pronounced success on the Big Street, and from there it was a contract's throw from Hollywood.

Of all the big names in Hollywood, Eve is considered the least temperamental. Things seldom ruffle her good nature. She's never battled with another player over who gets the best lines, because she really doesn't care. (She manages to steal the scene anyway!) She has never called down a photographer for snapping her wrong profile, nor flown into a tantrum because the lighting didn't do things for her. All that means little to her also.

She's never been on suspension—a record of some kind considering her ten years in pictures—and has never asked for a retraction from the press although there have been things printed about her which she didn't like. Petty things roll off her back.

In fact, I know one particular case where Eve told her agent to withdraw her from a plum role which she and another actress were being considered for, because she learned that the other girl had set her heart on getting the part.

Eve's only trouble on a set is breaking up the company into laughter. When she arches her eyebrow or says something in that wry way of hers, everyone around her howls. It's not only what she says but that "Eve Arden" look she gives it that convulse others. Ronald Reagan and Eleanor Parker broke up many times when they were doing a scene with Eve in "The Voice of the Turtle." Eve would give them one of her knowing looks, and it took minutes for Ronny and Eleanor to gain control of themselves.

She's a spasmodic housekeeper. She has a cook and the children's nurse to keep things going efficiently in the house, but on their day off she takes over with the exuberance of a child playing house. She does things in a big way. Dusting bores her. So does drying the dishes and mundane things like that. But she's great at moving the furniture, switching the contents of closets around and taking the house apart in general.

At one time she liked to cook, but she's given it up because she gets too involved. Instead of being satisfied with putting a chop under the broiler and opening a can of peas, preparing a meal has to be a pro-

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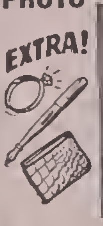

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duction with her. Now she happily turns that work over to her cook.

She likes parties, either at her house or at the homes of friends. Hers feature informality. Eve usually has a big buffet with everyone helping themselves, and afterwards they sit around and talk or else make for the swimming pool.

Eve herself is an expert swimmer and she really uses her pool. She's in it every morning, winter and summer. Perhaps that's one of the reasons for that superabundance of energy about her that permits her to do so much.

She always has an intense interest—a project, she calls it. Last year, it was to have all the grounds on her three-level hillside property landscaped. The workmen recently celebrated their first year together—on Eve's payroll!

This year her project is to acquire the vacant lot adjoining her property and build a guest cottage on it. She plans to occupy the cottage and give the children full rein in the main house, which has grown too small for the expanding family.

Eve once compared Hollywood to a merry-go-round. Some fall off, some stay on. It takes a sense of balance to remain.

If that's the case, Eve has earned a year-round ticket on it with a permanent hold on the brass ring.

THE END

THE TRUTH ABOUT ME

(Continued from page 69)

busy—and I love every minute of it. It's wonderful to watch them enter each new stage as they grow up—Jamesie, who is getting more independent; Denise, who is passing from babyhood into the curiosity of childhood; and Tony, who is learning to walk.

I spend three-fourths of my time with them. I take them for walks every day. My greatest thrill is shopping for them. The best party I ever attended was the one I gave Denise recently on her birthday. I had as much fun as the kids. While I was making "Let's Live a Little," I used to call home at lunch-time and tell Denise a story. She's at the age now where she wants to be with me all of the time. That's fine with me. I don't ever want to leave my children solely in the care of a nurse, for a nurse can never mean to a child what its mother does.

My whole purpose in life is to raise happy children, not confused ones. I admit it's a big job to do alone, for every child needs a father. But my children are my responsibility and I shall continue to do the very best I can for them. The most I can do is little enough when I think of the happiness and peace they have given me.

With my time and mind occupied with many things, I have become less moody than I once was. I feel free inside. I've found it easier to accomplish difficult things. I don't worry so much anymore because I'm calmer, more assured, and less given to making impulsive or erratic decisions.

With all the regrets anyone has for mistakes made in life, I'm grateful for one thing—that I have learned not to become bitter because of any hard knocks I may have suffered. I'm also glad I haven't lost my trust in people. I think it's a good thing to trust people—and that comes from a person who often had her confidence in others destroyed. I don't believe in being suspicious of others, for no one can be completely happy if he mistrusts others.

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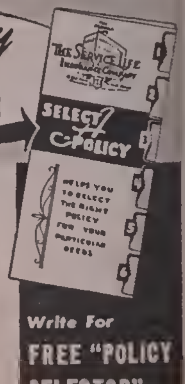
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Nor do I now blame others for my mistakes.

As I look back on my life, I realize I used to live in a dream world and to believe all I was told. I'm sorry for the way part of my life has been run, and because I'm sorry, I wish I could relive it completely—each single moment. But—with the wisdom and the knowledge I have gained as the result of mistakes and unhappiness.

However, I am convinced that the happiest time of my life is on its way. That before long I shall be rid of all the things that kept me from a complete, full life.

As for the kind of person I actually am today, I'm like anyone else—a combination of little habits, likes, dislikes, ideas. I'm one who likes honesty whether it hurts or not. I like people to be straightforward to me, to tell me the truth about myself even if it hurts. I'm glad I've become practical in my outlook.

Not that I was ever the extravagant type. For example, last year I bought a lot of new clothes—and then the styles changed. I didn't go out and buy new things, though. Instead, I merely let the hems down.

I like people to come in to see me and to have enough in the house so that they can have whatever they'd like to eat or drink.

I no longer believe my publicity nor do I try to live up to being a star. I prefer a hamburger in a drive-in to a swank dinner at a big night club. I'm just going to be myself from here on in.

All in all, for the first time in my life I'm happier with myself. There are no more superficial barriers blocking out peace and contentment. There are, instead, realities rather than dreams. I can see the straight road ahead of me, and frankly I like the view!

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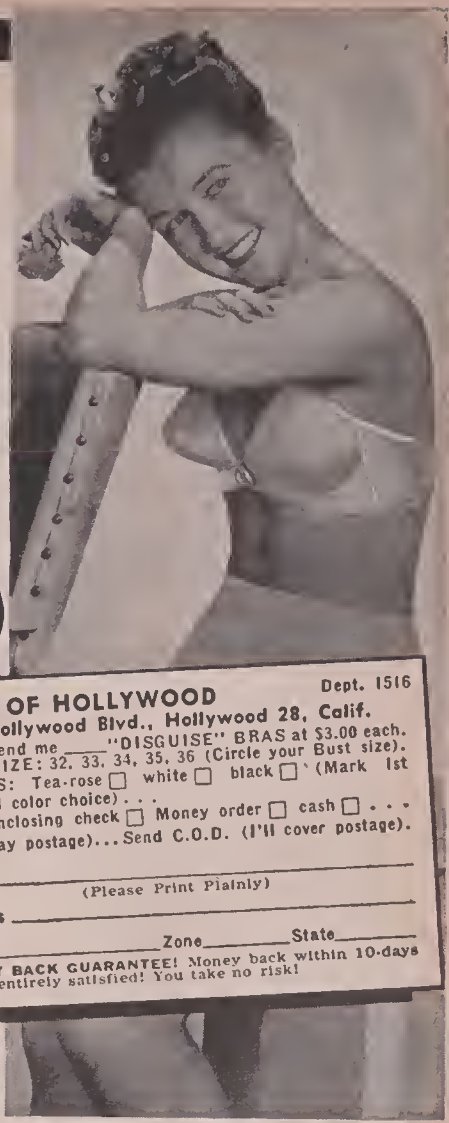

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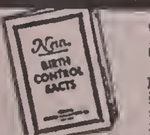

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Jane Powell knows how to make the most of her good features; minimize imperfections.

You Can Be Beautiful

The trick to give the illusion of beauty is used by the stars. You can do the same!

By Anne Ansley

★ Even if your hair is stringy; your skin oily; your eyes set too close together and your teeth crooked, you can give the *illusion* of beauty by following a few simple rules.

Maybe you'll look at the starlets on this page and bitterly compare your own points. But let me tell you a secret: None of these girls is perfect. The secret is that each has learned how to minimize her faults and make the most of her assets.

There are three essentials to beauty that everyone can achieve regardless of coloring, features or any other factor:

1. CLEANLINESS. The well-scrubbed look that comes with frequent bathing and keeping scrupulously clean.

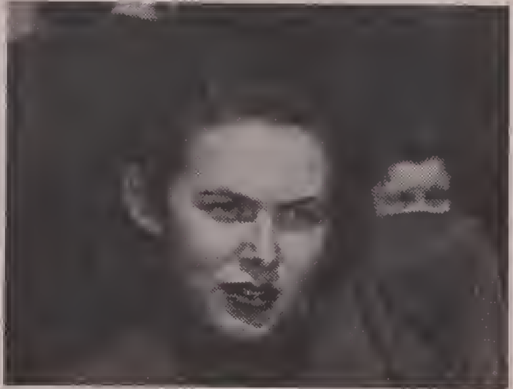
2. HEALTH. This comes from plenty of sleep and a well-balanced diet.

3. EXERCISE to keep your body trim and firm. If excessive weight is your problem, don't forget the simplest of all exercises is a shake of the head signifying *no* to cakes, ice-cream, an excess of starchy foods.

All right, let's say you have faithfully practiced the three basic rules. Now let's see how you can make the best of plain features and the most of good ones. Here's how these starlets do it.

Vanessa Brown, young 20th Century-Fox starlet, has to fight fat constantly, so she watches her diet. Even so, her face is wide and chubby. Vanessa overcomes this defect by pulling her hair back so that her forehead appears high. This hair style minimizes the width of her face.

She tweezes her eyebrows to remove straggly hairs, but follows their natural



Vanessa Brown wears her hair back to make face look slimmer, emphasize naturalness.

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Her simplicity is her charm and Cathy O'Donnell doesn't try to be a glamour girl.

arch. Over-wide faces should *not* have eyebrows tweezed into a thin line. This tends to broaden the face.

Vanessa's best feature is her young, full mouth. Here, too, she uses good sense and strives for a natural effect rather than over-emphasis.

Janie Powell, M-G-M's singing star, is certainly not a classic beauty. Let's see what Janie does to compensate.

Her teeth are dazzling white so she dramatizes her mouth. By using a lipstick brush she widens her lip line but is careful not to exaggerate it.

By pulling her hair back and darkening her eyebrows (which are plucked between lashes and brow line, but *not* too thin) her eyes look larger.

Columbia starlet Gloria Henry has much the same facial imperfections of Janie Powell. She, too, wears her hair brushed off her forehead, plucks her brows to make her eyes appear larger.

Cathy O'Donnell, Samuel Goldwyn star, is frankly a plain girl. Her features are good but her beauty isn't the usual spectacular Hollywood kind. In fact, simplicity is her beauty mark—so Cathy is *dramatically simple*. Her hair hangs softly around her face. (I hope you notice how *all* of the starlets favor simple hairdos.) Her lipstick follows the natural contour of her mouth and she avoids eyebrow make-up. Cathy knows she's not a glamorous type. She capitalizes on her exquisite plainness.

Even if these aren't your problems, study your features, then decide what's best for them. Concentrate on your good points—follow the Rules of Cleanliness, Health and Exercise—and you're on your way to true beauty.

Gloria Henry's features are not perfect but her radiant personality covers all.

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HE'S FOR ME!

(Continued from page 49)

other emergencies, Kirk and I postponed our honeymoon. Instead of forgetting about it, as many husbands might, Kirk plans to take me to Bermuda on our next vacation. I was born there, and my mother and several of my five brothers and sisters still live on the island. We will probably take our children on the "honeymoon" because we are an inseparable, sentimental family.

Whether it's five years, ten or twenty-five, I feel sure there will never be time for boredom or complacency in our marriage. Kirk is too dynamic ever to be dull. He is restless, ambitious, and full of fun. His energy takes most people by storm. If his energy doesn't, his sense of humor does.

Kirk has sort of a high-voltage personality. I've seen him step into a room, not say a word and yet people invariably turn towards him. The man simply cannot be ignored. I know, because I tried to ignore him for several months before I decided it was impossible.

This was way back when.

Kirk and I were students at the American Academy of Dramatic Arts in New York City. He was the outstanding actor in our class. He was also blond and very attractive. Every girl in the school had one eye on him and one on her career. I, therefore, was determined to be different. Even when my best friend, Lauren Bacall, started dating him, I pretended to be unimpressed.

My reserve didn't break down until we worked in a play together. The play was "Bachelor Born," and our instructor-director was a man named Jellinger who prided himself on his toughness. He liked to humiliate young actors and crush their egos.

The play had been in rehearsal a few days when he tore into Kirk. Right in front of the whole cast, he gave him the worst tongue lashing I've ever heard. Half the class burst into tears, including me. But Kirk listened quietly. He kept his temper and the next night he turned in the most brilliant performance of the show.

After that display of character I couldn't help but admire him. We had a few luncheon dates. When he wasn't working as a waiter at Schrafft's, we got passes for the theatre. Soon we found ourselves comparing ambitions and backgrounds. He told me that he was the only boy (and a spoiled one) with six sisters. I admitted that I was the youngest of six, and sort of spoiled, too. He told me his parents were Russian and that his mother made heavenly borscht. I explained that my parents were British and that Father, in particular, took a dim view of actors.

Then, in fulfilment of all my dreams, I was offered a movie contract by Warner Brothers. The idea of earning a salary appealed to me and I decided to accept the offer. Kirk, however, urged me to stay in New York and "slug it out on Broadway," as he put it. Only he wrote this forceful bit of advice in a very stern letter. He made me so mad that it was partly to spite him that I left for Hollywood.

I never answered his letter and we lost track of one another.

Meanwhile, Kirk enlisted in the navy. I got tired of waiting to make a movie. He went to midshipman school at Notre Dame. I returned to New York and became a model.

Coincidentally, he saw my picture on the cover of Life. He wrote me a letter—a nice one this time. I answered and our correspondence ripened into a solid friendship.

On his next leave he came to New York. He was in the city for five days, and for five consecutive nights we went to the theatre, did the night spots, and watched the dawn over Manhattan. During the days we went horseback riding in Central Park or rode Fifth Avenue busses and ate at Schrafft's (for old times' sake).

By the end of his leave, Kirk had spent all his money and I had promised to marry him—after the war.

A month later he was stationed in New Orleans. I happened to be in

Diana concentrates on being Mrs. Kirk Douglas but every once in a while she likes to try her hand at acting again. She and Kirk starred on "Family Theater" recently.

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Arizona posing for the Montgomery-Ward Catalogue. The two of us ran up such a huge long distance phone bill that it seemed more economical to get married.

I cabled my parents that I was marrying a naval man "letter to follow." I took the next train for New Orleans and Kirk took care of everything else. He arranged for one of his six sisters to be my attendant. He rented a picturesque apartment in the heart of the French quarter and our wedding was named *the* social event of the month. (Our best man was a press agent.)

When Kirk carried me over the threshold of our apartment, the room was filled with flowers and the music of two radios. It was a perfect bridal setting—except for the war.

All too soon, Ensign Douglas was transferred to Miami and then into the Pacific. I moved in with my sister, Ruth, who lived in New Brunswick, N. J. I also took a job in the penicillin laboratory of the Squibb Drug Company. This was a far cry from acting but then so was Kirk's job.

Our letters back and forth were so delayed that our wedding began to seem like a dream. It would have if it weren't for the fact that I was pregnant.

A short time before young Michael was expected I got official word that Kirk was a patient in the San Diego naval hospital. My heart leaped into my mouth and it didn't settle back in its normal place until I saw Doug in person.

He had received internal injuries during an anti-submarine attack on a Jap sub. Fortunately, he recovered with no after-effects except that of losing weight on a diet of tea and toast. He was discharged from the navy and returned to New Jersey in time for Michael Kirk Douglas' appearance on Sept. 2, 1944.

Kirk's entrance into movies was as unexpected and cock-eyed as most of the things that happen to us. During the years that Lauren Bacall was achieving success in motion pictures, she didn't forget her old friends. She used a lot of dinner parties as an opportunity to tell producers about Kirk. Finally, while he was appearing in the stage play, "The Wind Is Ninety," Hal Wallis offered him a seven year contract and an immediate picture part.

I was visiting my parents in Bermuda, at the time. The next thing I knew I received a cable from Phoenix, Arizona, saying Kirk was en route to Hollywood to play Barbara Stanwyck's husband in "The Strange Love of Martha Ivers." He also urged me to follow as soon as possible.

Mother, Michael and I started west almost at once. The morning we arrived at the Los Angeles Union Terminal, the motion picture studios were in the grip of a labor strike. There was no one to meet us. I didn't know where Kirk lived. I wasn't even sure where he worked. Although I'd been in Hollywood before, I was pretty confused.

Michael was on the verge of tears. Mother was completely baffled by our mad, irrational behavior, but with traditional British calm, she told Michael to be good and sent me off to a phone.

I finally located Kirk's agent and found out that Kirk was locked in the studio and that he couldn't come out until 2:00 A.M. Meanwhile, I was supposed to move into an apartment he'd found in Beverly Hills.

Days later our family settled down to a mildly regular routine. I realized then that marriage with Kirk Douglas might be confused at times—might even be a headache. But it would never be a bore!

THE END

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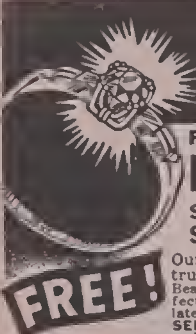

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THIS IS MYSELF

(Continued from page 33)

I USED TO BE

Methodical. When I was in high school I had a job after class in a drugstore; I'd buy composition books and chart which cigarettes were selling best, what request was made most often—things like that; I can't imagine why! Next year, while ushering in a theater, I'd record box office receipts for each picture and review each film. . . . I'm not methodical now but I'm still interested in box office receipts.

MY FIRST

Hero was my father; he was away from home a great deal while I was growing up and I didn't know him very well, but I admired him intensely;

Ambition was to be an actor; I started my career at eight in the California Mission Play at San Gabriel, but before that I used to put on plays in our neighborhood, write and act in them, too;

Sweetheart was a tiny thing who lived in Alhambra, California, when we did; she was four or five when I was seven and I loved her dearly. About eight years ago, I had some correspondence with the FBI, my contact being a Los Angeles man; I talked on the telephone often with his secretary, but didn't learn her name until the matter was wound up. She turned out to be my first sweetheart;

Picture was "Tom Brown of Culver," one of the first directed by William Wyler; I was so unimportant then that Mr. Wyler didn't know he'd directed me until a few years ago;

Great disappointment was a broken promise; a friend of our family had been visiting us, learned how interested I was in baseball, and said: "As soon as I'm home, I'll send you a trunkful of balls and bats!" I remember how I waited for that trunk, dashing to open the door to every ring, trailing expressmen down our street, first eager, then impatient, then despairing. The trunk never came. I think of that whenever I promise a child anything; unless I'm certain I can make good, I don't promise, but once I give my word, I don't back down.

I REMEMBER

Playing Santa Claus when I was seven, and the smell of oranges in school that day;

The Jolly Postman, a thing I used to murder on the piano when I was small;

A wonderful herringbone, raglan-sleeved topcoat I bought ten years ago, my first expensive garment purchased by me. Fans used to write in about how well it looked. No wonder, I wore it in every picture! Finally, someone liked it too much, or I lost it. I wish I had it now;

That year I was in and out of ten different apartments and wound up living in one room;

The time high school classmates shoved me in a locker where a great bearskin coat used up most of the tiny space, and kept me there till I almost smothered.

I'M GUILTY OF

Acting on impulse;

Being frightfully impatient—though I'm beginning to acquire patience now; perhaps it comes with maturity!;

Enjoying the unconventional;

Sometimes having trouble making up my mind; but once made, I'm set, unless an earthquake comes along.

MY LOW POINT IN LIFE

Was that year my father died; after long separations, we had at last become acquainted; I had come to Hollywood to play a role in his new picture and the future looked bright. Suddenly, he died, the picture was canceled, I was alone and couldn't get work; finally, after a struggle, I left Hollywood, feeling defeated and depressed.

MY HIGH POINT IN LIFE

I've had so many! It may have been the night "Lloyds of London," my first triumph, opened; or the day I got my discharge after more than four years in service; or the day I first flew alone; or —well, I can't pick one out!

I HATE

Those long haircuts I sometimes have for pictures;

Pseudo-Spanish houses;

People who aren't adaptable; who always compare this with that, instead of taking a thing for what it is; a mountain cabin can't be a deluxe hotel; a roadside cafe doesn't put on an exotic feast; a group of coal-miners fresh from the pits will have more informality than a gathering of diplomats; let's face it.

I LIKE

Pine woods; deserts; Brahms music; mysteries—not the kind in books, but strange things you come upon and feel you must try to solve.

IF I COULD HAVE LIVED IN ANOTHER CENTURY

It would be middle 19th Century; I'd love to have lived in Austria at the time of Franz Josef I. It was so gay and romantic and full of high adventure—or I would have made it so.

THE FIRST THING I NOTICE ABOUT A WOMAN

Is her eyes, then her feet; I don't know why.

MY FAVORITE

Composer is Tchaikowski—or Khatchaturian; I like both very much;

Color is blue;

Actor is Ralph Richardson;

Food is simple—chicken, lamb stew, fruit; I'm a great trial to hostesses because I don't really care for food and rarely notice what I'm eating;

Reading—I read whatever comes to hand, usually keep two books going, one contemporary literature, the other a classic; just now I'm reading Upton Sinclair's *Lanny Budd* series, and re-reading Dante's *Divine Comedy;*

Style of architecture is comfortable modern; I don't care for violently radical moderne stuff either in houses or decoration.

MY NARROWEST ESCAPE:

I was at Iwo Jima.

I ADMIRE ABOUT

South America, the city of Rio, one of the most beautiful cities in the world a wonderful place for a holiday;

Mexico, the little church in Taxco, and the lovely country;

Africa, Jan Christian Smuts;

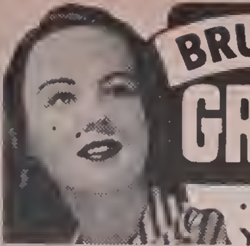
Italy, the historic flavor, the combination of ancient and modern beauty in Rome, and its romance. I look forward to making "Prince of Foxes" in Rome, Florence and Venice this year.

I PLAN

An automobile trip through Europe before I start the picture, and

I HAVE

Other vague ideas about more travel-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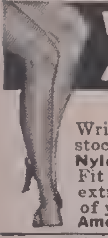
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ing, more pictures, more high adventure, but I don't plan too far ahead.

THE NICEST THING ANYONE EVER DID FOR ME

Was Katharine Cornell's letting me out of my contract with her when I got my Hollywood offer. She didn't care for pictures herself, and she had me tied up legally, but she released me at once, and wished me success.

SOME DAY I'D LIKE TO

Make a picture in Ireland;

Write something good for the screen;

Go to the Scandinavian countries, to India and to Australia—and other places on that big globe given to me by the crew that flew with me to Africa. On the globe are marked flights of *The Geek*, the plane that circled 32,000 miles around Africa, the *Saludos Amigos*, the ship I piloted 23,000 miles around South America, and the routes of my war missions. The note from the crew read: "So you can find other places to fly!".

I ENJOY

Tennis;

Exploring;

My roles in "That Wonderful Urge" and "The Luck of the Irish"; my camera;

Making changes in a house until I get it exactly as I like it—then leaving it that way.

I LIKE ABOUT MYSELF

My adaptability;

My power of concentration.

I DISLIKE ABOUT MYSELF

My selfishness; my impatience; the way I hurt easy-going people unintentionally because of my ambition.

I BELIEVE IN

Fate or Destiny, but I think you make your own Luck. It seems to me that important things are mapped out for you and you can't avoid Fate by turning to the right instead of to the left and thus change your life; like the tale of the man who tried to avoid meeting Death, in *Appointment in Samarra*, if it's for you it will come.

THE MOST EXCITING MOMENT OF MY LIFE

There have been so many! . . . Flying over the Andes or crossing great oceans should have been exciting, but actually I was too busy to know whether they were or not. . . . Perhaps the premiere of "Lloyds of London" was my biggest thrill.

MY IDEAL

Way to spend an evening is to stay home, read, look at a picture, study languages—I'm trying to learn a couple of new ones—or just fuss around fixing something; there's always something that needs to be done, and I enjoy that;

Career would be to make one picture a year in Hollywood, one a year in another country, and spend the rest of my time wandering;

Guest is one who understands the problems of a screen actor whose time is always uncertain, one who has resources of his own and can enjoy himself without too much attention;

Memorial would be a scholarship, or an endowment for a hospital or research.

I'M NO FINANCIAL WIZARD

When I began to earn good money I put myself on a rigid budget, giving myself a slim allowance—which worked fine until I wanted to wire orchids on a dandelion budget. After that I made it more elastic; but I'm still looking for a painless way to curb my spending impulses.

MY FUTURE

Is a fluid thing. . . . Who knows what will happen?

THE END

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DO YOU WRITE LIKE GARY COOPER?

By **Helen King**, **President, American Graphologists Association**

★ To the graphological world Gary Cooper will always be the fairhaired boy for popularizing "doodles," those odd little marks we make when at the 'phone, or when listening to the radio. It was in "Mr. Deeds Comes to Town" that the lanky star spotlighted pixillated persons and their pencil wanderings, thus it is interesting today to notice the signature of one Gary Cooper is just as versatile as the characters he portrays.

If you write like Gary Cooper—if you have a large, virile style you too are loaded with personality, ambition, desires. The "slow" character Gary often portrays is far removed from the real man who loves life, action, force.

A dynamic individual, Gary's "open" style, generous sweepings indicate he is an hospitable character, fond of people, anxious to please. He usually knows what he wants out of life and has probably obtained it. There is no frustration in his script, no worries.

If you have the "open o" as in this signature, you are frank, have an open pocketbook. If you too have unusually high capitals you too have much desire for independence. If you have a long ending stroke, plus a wee hook at the end, your relatives are right when they say you're a bit stubborn . . . that it's hard to sway you once your mind is made up.

Gary Cooper has more logic in his nature than he has intuition. Logic is shown in connected strokes and intuition through "breaks." There is but one "break," and that between the first two letters. Therefore we know that while Gary may have an occasional "hunch," he is going to rely more on logic.

Do you make wide lower loops? Only a person with an expansive nature—one who not only likes to expand but also puts it into effect does this. Do you make uneven small letters? Sensitivity is the cause of that.

All of which sums up to a personality man who deliberately plays down his real nature, without losing his identity. (Maybe HE's pixillated, too!)

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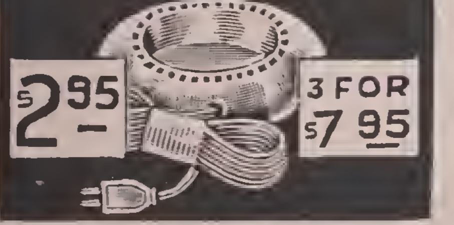

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CAN I HELP YOU?

(Continued from page 16)

you're without charm and personality. Undoubtedly, you've got these two essential traits. Most women have. It's just that you haven't developed yours.

There is no easy way to attract men unless, of course, you go to a community where there are no women. The best advice I can give you is this: (1) Act natural. (2) When meeting a man let him do most of the talking. (3) Treat every man you meet as if he were a combination of Clark Gable-Tyrone Power-Winston Churchill-and-Joe DiMaggio.

MOTHER-IN-LAW TROUBLE

Dear Miss Crawford:

I love my wife but if I could murder her mother without anyone finding out, I give you my word I would do it.

The old witch is determined to break up our marriage, and I don't know what I can do about it.

Here's the setup. Five years ago, I married Jane. Her mother was against the marriage, said I wasn't good enough for her daughter. She should marry a big shot, a politician or a president or something like that. I work as a salesman in a department store.

I didn't pay much attention to the old hag. After all, every mother thinks her daughter should marry Spencer Tracy. Anyway, Jane and I got married and moved away to Passaic.

Four months later, my mother-in-law showed up for a visit. That was three years ago, and the old hag is still with us. She runs the place. Everything we do is wrong. We have friends in for dinner and she doesn't like them. We go to a movie and she has to tag along. We want to listen to Jack Benny on the radio. She turns it off.

She sleeps until eleven each morning. "Age before beauty, my son." She eats like a horse, and now that my wife is pregnant, she wants to stay on and take care of the kid.

Frankly, Miss Crawford, I'm at my wit's end. I told my wife that unless she gets rid of her mother, I am leaving for Timbuktu, but my wife says they have no central heating in Timbuktu and that I wouldn't like it there.

There must be some way of getting rid of my mother-in-law. I've even tried locking her out of the house but she comes in through the window. What do you suggest?

Henry P.
Chicago, Ill.

I sympathize with you, Henry. I suggest you use the straightforward method. First discuss it with your wife. If she gives her consent, march up to your mother-in-law and say, "Mother, dear, we've loved having you here. But the time has come when we need more room, and we would appreciate your leaving by the fifteenth."

By setting a date, by being forthright, by being forceful and by the same token, being diplomatic—you may succeed.

Do you need help in solving your problem? Perhaps Joan Crawford can help you—at least she's willing to try. Write her c/o Movieland Magazine, 916 N. La Cienega, Hollywood, California. Your question will get her personal attention.

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PSYCHO-ANALYZING CARY GRANT

(Continued from page 55)

1935 to 1942. He was in his thirties then, and according to the items in the gossip columns, his name was coupled with no less than forty-five girls.

He was seen down at the beach at Santa Monica where he had a home, mostly in the company of Ginger Rogers. And after Ginger there was Phyllis Brooks, and then the love affair with Barbara Hutton and his marriage to her on July 8, 1942.

Cary Grant is quite definitely the subjective, introspective type. His exhibitionism offers a false façade, a misleading clue to the inner workings of his mind.

For example, women who've seen Grant in the movies or have caught sight of him at one or two Hollywood restaurants are sure that he is the dashing, carefree adventurer, the light-hearted, happy-go-lucky Don Juan.

But is he? Let us consult the record and the man's behavior pattern.

To begin with, he was born a poor boy in Bristol, England, forty-four years ago. He ran away from home when he was thirteen. He's had virtually no formal education. Whatever knowledge he's garnered, he's earned the tough way, in the school of hard knocks.

He makes no pretensions towards culture. He's an actor who knows all the angles. He learned them the hard way. His youth was spent with Pinder's Circus touring the Continent. He did odd jobs, filling in as a clown, learning how to stilt-walk, picking up the fine art of pantomime.

He was seventeen when he arrived in New York with Pinder's acrobatic troupe and decided to stay in America. For five years, he barely existed. "Those were the toughest five years I've ever had," he says.

He lived anywhere, worked anywhere, and in those five formative years, he evolved a philosophy which he still retains. In short, it goes something like this: life being what it is, money is very important.

To this end, Grant has never been accused by his intimates of being a spendthrift. That's where women misjudge him. They're convinced that money means little to Grant, that it has never meant anything to him. He is supposed to be the jolly good fellow, the man who gets along on his looks. Supposedly, he's the here-today-gone-tomorrow type.

In reality, Grant is the most canny, shrewd, perceptive businessman in the entire movie colony. His former agent, Frank Vincent, once told friends, "If there's a better agent than Grant in this town, it's Myron Selznick and he's dead."

There is no doubt but what today Grant is one of the wealthiest actors in the world. And he did it all by himself. And in making that climb from poverty to success, he did something to his psyche. He infused in his spirit a pride of independence. a kind of self-reliance, a deep-rooted individualism which makes him self-sufficient and beyond the need of any woman.

Grant has known all types of women. His interest in femininity has been most catholic. In 1934, two years after he had made his screen debut and earned the necessary money, he proposed to Virginia Cherrill, a beauteous blonde who had played the poor flower girl in Charley Chaplin's picture, "City Lights."

On the day Grant married for the first time, he announced that he was going to live a pleasant, simple, quiet life. Eight months later he was in a sanitarium, and his marriage was on the rocks. It ended in divorce; and the former Mrs. Grant married the Earl of Jersey.

Grant is uncommunicative about those first eight hectic months of his marriage to Virginia Cherrill. And when a subject refuses to talk about any experience in his past, it naturally follows that the experience is too painful to be re-lived in verbal catharsis.

If Grant were the type who found marriage indispensable to his welfare, if he

Cary Grant lunches with producers in RKO commissary. If you thought he had problems in "Mr. Blandings," wait 'til you see his new picture. This time it's girls, not houses!

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found it to be a *sine qua non* of his existence, he undoubtedly should not have waited until 1942 before marrying again.

When he did, on this occasion to Barbara Hutton, it was only a question of time before diverging interests made a divorce inevitable.

Two unsuccessful marriages, however, have not eternally ruined Grant for matrimony. This particular psychologist merely believes, however, that by this time, Grant may well be marriage-shy.

Moreover, there are some men who need the doting care of a woman. Without it they're lost. Mickey Rooney is such a man. So too, is Fred MacMurray. Grant is not. Most men, in fact, must have wives to substitute for their mothers.

This is natural law. Marriage is a natural state. Bachelorhood is considered abnormal. Unfortunately, one third of contemporary matings end in divorce because of economic and sexual troubles.

In the case of Grant, he has always had money when he was married and undoubtedly great stores of virility. His divorces were therefore caused by other factors, clash of temperament, clash of interests, out and out incompatibility.

The point, however, is that the marriages were consummated under the most favorable circumstances; and if they failed to thrive under such conditions, what are the chances now for a happy Cary Grant mating when he is older and more settled in his ways?

He is an intelligent man, and surely, he has asked himself this question. And just as surely, he knows the answer.

Grant, of course, has been unlucky with love but fabulously lucky with his career.

From all indications his career has always ranked highest with him. He was just an ordinary musical comedy actor when he decided to try his luck in Hollywood. He got nowhere in the movie capital until one day when he happened to run into a director who was making a screen test of his wife. The director asked Grant if he would be good enough to play a scene with his ambitious spouse. Grant, who was then going under his original name of Archibald Leach, agreed.

The director's wife was tested, and after the Paramount executives viewed the test, they ordered Grant to be signed.

That was lucky break number one.

Lucky break number two came when Mae West chose Cary Grant to play opposite her in "She Done Him Wrong."

Lucky break number three came when Grant became a U. S. citizen in 1942.

Lucky break number four came that same year when Grant was too old to be drafted into the armed forces. This left him one of the few remaining masculine stars in Hollywood during the war years. Quickly, because of the male shortage, he became one of the most widely-demanded stars in the movie colony. He upped his salary to $200,000 a picture and a share of the profits. And his demands were met.

Grant is one of the most painstaking, talented light comedians in the business. He knows how to mug, how to milk a line, how to get the best out of any scene. Actresses who have worked with him declare him to be a perfect gentleman. He is prompt, understanding and kindly.

His sponsorship of Betsy Drake, for example, in "Every Girl Should Get Married," is a classic tribute to his willingness to help young people.

But he is definitely at this point not partial to marriage, unless, of course, his entire psychological makeup has suddenly changed.

Being an Englishman by birth, however, that's hardly likely. For the English, hoary-haired with tradition, change slowly.

THE END

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Olivier—a new face for "Hamlet."

HAMLET (U-I) . . . . ◆◆◆◆

Without hesitation, we're going to go on record with a strong statement: This is the finest picture that has ever been made. It proves that the screen can become a wonderful medium for the expression of dramatic, poetic beauty. If you are one of the many people to whom Shakespeare is a dusty classic, the magnificent work of Laurence Olivier will open your eyes. His "Hamlet" is a living, moving expression of human passions. The story is more violent and thrilling than any modern melodrama. Yet it is beautiful, simple, and understanding.

Laurence Olivier has chosen the cast carefully, and every player turns in a fine performance. He has fitted the play expertly to the screen, cutting it boldly and even dispensing with such old standbys as the characters of Rosencrantz and Guildenstern. We don't think even Shakespeare himself would object. Nothing has been sacrificed from the greatness of his play. It has been presented as the living, thrilling story it really is. There's none of the dullness it may have had for you in High School. Don't miss this picture. It's one of the best you'll ever see.

Loretta gives another Award performance.

RACHEL AND THE STRANGER (RKO) . . . . ◆◆◆

Loretta Young, Robert Mitchum and Bill Holden deserve awards for outstanding performances in this moving and frequently exciting picture of life during the Northwest pioneer days. Loretta is Rachel, who is a bond slave and is bought by Bill Holden. He marries her—but only out of decency for it isn't fittin' for a man and woman to live under one roof without being married, but what he really needs is a servant—a woman in the house to do the chores and tutor his motherless son. Bill is still in love with the memory of his dead wife. It is only when Robert Mitchum, of the itchin' feet, who lives for huntin', and fishin' and his guitar music, falls in love with Rachel that Bill looks at his wife with new eyes and awakened desire.

Come to think of it, this picture has everything—humor; pathos (you could hear the audience sniffing and blowing noses in the sad parts), charming singing by provocative-eyed Mitchum; fisticuffs, shooting and an Indian siege to curl your hair. "Rachel and the Stranger," produced by Dore Schary, could well win Loretta Young another Academy Award. She gives a performance so sensitive and so true that she really sends you. That gal can act!

"Street with No Name"—good melodrama.

THE STREET WITH NO NAME (20th) . . . . ◆◆

20th Century-Fox has hit upon a fortunate formula in its series of gangster vs. FBI semi-documentary pictures. The narrator, an FBI executive, has a businesslike, authoritative voice and he is the "moral tone" and the reason why this type of gangster melodrama is acceptable.

Early gangster pictures usually showed the police to be dopes, glamorized the gangsters, and the case was usually broken by the hero newspaper reporter.

At least the FBI vs. gangster formula points up the gangsters as mugs, perverts, and rats which is an improvement over the old formula.

Richard Widmark plays "The Boss" in this one with his clever, calculating menace and he really chills the audience. He is aided and abetted by Donald Buka, who plays the part of a knife-throwing gangster. Pitted against the killers are Mark Stevens, and Lloyd Nolan as the FBI chief.

The rest of the plot is familiar—dark sets, fights, shootings and the final denouement which kills off all the bad men and sacrifices one FBI man but saves the hero, presumably for the next picture.

The audience ate this one up—and if you like cops-and-robbers you'll get a bang out of it too.

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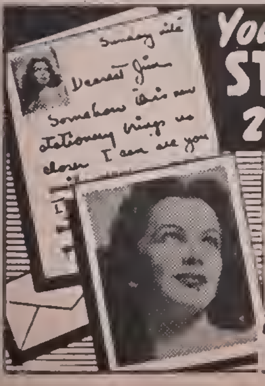
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SORRY, WRONG NUMBER

(Paramount) .... ◆◆

Many of you will recognize this picture as the screen version of the radio show with Agnes Moorehead that brought thrills and shudders to an enthusiastic audience.

In the movie, Barbara Stanwyck is the invalid who, lying in bed in a deserted mansion, overhears two killers plotting a murder on the phone.

This is a bloodcurdling story, and Barbara Stanwyck turns in one of her finest performances as the invalid.

THE WALLS OF JERICHO

(20th Century-Fox) .... ◆◆

This is heavy dramatic stuff—a picture packed with a strong plot and colorful characters. Cornel Wilde is an upright young politician, married to a dipsomaniac (Ann Dvorak). Linda Darnell is the beautiful, scheming wife of his best friend (Kirk Douglas). Anne Baxter is the young lawyer with whom, in the end, he falls in love, but there are many complications.

THE BABE RUTH STORY

(Allied Artists) .... ◆◆

The millions of baseball fans will undoubtedly love this movie.

The story, even though glamorized and pointed up for drama, is a fairly accurate chronicle of the Babe's (played by Bill Bendix) magnificent baseball career.

We only wish Roy Del Ruth, who produced the picture, had been satisfied with pathos instead of milking every scene so that it sludges into bathos.

MOONRISE (Republic) .... ◆½

Unfortunately, this picture is weak in plot. Dane Clark, the hero, and Gail Russell, as his teacher sweetheart, both do a fine job, and that grand actress, Ethel Barrymore, is in it, too, but they just don't have much of a story to work with. You won't like the hero much, either. He's not a very likeable character. The picture is packed with violence. There's a great deal of fighting—far too much, in fact. If you want action, try this.

MICKEY (E-L) .... ◆◆

Keep your eye on Lois Butler in "Mickey." The sixteen-year-old actress is charming in this comedy-romance of a tomboy. For such a youngster, her singing voice will surprise you—it's so full, so pleasant. This isn't the usual teen-age story—for a change, the people are pleasantly average folks. Bill Goodwin has the role of Lois' father; Irene Hervey is the understanding friend who shows the tomboy a few feminine tricks.

SUMMER HOLIDAY (MGM) ..... ◆½

Mickey Rooney's teen-age mugging in "Summer Holiday" makes it almost imperative for him to return to more adult pictures. However, his dancing and singing in the picture almost recompense for the inadequate role he has in the picture. Technicolor helps quite a bit—and so does Marilyn Maxwell.

FEUDIN', FUSSIN' AND A-FIGHTIN'

(U-I) .... ◆◆

The title gives a slight idea of the backwoods type of story this movie has. Donald O'Connor is the fast-trotting salesman who gets kidnapped by the female mayor of a small town. Reason: to represent the town in its annual foot-race with the next community. When Donald's around you can be sure of lots of lively talk, gags and funny situations. Helping him are Marjorie Main, Percy Kilbride, Penny Edwards.

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WHO IS RENO BROWNE?

(Continued from page 18)

been Johnny Mack Brown's vis-a-vis in seven of his robust Westerns, and she does her own trick riding, although you'd never guess it from her spun-glass appearance. She has a delicately featured face topped with long, glamorous, blonde hair; a slim figure as neatly put together as a marble statuette, and such a fragile, ethereal look about her you'd never believe she could rope a steer. But that gal certainly can!

For a long time, we at MOVIELAND Magazine have been receiving letters from fans all over the country asking: "Why don't you give us a story on Reno Browne?"

So we looked up Reno and here is her story. Even if you haven't seen Reno on the screen, we think you'll want to know all about her, because she represents the ambitious, straight-thinking type of girl who eventually forges ahead to stardom.

Reno is her real name. She was born in that fabulous little city twenty-three years ago where her father is a well-known lawyer.

From childhood, Reno knew the sprawling ranch life of the town. She grew up on her parents' ranch with horses and dogs and all the western addenda. She rolled up an amazing collection of accomplishments by the time she was twelve: She was the best girl rider in town and twice was named Queen of the Reno Rodeo, thrilling crowds with her trick riding. She was a talented pianist and dancer. The rugged Western life had left no deleterious effects on her china doll beauty.

Reno knew that she wanted to be an actress, and she used cold logic and decided to give herself every educational advantage first.

She went to the exclusive Dominican Convent right outside of San Francisco, and then attended the University of Nevada.

She left for Hollywood at the age of 19, joined the Pasadena Playhouse and continued with her singing and dancing lessons.

Her first break in pictures came about through one of those lucky accidents.

Her agent was in a Hollywood barber shop one afternoon when he heard the customer in the next chair complaining to the barber, "We're starting a Western picture with Johnny Mack Brown next week, and I'd give anything to find a beautiful girl who can act and ride a horse."

Reno's agent almost jumped out of his chair.

"I have just the girl for you," said the agent.

"Well," laughed "Scotty" Dunlap, producer of Westerns at Monogram Studios, "if you have, this will be the first time I've discovered a girl in a barber shop."

That was only a year and a half ago. Since then, Reno has played opposite Johnny Mack Brown in all of his Westerns including his leatest, "Frontier Agent."

She has ridden every shot the men ride and has asked no favors. At first, Johnny insisted that a double do some of Reno's more strenuous riding scenes. But when Reno convinced him that she could ride better than any double, he let her have her way.

Courage and perseverance are evident in everything Reno does. Her greatest hobby, outside of horses, is flying her own plane. With customary determination she decided to get herself a pilot's license and managed it during her first two years of college. Her father, a major in the U.S. Army Air Corps during the first World War, encouraged her by giving her a plane of her own. During the war, Reno joined the Civil Air Patrol and worked regular runs over the dangerous mountain sections of Nevada.

When she gets homesick these days, she eases into her plane and flies home to see the folks. It is her greatest relaxation. She's had a few narrow squeaks in the plane, but it has never daunted her.

Every Sunday she performs at the various rodeos that are held in the Valley. She is the most popular girl rider there, and, believe me, it is a thrilling sight to watch the 95-pound little blonde in her white costume ride with the speed of the wind and go through the most spectacular exhibitions.

As though these diversions weren't enough, Reno continues with her studies in drama, dancing, piano and singing. She's all out to become a star, and wants to be prepared for any kind of role. She is also a member of the Actors' Lab in Hollywood and has enough energy, after appearing all night in one of their plays, to get up early and put in a vigorous day in a Western!

Besides that, she maintains a close personal touch with the members of her 700-odd fan clubs all over the world. It is not by accident that her fans are so devoted to her. Busy as she is, Reno personally answers all her fan letters. She contributes poems and stories for the club paper called "Circle of Happiness" and holds open house when any of the members come to Hollywood.

Reno lives alone in a little house perched on top of a mountain in Laurel Canyon, half-way between Hollywood and the Valley. It is a fairy-tale looking house, with a high-pointed shingled roof and a crazy flight of 77 crooked steps to the door. It has a breath-taking view of the canyon below. She lives there with two cats, two Dobermans, a white pekinese, a monkey and a horse.

She goes out with such popular Hollywood swains as Rod Cameron and Rory Calhoun, who find her wholesomeness and candor extremely refreshing. They take her dancing at the night clubs, and columnists invariably describe her as that "exotic blonde beauty." Hollywood itself hasn't recognized her as a celebrity. But Reno doesn't care. She has a loyal and vocal army of fans who think she's tops and who don't hesitate to tell everyone about her.

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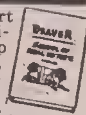

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Stay as Sweet as You Are!

I guess NKO (Movieland, June issue) wants June Allyson to be a glamor girl. As far as I'm concerned you can leave that to the sophisticates like Ava Gardner, Lana Turner and Rita Hayworth. Junie reminds me of the kid sister or the girl next door and that's what I like. She radiates friendliness. You can take those glamor girls, but give me the sweet gal in "High Barbaree," the senior at Tate College and the little school teacher that goes wild!

Mrs. James F. Rawlings
Tacoma, Washington

I think NKO is wrong. June Allyson wouldn't be the cute lovable person she is now if she turned into a glamor queen.

Please don't change, Junie. We like you the way you are!

Hazel E. Holtz
Avoca, Iowa

NKO must be crazy! Imagine wanting June Allyson to change! Her wonderful charm is based largely on the fact that she has refused to change—to be glamorous—to be Hollywoodish. If she were to change she would become a carbon copy of too many glamor girls of today. Let Turner, Hayworth and Gardner keep the glamor and let Junie remain her own sweet, lovable self.

Lois Fuller
Berkeley, California

Duff Deserves the Best

Bless the memory of Mark Hellinger for discovering such stars as Burt Lancaster, Ava Gardner and his last and greatest discovery, Howard Duff.

Mr. Duff has proved his ability to act both as a radio and screen star so please recognize this—as you have done with so many great stars—and give him parts worthy of his talent. He's had wonderful roles so far and I'm anxious for him to get others like those in "Naked City" and "All My Sons."

Betty Tupper
San Angelo, Texas

America's Cornered the Suspense Market

I just saw "October Man" and I must say I was bored with that hackneyed plot and silly direction. Every American seems to be praising almost every British picture.

You think that the subtlety and suspense of the English movies make them exciting but I think that in this matter, American movies are hard to beat. Take "Naked City," Hellinger's wonderful picture, as an example. That was a suspenseful picture!

So, just because a picture is British, please don't praise it above American films.

Mr. Anand D. Kale
Poona, India

Address all letters to Editor, Movieland, 535 5th Ave., N. Y. 17, N. Y.

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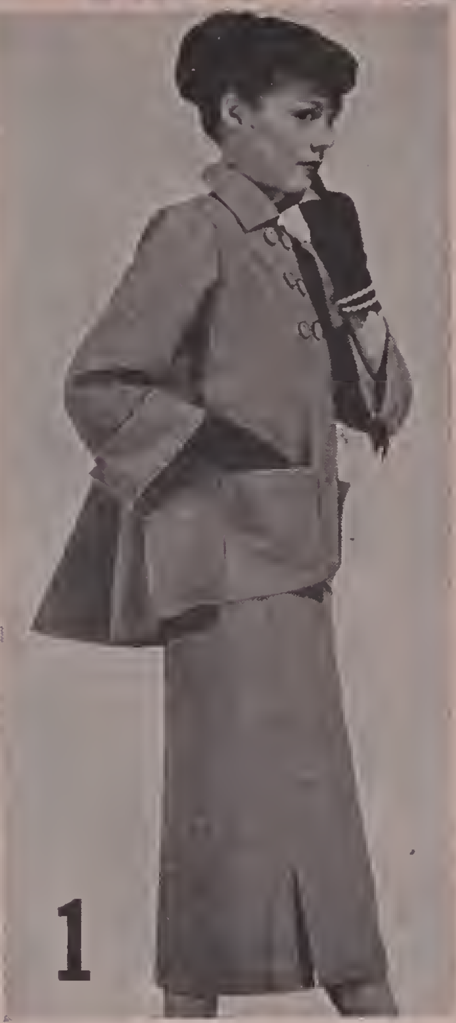
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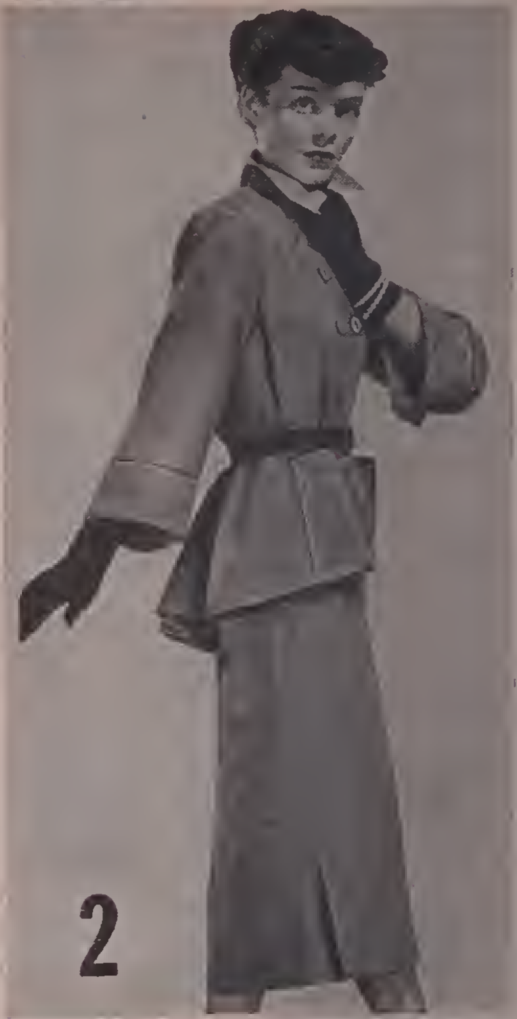
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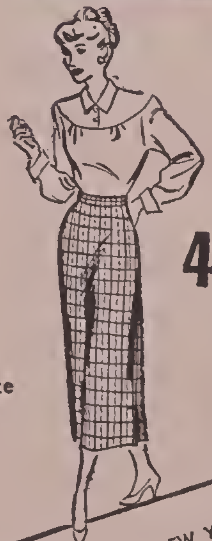
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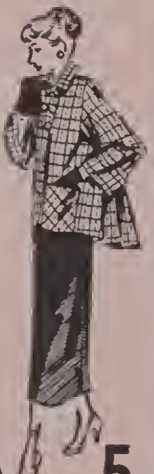
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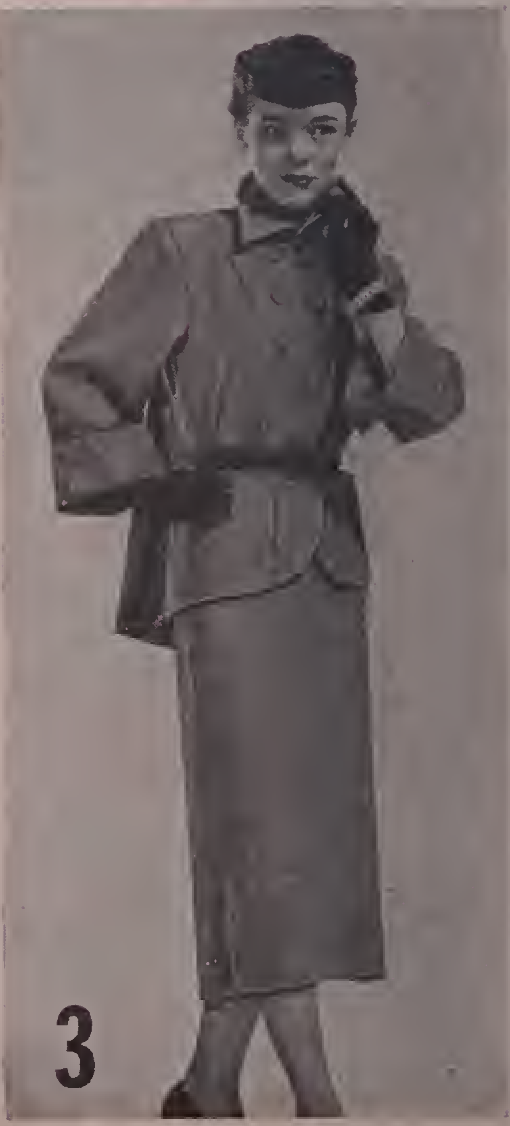
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Vol. 6
November, 1948
No. 10

MOVIELAND

Beautiful Ingrid Bergman is this month's cover girl. For more about this lovely star, see page 30.

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You'd think Linda and Ty would be tired of posing for pictures—but they just couldn't resist this picturesque street photographer in Rome.

Inside Hollywood

BY BEATRICE LUBITZ COLE

Comes winter time and the party season's on. That's what's happening in Hollywood this month and the stars are getting things off to a glamorous start

★ One of the hottest rumors around Hollywood has to do with Anita Colby and Clark Gable. Intimates believe if Clark ever marries again it will be to The Face. She is nothing like Carole Lombard, who was one of the town's great personalities—off screen as well as on. Carole had a zest for life. She fitted in a duck blind as well as she did in a drawing room. Colby is a business girl, who has made more than average success in executive positions. But the years have changed Gable too. He has grown into middle age and needs a wife about the house perhaps more than he needs a companion on the hunting trails.

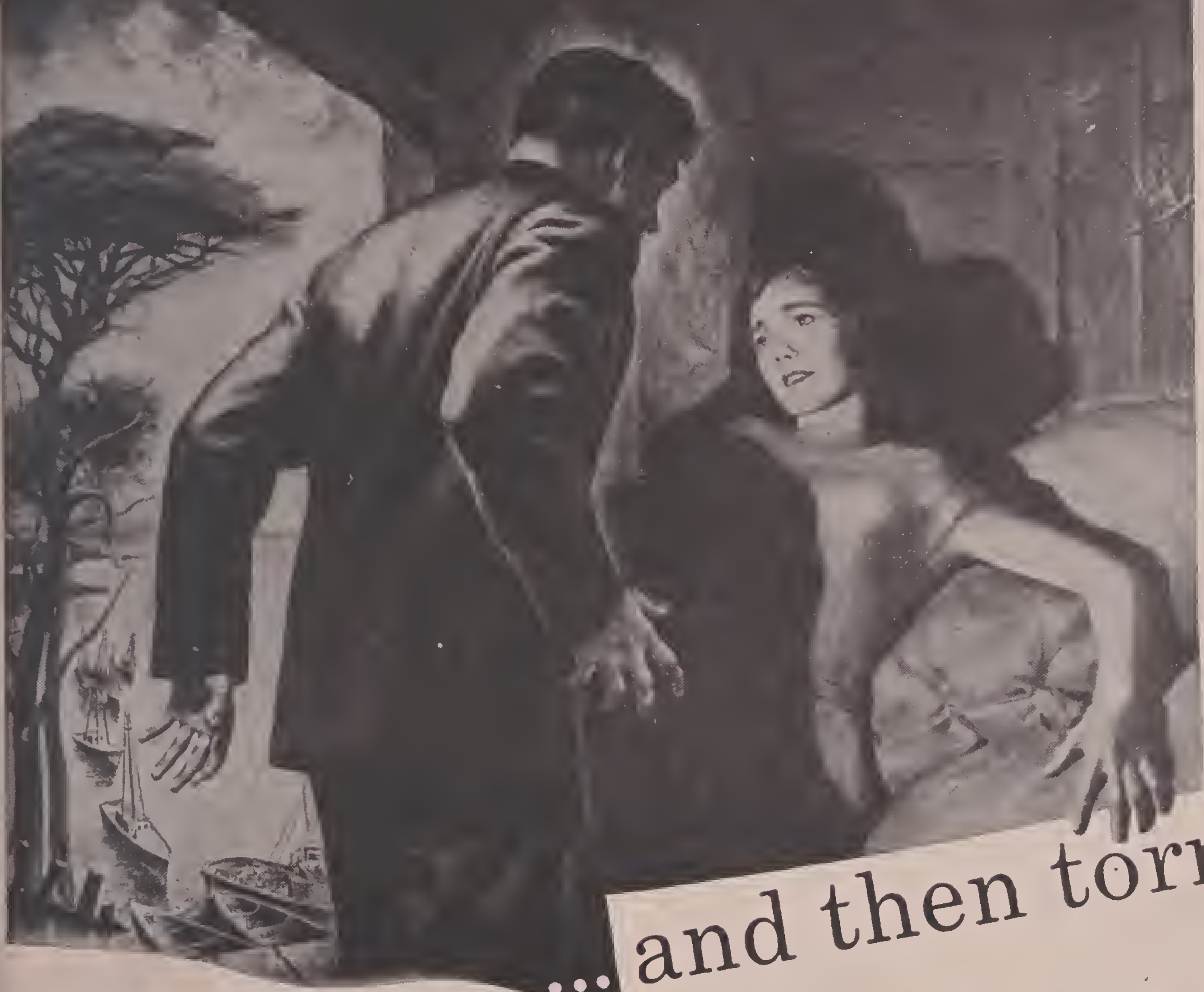
Since the war, Clark has not been too happy with his career. Though the magic name of Gable always brings 'em in at the box office, he has not been satisfied with the quality of his pictures. On the

(*Please turn to page* 8)

Ronald Reagan is certainly getting around these days. This evening it's Betty Blythe.

Jerry Asher plays it smart—won't even try to compete with Jane Wyman's tall tales.

There was temptation in her helpless silence



... and then torment

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With this performance Jane Wyman unquestionably establishes her talent as among the very foremost on the screen.

The doctor first to find her secret, first to share her shame.

"Johnny Belinda"

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Screen Play by IRMGARD VON CUBE and ALLEN VINCENT · From the Stage Play by Elmer Harris · Produced by Harry Wagstaff Gribble · Music by MAX STEINER

Sometimes rumors can do a lot to split up happy couples but Van and Evie Johnson will have none of that. They look happy, act happy and *are* happy and want everyone to know about it.

Inside Hollywood

continued

lot—where he is supposed to be King—Clark, like the other actors, takes the stories that are handed him. Fans urge him to return to the red-blooded, he-men roles that made him famous; but that silver in Clark's hair ain't talcum powder—and he knows it.

Clark sure stirred up a nest of speculation when he held up the sailing of an ocean liner to bid a fond farewell to Slim Hawks, whom everybody thought was the one and only for Leland Hayward, Margaret Sullavan's ex.

* * *

Alexis Smith, who has gone red-haired for her new picture, will cause a lot of lifted eyebrows, and it won't be because of the color of her locks. As a beauty mark, she wears a star pasted on a very intimate part of her chest.

It has just come to our attention that a former great screen singer, who hasn't warbled in recent years, has given his tonsils a rest not because of a sudden dislike to music, but because an irate husband injured the quality of his voice by a well-placed punch on the nose. After the unfortunate accident, we understand the singing gentleman had it stipulated in his contract that he would be required to sing no more. Wish we could tell you who the guy was, but he's happily married—and not to the girl who took his breath away.

* * *

Since her divorce from Richard Ney, Greer Garson has been leading a quiet life as far as the public print is concerned, but we hear she is developing a great appreciation for crooning. Such appreciation, we've been told, can best be developed in private.

* * *

Incidentally, the teaming of Fred Astaire and Ginger in "The Barkleys of Broadway" wasn't as coincidental as it might seem. Several months ago Fred told us that he and Ginger (who once formed the top box-office team) were shopping around for a story to do together. After announcing his retirement, Fred returned to the screen to take over Gene Kelly's role in "Easter Parade," after the latter had broken his ankle. Now Judy Garland's illness gives Ginger a break in a flagging career. We expect the old Astaire-Rogers team to become

(*Please turn to page* 10)

The Sinatras are leading a quiet life these days—but were at Slapsie Maxie's opening.

Not bad! Janis Paige turns make-up girl for real army officers in "Fighter Squadron."

Movieland fan visits Susan Hayward to get an autograph of her favorite cover girl!

Sometimes a man *has* to double-cross the woman he loves...

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Hear Burl Ives as the troubadour of Rock Pass!

RKO RADIO PICTURES

You can bet the City Slickers didn't provide music at Spike Jones-Helen Greyco nuptials.

Entertainment at Slapsie Maxie's has Esther Williams and Ben Gage wholly enthralled.

Inside Hollywood

continued

once again a familiar sight on the marquees. Looks like Ginger's once again found A-staire-way to the stars.

* * *

Any day now we expect to hear some violent explosion between Elizabeth Taylor and her studio. Seems Lizzy thinks the studio ain't doin' right by her when it comes to stories. She hasn't had a really good picture since "National Velvet," and Lizzy, who has grown into one of our most beautiful and talented young actresses, is tired of supporting other people. She may try to break her contract on the grounds that it was signed when she was a minor.

Joan Leslie tried the same thing, and look what happened to her. Her career has practically died on the Vine Street.

Producers are chary about signing any actress, however talented, if they risk becoming embroiled in a lot of legal entanglements.

* * *

Audie Murphy and Wanda Hendrix came within an ace of a Mexican marriage before Wanda left for Italy to play opposite Tyrone Power in "Prince of Foxes." Audie had the wedding ring already bought when the couple decided to talk it over with Wanda's parents before traveling south of the border the next day. After the family conference, Wanda and Audie decided to wait until her return from Italy. Then they'll plan a church wedding with all the trimmings. But Wanda left with a brand new diamond, which Audie placed on her finger—for safe-keeping purposes.

* * *

Madeleine Carroll, who threw over Hollywood to do one of the greatest feminine jobs of the war, is ready to resume her career where she left off. But if she stays in Hollywood, it will probably mean long periods of separation from her husband, Henri Lavorel, and that's not good. Madeleine is not the Alice-Sit-By-The-Fire type, and we predict that unless the couple can arrange their lives so that they will be together, there'll be a case in the divorce courts.

* * *

James Mason, whose acrid views on sundry subjects have been aired freely in the public prints, put thumbs down on a top feminine columnist and a certain fan magazine (not this one) when he came to Hollywood. Otherwise, he gave the press the green light. He objected to the fan magazine because it once printed an article about him that his wife had refused to okay. He objected to the feminine columnist on general principles. She simply didn't jive with Mr. Mason.

Now that his legal troubles have been settled, it can be expected that the Masons will settle down in Hollywood. They like the town; but their future here will depend upon the success of his pictures.

During his two-year layoff from the screen, while waiting for his contract troubles to be ironed out, many of James's early and inferior films were released on an unsuspecting public. American audiences began to wonder if Mason wasn't going backward instead of forward.

* * *

Danny Kaye, one of our greatest ambassadors of good will, is having a welcome mat spread clear across the Atlantic to return to England again. Sixty thousand people already have made requests for tickets to see Danny in his next appearance in London, which probably will not be until next year as he is scheduled to make a picture first. Incidentally, Danny's reconciliation with wife Sylvia seems to be completely on the solid side. Other battling Hollywood couples could take the Kayes as an example in ironing out their marital affairs.

(*Please turn to page* 12)

The Henry Fondas seem to have John Dall on his knees, but it's nothing serious. He's just table hopping at the Stork Club.

Now that Sonny Tufts has finished "The Untamed Breed," there's time for a bit of night club funning with pretty wife Barbara.

Jack Carson, who gets around quite a bit, finally got around to pretty Lola Allbright. They're at the Aqua Parade opening.

It may not be romance for Ann Blyth and James Curtis, but they're together often.

Lucille Ball, with husband Desi Arnaz, is caught right in the middle of a sentence.

Poor Greg Peck gets a dousing of insect repellent while on location of "Yellow Sky."

Inside Hollywood

continued

Shirley Temple and John Agar tear themselves away from daughter Linda long enough to do MBS' "Family Theater" with help of James Craig and the producer, Father Patrick Peyton.

Roy Rogers and Dale Evans are still plugging to appear together again as a screen team, but boss of their studio, Herbert Yates, still says no. Roy is not supposed to have a romance in his pictures, and Yates believes that Roy's young fans can't see any married couple appearing together without a romantic angle between the two. However, Dale's with Roy on his rodeo tour this fall. She's tossing up the targets while Roy busts them with his six shooter. They both will be back here in time for little Dusty's birthday, October 28th. Roy missed the event last year because of his rodeo, but says it won't happen again.

* * *

John Wayne's wife, beautiful Esperanza Bauer, has given up all notions of a picture career for herself. She's come to the conclusion that being a housewife and keeping John happy is enough to fill any gal's day.

* * *

Andy Devine, who a few years ago was working practically six days a week in pictures, is seriously thinking about retiring from the screen. He has been before the cameras a long time, and is a little tired of the kleig lights. But more important is his interest in aviation. He feels that he should devote all of his time toward promoting and managing his flying school.

* * *

We hear that Republic Studio is going to release Orson Welles' version of "Macbeth" at about the same time that Laurence Olivier's "Hamlet" hits the screen in this country. This will give fans a fine chance to compare the abilities and techniques of two of the most controversial men in the film world. Incidentally, we've been predicting all along that that smoldering torch Rita Hayworth has been carrying for Orson would some day flare up. It did when Rita and Orson got together in Southern France. That may have been the first step toward a reconciliation. It's true that Rita has her eye on an English tobacco millionaire but we believe that romance would go up in smoke if Orson decided to turn on the permanent charm. Rita makes no secret of being still very fond of her ex-husband. We don't take too much stock in Orson's highly publicized romance with that Italian actress. When Orson divorced Rita, he told us he would be too busy working to think of marriage for several years. After finishing the pictures on his schedule, he said he wanted to take time off to try his hand at a novel; and this was the main reason he wanted Rita to be free. He wanted her to be able to have some fun while he worked. Well, she's evidently had her fun, and is probably ready to come back in the domestic fold.

* * *

When Ida Lupino married Collier Young, she wore an English sixpence in her shoe for luck; and tied the knot on her mother's 33rd wedding anniver-

(*Please turn to page* 14)

Newcomer Beatrice Pearson is introduced to Hollywood under guiding eye of Chas. Einfeld.

Dennis Morgan, Jack Carson arrive in San Antonio for "Two Guys from Texas" premiere.

LOLA
ROSEMAR
& LEOTA

Posies from famous sisters mark screen return of Priscilla Lane. She's in "Bodyguard."

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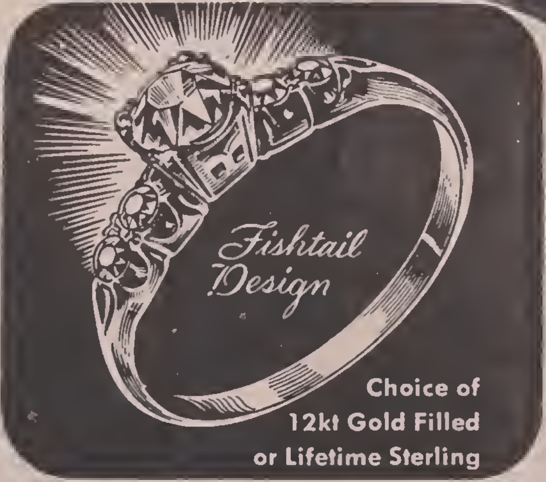

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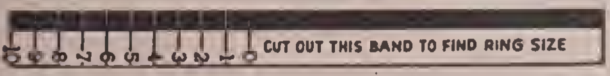

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DIRECTED BY ALFRED E. GREEN
Original Story and Screenplay by Howard Estabrook
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Released thru United Artists

Inside Hollywood

continued

sary. Then the happy couple moved into a house which they named Chipmunk Manor, and declared that they were going to keep their careers separate. That we will have to see. Seems to us that the only way for a couple to be happy in Hollywood is to keep their careers of equal importance. Professional jealousy has split up many an otherwise happy household.

* * *

Alan Hale, who has sponsored several inventions, has come up with the whacky idea of manufacturing eight-balls with a hole in them. That way, he figures, a man may be behind the eight-ball, but he can still see ahead.

* * *

Judy Canova is having little success in her attempt at a screen comeback. This is difficult to understand. Judy was once a big money maker for studios and has lost none of her talent. We are informed that two of her old pictures now in release are doing as much business at the box office as they did when first issued.

* * *

Richard Widmark, that big sissy, has got himself a permanent wave. No, he hasn't also taken to wearing spats. The curl in the tresses was put there for his costume role in "Down to the Sea in Ships." It was thought that his fine blond hair looked too youthful for a tough guy. Richard, who has been in Hollywood only 18 months, will have made five pictures before the year is out. That's what comes of being a good actor. And if you think he got a break, you should know that in New York he did as many as 35 radio shows a week, often commuting between stations in a taxi cab. That's how the guy learned to act.

* * *

George Sanders has more moods than Gregory Peck has screen commitments. He formerly was famous for his indifference—even rudeness to the press. But after being psychoanalyzed, at a very fancy fee, he changed his tune. One might say that he had even grown coy. His tirades against women brought him a lot of publicity. Now George claims that his attitude was all a mistake.

* * *

Linda Darnell, who has an exceptional talent for painting, is throwing herself into the task of cultivating the art seriously. After studying with Rockwell Kent, she is planning to build her a hideaway in New Mexico where she can retire between pictures and devote more time to the brush and palette.

THE END

Mannerly Butch Jenkins gives mom a taste of the boyish delight set before him at the Brown Derby. He didn't want to seem piggish—after all, he'd already polished off two eclairs!

Tim Ryan finds sitting in camera a good way to cop the spotlight from famous Dad, Bob.

Proud mothers: Mrs. Hale and Barbara. Cause of it all: the youngest Hale, Willa Williams.

Here's a threat! Even at four months, little Eleanor Parker can turn on the charm.

Are you in the know?

When giving a party, which is important?

☐ *Fancy refreshments* ☐ *Banishing the family* ☐ *Keeping the guests busy*

Good hostessing doesn't take caterer's chow . . . or shooing Mom to the movies. *Plan* the doings. Have records handy. Provide the "props" for games. At Christmas, let your guests trim the tree; anything to keep them *busy*. And should your calendar suddenly betray you, turn to Kotex, for comfort. For *softness* that *holds its shape*. Be carefree with the new Kotex—made to stay soft while you wear it. And the bend-as-you-please freedom that's yours with the new Kotex Sanitary Belt. Adjustable; all-elastic!

If your back's blemished, what's best?

☐ *A white hanky*
☐ *A rain check*
☐ *A stole*

Stoles are high fashion . . . not meant for hiding hickeys! And you can't "un-date" at zero hour. To cover back break-outs, start days ahead with antiseptic—plus white hanky, pinned to shoulderstraps. Worn beneath school dresses, the medicated "goo" works while you grind! Never fret about how to conceal "certain" outlines. Kotex and those *flat pressed ends prevent* outlines; protect you from the slightest whisper! Choose Regular, Junior or Super Kotex.

What's the jinx in this jalopy?

☐ *The cuddle couple*
☐ *The boogie blast*
☐ *Four's a crowd*

Joy ride? Uh-uh. For here, say safety experts, are the makings of a crash landing! (See all three answers above.) First, the car's crowded: bad for careful driving. The raucous music adds *more* distraction. Anyway, how can a highway romeo keep his mind on the road? Sharp gals take no risks. Even of problem-day accidents. And that's why they choose Kotex . . . because the exclusive *safety center* of Kotex means *extra* protection. Extra confidence!

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MONEY-BACK GUARANTEE OF SATISFACTION

Jane Greer keeps that lovely lift of the head by looking two inches above eye level as she walks.

Talent School

IT'S EASY TO WALK AWAY WITH HONORS—

By Ben Piazza

Lesson #4 *Walking*

★ A fine walk is really a matter of balance. You can acquire balance by taking fencing and dancing lessons, but in the end, you learn to walk well by walking.

A woman's normal step is twelve inches, a man's eighteen inches. Make a slight allowance for height, but remember that taking a longer step makes you appear to be slimmer.

If there's a choice to be made between applicants for a certain part, the one who carries herself well has the edge. Do you know why? It's because the girl with the good carriage looks more confident—and self-confidence is a big asset.

American women are so highly strung, they're usually impatient to get whereever they are going and they dash along, heads thrust forward, looking like so many geese seeking food. Besides being most ungraceful, this gives them definitely bad chin-lines.

That old custom of carrying something on the head while practicing walking can't be improved upon. That's why all schools for models insist upon it. Try a book, a small tray or a box set squarely on top of your head and use it until you hold your head high naturally. You'll get used to walking from your hips down, neither slumping nor poking your head before you.

Irene Dunne's carriage is worth copying. In "I Remember Mama," watch her as she goes up and down stairs, erect and graceful. Her feet are under her hips, her neck is a graceful column, her chin-line is perfect.

To observe your own faults, practice coming toward yourself in a big mirror. If you haven't one at home, use plate-glass shop windows. A good carriage conceals defects, for hips appear slimmer, shoulders straighter.

Watching Rosalind Russell during the

BEN PIAZZA, supervisor of new talent and casting director for RKO-Radio Pictures, has discovered many of Hollywood's brightest stars.

Beginning his career as an actor, he has been theater manager, general manager of the RKO vaudeville department, motion picture industry's first talent scout.

In this series, he will tell YOU how to bring out your own personality, explain what qualities attracted him in players he has discovered, show you how new talent is groomed for stardom, and help you apply the knowledge to yourself.

Wear low-heeled shoes for walking. Roz Russell's footwear guarantees good posture.

BUT ONLY IF YOU WALK CORRECTLY!

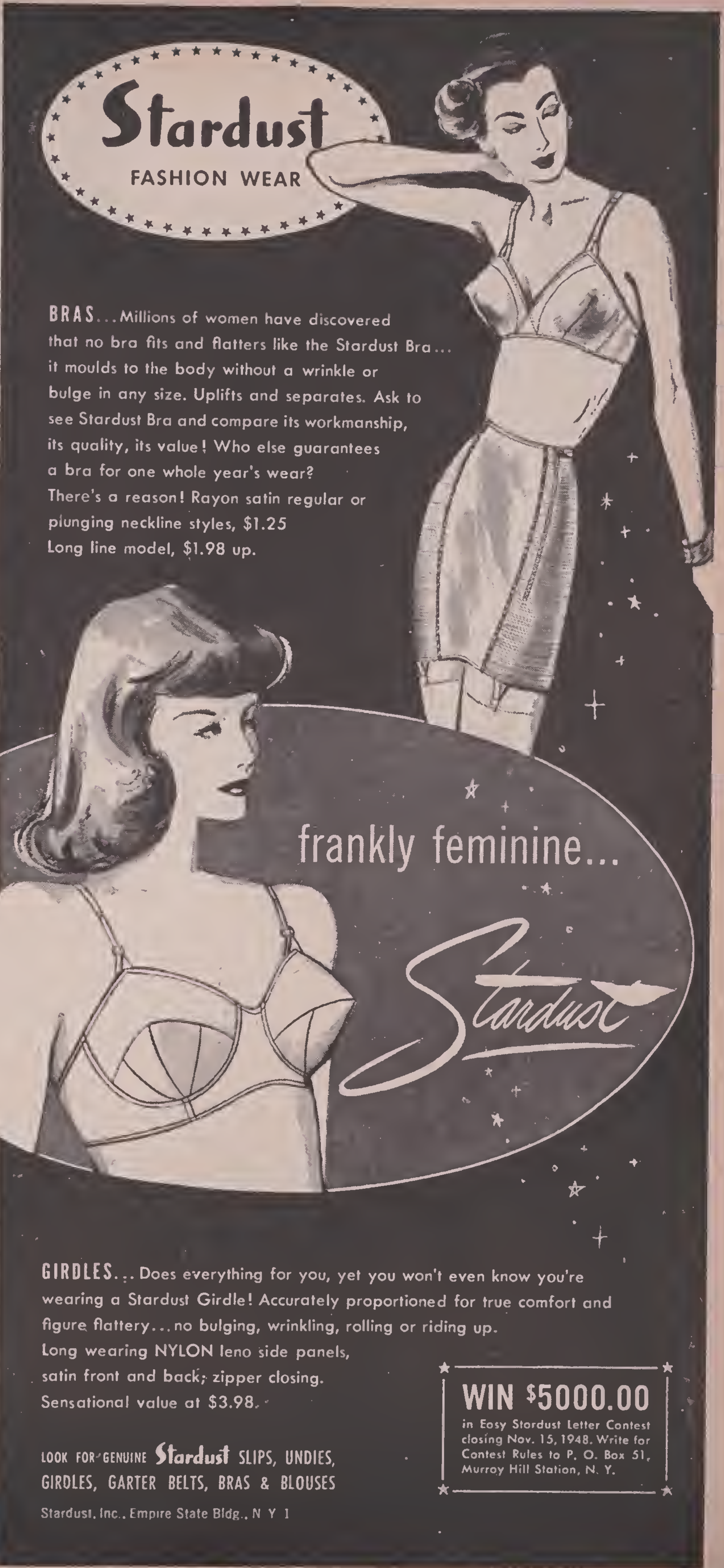
filming of "The Velvet Touch," I couldn't help admiring her fine, free walk. When you see the picture, watch Rosalind walk. You'll see that when Rosalind brings her right foot forward, her left hand swings out correspondingly; as her left foot advances, so does her right hand. Not a violent swing of the arm, understand: just enough for graceful balance.

Let me give you tips that have helped our younger players at RKO Studios: Jane Greer acquired that lovely lift of the head by remembering always to look about two inches above eye level as she walks. Jacqueline White, doing feminine lead in "Return of the Bad Men," was desperately shy as a child. Even now, shyness overwhelms her when she is about to meet some important person. At such times, she takes a deep breath, exhales slowly, and repeats. This relaxes tension.

Wear low-heeled shoes for walking. But on occasions when high heels are required, become ball-of-the-foot conscious. Women often injure themselves by stepping down from a curb, hitting the street with the whole foot, jarring the whole spine, instead of landing only on the ball of the foot.

Try walking to music, very slowly at first, then more rapidly, to get rhythm into your step.

THE END



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GIRDLES...Does everything for you, yet you won't even know you're wearing a Stardust Girdle! Accurately proportioned for true comfort and figure flattery...no bulging, wrinkling, rolling or riding up. Long wearing NYLON leno side panels, satin front and back; zipper closing. Sensational value at $3.98.

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CAN I HELP YOU?

By Joan Crawford

Let glamorous Joan Crawford help you solve your problem. Write her c/o Movieland, 916 N. La Cienega, Los Angeles 46, Calif. Your letter will receive her personal attention

PRISON RECORD

Dear Miss Crawford:

My parents have always been strict with me, but in my heart I knew they were broad-minded and fair. At least, I used to think so. Now, I don't know what to do.

I am engaged to marry one of the sweetest girls in the world. It so happens that her sister was once sent to the women's reformatory in West Virginia. Because of that, my parents object to my marriage.

I've tried to reason with them, but they've come up with such stupid things as, "There must be bad blood in the family," or "birds of a feather fly together," and all of that silly rot.

I don't want to go against parental wishes, but I'm determined to marry my girl. Don't you think I'm right?

Carl J.
Chicago, Ill.

I certainly do. I can't understand your parents' thinking in this matter, either. If they have any common sense at all, they surely can see what a wrong thing they're doing. Try and show them the light, but if they persist in their bigoted outlook, you go your way and let them go theirs. This is America. Here, people are judged by their actions as free individuals. Remember, too, or, better still, point out to your parents that some of the most cherished names in today's high society can trace their ancestry all the way back to a long line of cutthroats.

INFATUATION

Dear Miss Crawford:

I'm an imaginative girl of sixteen, too imaginative for my own good. I've always worshipped Charles Boyer. Now, I find that I've fallen in love with him. I'm only sixteen. He's twice my age. He's also married. I tell myself these things over and over again. Then I go to my dresser. I look at his picture. My heart starts to beat madly. I can't help it. I love him. I dream about him. I think about him. He's my whole life. What can I do? What shall I do?

Beatrice Anne R.
Sante Fe, N. M.

You've really got it bad, haven't you? You're not only imaginative as you say, you're also dramatic, overly dramatic. Pull yourself together. You know Boyer is married. You know he's too old for you. You know, too, that you haven't fallen in love with the real Boyer. You've fallen in love with the movie Boyer, with one of the truly great actors of our times. Charles, if he wanted to, could make you hate him. You love him because he's played lovers on the screen. Your love is vicarious, false, untrue. You're a sensible girl. Stop this fantasy at once. It's only hurting you. The real Boyer in all probability would not appeal to you as a lover, because of a dissimilarity in taste, standards, hobbies, etc.

Try and take the affection you languish on Charles and transfer it to someone closer to your own age and closer to your own house.

ENTERTAINS IN CELLAR

Dear Miss Crawford:

I am a girl of twenty. I am living with my parents and my grandmother who is 78 years old. Every time I bring any of my boyfriends home, I must entertain them in the cellar. It's pretty darn embarrassing. Mother insists that the living room is for grown-ups. I keep telling her that I'm not a child any longer and that if she insists upon relegating me and my friends to the cellar, I won't bring anyone home. But she pays no mind.

Our cellar is clean and fixed up in playroom fashion, but even so I think it's kind of an insult to entertain my friends there. What do you suggest?

Ann D.
Raleigh, N. C.

I suggest for your consideration that you may be a bit too sensitive or perhaps a bit too proud. Out in California, most of us don't have any cellars. We have dens instead; and we entertain there. I can't see anything wrong in entertaining your friends in a playroom which is clean and wholesome; even if it is in a cellar.

As a matter of fact, it sounds like a pretty good thing to me. You have privacy. No one is peeking in all the time. You can dance, play records, enjoy a game of ping pong. Frankly, I repeat, it sounds great to me. Other girls have to entertain their friends in the living room. Their kid brothers bother them; the old folks spy on them. They're never really alone. Believe me, Ann, you're a lucky girl.

DISAGREEMENT

Dear Miss Crawford:

I am a girl of sixteen and have been dating lightly for around a year.

Last March the boy up the street returned from the Service. He grew interested and started dating me. We went together four months but had a slight disagreement and he slowly stopped dating me. We are still good friends and I still like him very much. I also believe that he cares for me but will not admit it.

Is there any possible way in which I can get him to date me again or to be even sure how he feels about me?

Mae H.
Lakewood, Ohio

When you're sixteen, I know how terribly serious affairs like this can appear to be. But honestly, I think the best course of action for you to follow is to let this boy go his way and you go yours. You're very young yet. You say you're both still good friends. Why don't you just leave it like that?

Within a short time you'll probably discover you're not as interested in him as you are at this time. That's the way things very often work out.

It may be that this boy will grow to care for you even more than he does now. If so, you'll hear about it. If not, there's no sense in pursuing him. He'll just draw away much faster. I suggest that you go out with other boys and try not to think too much about this one.

When you get to be thirty and you're still unmarried and you feel honestly that if you don't get married then, you never will—then that's the time for you to play all your cards and exercise all your charms in capturing a husband. But not now. Enjoy life to its full by playing the field. Let your boyfriend take the first step forward.

THE END

What this young wife
WANTS TO KNOW BUT HATES TO ASK...

Learn Here Scientific Truth *You Can Trust* about these *Intimate Physical Facts!*

It's pretty difficult for a young wife who hasn't been instructed by her doctor on how important vaginal douching often is to intimate cleanliness, health, womanly charm and marriage happiness.

Worse yet—pity the wife who, from ignorant advice of friends, still uses weak or dangerous products for her douche. You owe it to yourself and husband to learn NOW about modern ZONITE—how *no other type liquid antiseptic-germicide* of all those tested for the douche is SO POWERFUL yet SO SAFE to *tissues.*

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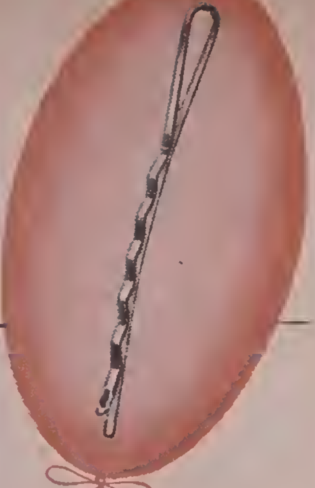

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GREEN CROSS FOR SAFETY

Phillipa Goodwin's active in the Motion Picture Committee of National Safety Council with her chairman-husband, Bill. Here they're with LA Police Chief Horrell at recent meeting.

Safety First

Bill Goodwin and scores of Hollywood parents are out to sell the most coveted commodity in the world: Safety for their children—and YOU

By Sondra Gorney

★ Genial Bill Goodwin's smile faded when he heard his daughter Jill's plea.

"Daddy, please may I have a bike?"

Jill is only seven—the oldest of Bill's four children—and plenty smart—but Bill didn't like the idea of her cycling through the streets of North Hollywood. Just the year before, a man had been killed directly in front of the Goodwin home. It left a terrible impression on all of them.

Bill, who plays featured roles in "Mickey" at Eagle-Lion and "This Is New York" for U. A., is also well known as a radio master-of-ceremonies. He seems just a good-natured, easy going character—but he *is* a conscientious father. Remember him as the persuasive salesman in the Academy Award picture "To Each His Own" and as the theatrical manager in "The Jolson Story"? That ingratiating devil-may-care personality of his won many fans—but to know the real guy, the father and the citizen, you must visualize a stable, mature individual who entered upon every phase of his life with serious intent.

That includes marriage and parenthood as well as his career. That vision shouldn't negate the magnetism of his smile, his warm hazel eyes, and mellow voice. Bill has all these—and social conscience too!

Take the question of the bike: It would have been easy to act with his customary generosity, fulfill Jill's request—and then forget the whole incident. But not Bill. It set him thinking of his duty as a parent.

Mrs. Goodwin, glamorous Phillipa Hilbere, a former Goldwyn Girl, couldn't understand Bill's perplexity over a simple purchase until he pointed out a few vital facts to her.

"Look, dear," he explained. "I read that one out of every two children will be involved in an automobile accident. That *one* might be Jill. I won't risk it."

"But, darling," said Phillipa. "You can't possibly ask each and every driver in California to be careful."

"Why not?" asked Bill. "All I have to do is *sell* them the idea."

And after all, isn't Bill a supersalesman? Even his movie roles present him as an amiable huckster dispensing perfume, liquor, talent, viz: "The Stork Club," "Incendiary Blonde," and in "The Jolson Story." Bill decided to play the same role but improve the commodity. Bill Goodwin was going to sell "safety."

"I don't fancy myself a crusader," Bill says, "but honestly, this is one interest everybody should have. We've got to keep our kids safe."

Lining up the Goodwin children—Jill, Bill Jr., age 5½, Lynn, 3½, and tiny Sally who is just 2, you don't wonder at their father's desire to protect them as well as all the other children in the country.

Hollywood parents anxious to help committee are Pat O'Brien, John and Maureen Farrow.

Ozzie, Harriet, Buzz Adlam, Ralph Edwards, "Rochester," join Bill on first broadcast.

Bill wrote a letter to Ned Dearborn, president of the National Safety Council in Chicago, suggesting that a committee of "name" movie and radio people be formed who could sell the public on safety in the same way they sold government bonds during the war.

"Okay, you talked us into it," came back the immediate reply. "Consider yourself chairman."

With the perseverance that helped him climb from amateur school dramatics to featured roles in motion pictures—from an obscure announcing job in a small-town station to the position of a top radio personality—Bill set about glamorizing safety.

Such favorites as Joan Bennett, Jack Benny, Susan Hayward, Joan Crawford, Bing Crosby, John Garfield, Betty Grable, Gene Kelly, and about sixty others swiftly offered their help. More are added every day. Requirements for membership are parenthood and being in the public's eye.

Living in California, as the stars do, they don't have to be convinced that "someone" is hurt by a car every half minute. "Our job," Bill says, "is to stop people from thinking that that 'someone' is always the *next* fellow."

California has the worst traffic accident record in the country (Chamber of Commerce, please excuse!). Some folks maintain it's because drivers are too busy straining at starlets to look straight ahead. But this is a serious matter.

Bill pleads his case like a lawyer. As a matter of fact, he should have been one. In San Francisco, his birthplace, a Goodwin is always a lawyer—that's traditional. But young Bill turned down the complete law library offered him by his paternal grandfather, Judge William Goodwin. A cousin got the books and Bill left college to be an actor.

Now Bill Goodwin is pleading that we obey the nation's traffic laws, his first major effort in this campaign is the formation of the Motion Picture and Radio Committee of National Safety Council.

In a radio coast-to-coast broadcast sponsored by this Committee, John Beal, Sylvia Sidney, Ralph Edwards, Gloria de Haven, Jack Carson, and a host of others, speaking as parents, emphasized the need to cut down automobile accidents and save lives.

Bill summed it up when he says: "Just remember this: CARS don't kill PEOPLE. PEOPLE kill people. A car is a wonderful piece of machinery but they don't build brains or manners in them. You have the brains and you have the manners. Use them!"

The radio program was just a starter. Now the Committee has a long list of exploitation ideas including magazine and newspaper stories written by the stars, personal appearances, movie shorts, and more broadcasts. Their message of safety will reach millions and MOVIELAND adds its voice, begging you to drive carefully.

A "Caravan of Safety" is contemplated whereby these public luminaries can meet Mr. and Mrs. Mom and Pop Driver all over the country. If studio commitments interfere, there's the possibility of filming the "Caravan" as a movie. Each major studio might conceivably contribute a reel. The entire picture could then play in each city—just as if the stars themselves had come to town to promote the cause of safety.

Between pictures and radio shows, the Goodwin sextette flies out to their ranch on the outskirts of Douglas, Arizona, near the Mexican border, where Bill farms 533 acres and raises feed.

Bill flies his own plane. Frustrated in his efforts to join the Navy, Bill bought himself a Navy two-seater, single engine advance trainer. Bill flies it expertly.

"And don't think we haven't got traffic problems up there, too," he says. "And the same rules hold as for driving a car: alertness, common-sense and courtesy."

THE END

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MONEY BACK GUARANTEE

Where do stars get the depth
of emotion to put over a love scene?

How stars get that way.....

by George Jessel

YOU may have wondered where your favorite stars get the deep feeling and warmth to put over a song or dance or a love scene so that it remains your fondest memory for years.

Now there's a Technicolor motion picture that tells you—"WHEN MY BABY SMILES AT ME."

They get it from their own lives. It is distilled out of their own experiences. They get it from the heart because they are real people.

No other picture in my opinion has ever presented show people to the public with such realism, human-ness, tenderness and warmth.

Naturally, I am prejudiced. But I know show business. I also know audiences. You, too, have a heart. It will be touched by this picture.

George Jessel

Where do stars get that something *special* to put over a song or dance?

BETTY GRABLE · DAN DAILEY

When My Baby Smiles At Me

Color by TECHNICOLOR

with JACK OAKIE · JUNE HAVOC
RICHARD ARLEN · JAMES GLEASON

Directed by WALTER LANG   Produced by GEORGE JESSEL

20th CENTURY-FOX

Screen Play by LAMAR TROTTI · Adaptation by Elizabeth Reinhardt
From a Play by George Manker Watters and Arthur Hopkins

Your Hollywood *Memo from the Editor*

Cadet Saxon receives award for mephitic (nauseating) performance in Ladd's new film.

★ It only goes to show that we girls (and I use the term in regard to myself, loosely) are push-overs for a uniform, for the most exciting day I have spent in many a moon was at the United States Military Academy, West Point. Those striking uniforms! And oh, how they look on those West Point men—and on Alan Ladd! Be still, my beating heart!

For this wonderful day, I must thank Alan Ladd and Paramount for the picture "Beyond Glory," much of which, as you know, was shot at West Point.

Well, the West Pointers decided to give an Oscar (only they called it a "Dumbjohn") to their own prize actor, Senior Cadet John Saxon from Fort Valley, Ga. (who incidentally coached Alan in West Point etiquette and protocol) for his "mephitic" performance in "Beyond Glory."

The award of this fine statuette was to be made at 9:00 P. M. We arrived early—at 3:30—in order to do some sight-seeing at this historic spot. As a guide we had another handsome Senior Cadet which made the tour practically a swoon-session!

At five o'clock on the dot (everything at West Point is very methodical and punctual) our young swoon—I mean, swain, left us at the Officers' Club where we had cocktails and circulated freely with the brass, who, too, are very handsome, gallant and correct.

However, we weren't sorry when we joined the Cadets again at 7:00 o'clock (on the dot) for dinner at the Mess Hall. It was a historic event. For the first time in the history of West Point women were allowed in the Mess Hall to dine with the Cadets.

Don't ask me what we ate for dinner.

I can only repeat—we were a handful of women and there were 500 glowing First Classmen.

After the dessert and coffee (or was it nectar and ambrosia?) the boys put on a show and then came the Award, presented with due pomp and ceremony. Such phrases as "distinctive performance," "outstanding thespian ability" and "contribution to art" rolled off the tongue of the West Pointer who made the award for Cadet Saxon's "mephitic performance."

I leaned over to the handsome cadet on my right.

"What does mephitic mean?" I whispered, ashamed of my ignorance, yet always eager to learn.

He gave me a melting look.

"Nauseating," he whispered back.

See you all at West Point—I mean—see you all next month.

B. L. C.

Alan Ladd's newest picture, "Beyond Glory," gives West Point cadets a chance to make a special award.

What happened to Guy Madison? After a terrific publicity build-up he's now "waiting" for a screen role. He may not be a lost face yet, but if not seen soon he will be!

Joan Blondell, Paul Lukas, Bill Williams are apt to get lost in the Hollywood shuffle.

IS HOLLYWOOD TOO BUSY TO DISCOVER THAT FANS REALLY WANT TO SEE "FORGOTTEN" STARS AGAIN?

Dear Hollywood Producers . . .

BY ALYCE CANFIELD

★ Every month, MOVIELAND receives thousands of letters beginning, "Wake up, Hollywood!" These letters vehemently remind the producers that some very fine actors and actresses are being ignored by the town that once acclaimed them as great.

Perhaps the producers feel these lost faces are no longer in demand. But you should be in our MOVIELAND office sometime, Mr. Producer, and read what the fans have to say. You may have forgotten yesterday's stars, but the people who buy tickets haven't.

On the whole, we believe that Hollywood producers are an intelligent group of men. But now and then we feel they don't see the forest for the trees. Or they are too busy to find out what the fans really want. Right now, however, the country is talking about economy, depressions, the value of the dollar. Fans are shopping for good pictures, and you want to please them. This is a good time, Mr. Producer, to realize that the stars who caused the public to flock to the box office once can do it again.

James Dunn is an Academy Award winner but he's not assured of more movie roles.

What price popularity? Fans adored Luise Rainer but Hollywood dropped her anyway!

Al Jolson's voice still thrills millions but he hasn't been offered a movie contract yet.

Ann Rutherford's having trouble trying to resume her movie career, too.

We know that a lot of stars were off the screen because of the war. We didn't see Melvyn Douglas, Lew Ayres, James Stewart, Ronald Reagan, Clark Gable, Victor Mature, Robert Taylor—nor many, many others—because they were in a bigger Show. We were patient, Mr. Producer. And when the war ended, a lot of our favorites came back to the screens. We gave them a warm welcome. But the war has been over a long time, Mr. Producer, and the fans are wondering why they aren't seeing some of their favorites now.

What's happened, for instance, to Jack Beutel? With the release of "The Outlaw," he was hailed a bright, new personality. But where is he today? Why wasn't his performance followed up with other good roles?

And remember the "comeback" of James Dunn? In "A Tree Grows in Brooklyn" he won the Academy Award for the best supporting role by an actor, with his memorable performance as the alcoholic father. The night he accepted the Award, his eyes were wet with tears—and there were many damp handkerchiefs in the audience, too. Everyone was grateful that Jimmy, after being forgotten so long, had once again come into the limelight. But where is James Dunn today? He never has had a really big role since. Despite the Award and the fanfare, Mr. Producer, he's right back on the shelf. Warm and sincere, a great actor—what is the reason his fans haven't seen him in pictures worthy of his talents?

Or take the case of Guy Madison. After a terrific publicity campaign, topped by a really great chance in "Till the End of Time ," he, too, was launched on a "waiting campaign." Right now, Guy Madison may not seem like a lost face—but, if he isn't kept on the screen, he may be. After all, two-time Academy Award winner Luise Rainer was eased out of the Hollywood scene just as subtly. At first, people wondered why they weren't seeing her any more. No one got excited, because they thought her absence was temporary. But time went on. Not long ago, on Hollywood Boulevard, we saw Luise. The crowds passed her by. No one recognized her. But the fans remember her as yesterday's Valli, with the same poignant warmth and sincerity. They'd like to see her again.

When Kurt Kreuger started his (Please turn to page 96)

"I've still a long way to go," says Ava: ➤ but fans are satisfied with her as is!

The look in her eyes, the swing of her chassis add up to breathtaking beauty. But there's more to Ava Gardner than meets the eye—although that should be enough!

Hottest Thing in Town

Queen of Sexiness is Ava Gardner's newest title. And it's easy to see why!

By Spec McClure

★ About eighteen months ago, I rounded a huge Wilshire apartment building and found a smaller structure in the rear. I paused while trying to figure out where the entrance of the place might be. From somewhere inside, a voice yelled, "Is that you?"

"Definitely," said I.

"Well, come on up."

I couldn't see the owner of the voice, but I could have sworn it belonged to Ava Gardner. It did.

She stood at the top of the stairs, wearing a tan sweater, a brownish skirt, low-heeled shoes, and no stockings. Her hair looked as if the wind had been puttering with it.

"Pardon me while I catch my breath," said I.

"Those stairs," said she. "They've taken the breath from other people, too."

I thought she was kidding; she wasn't. So I didn't bother to tell her that the stairs had small effect on my breathing compared to what the sudden sight of the gorgeous Gardner did to me.

Months of speech training had taken the native *(Please turn to page* 86)

Critics no longer refer to her as the "ex-Mrs. Rooney"; instead they praise her as an actress of great promise. Her newest film is M-G-M's "The Bribe," opposite Robert Taylor.

"The Maid" comes to aid of a fellow soldier ➤
after he's wounded in dramatic battle scene.

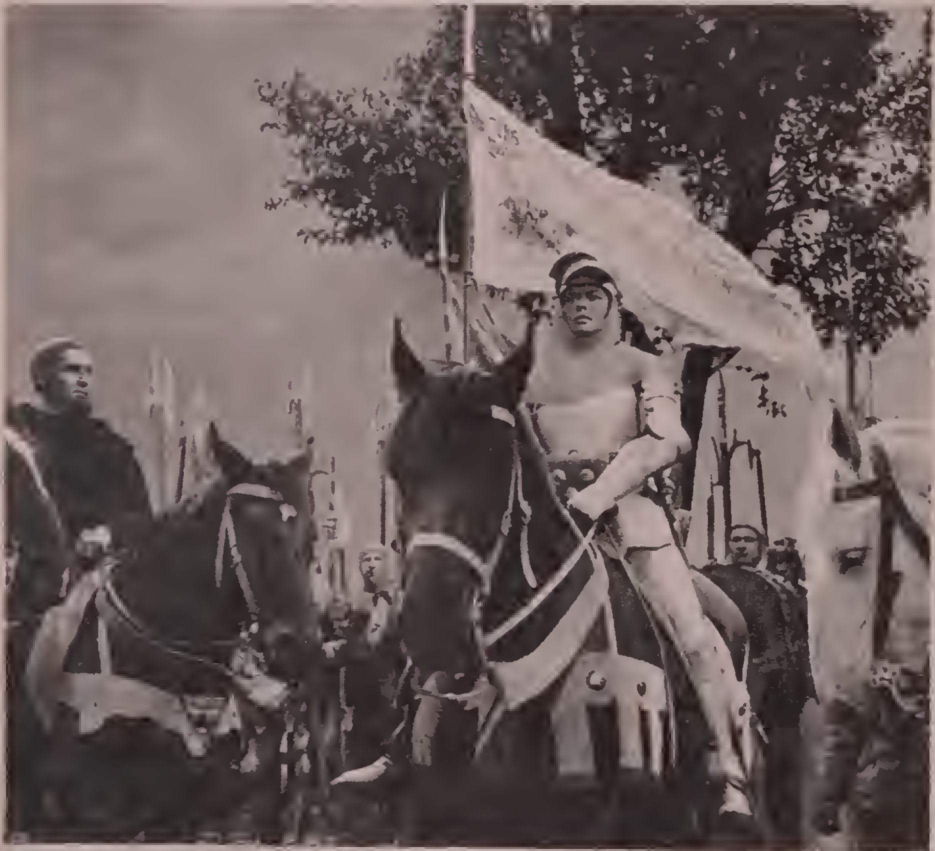
Suit of armor isn't easy on Ingrid's nails—she discovers!

Everybody has to lend a helping hand here. Star is getting ready for big battle scene in "Joan."

One more deep breath will do it. Breast plate is buckled on by Norman Mayreis and Ruth Woods.

The Divine Ingrid

Bergman dons suit of armor to lead her loyal followers to historical and cinematic glory in Sierra Pictures' $4,600,000 production of "Joan of Arc"



All set! Divine Ingrid becomes divine Joan, ready to lead her small army in the film that promises to be one of the greatest of Ingrid's spectacular career.

This Happy Brood

Drying the dishes isn't a chore for Linda Lou, who loves being Dale's little helper.

Dusty's on his way to being a singing cowboy just like Dad is in Republic's new film, "Night Time in Nevada."

That home on the range can't hold a candle to life in the Roy Rogers' happy household. What more could a man ask for than lovely Dale and those beautiful cherubs, Cheryl, Linda Lou and that chip off the old block—little Dusty!

Did Dale find it difficult to change from screen heroine to housewife? No, indeed! In fact, she finds even planning meals with cook Mrs. Virginia Peck very exciting.

Roy will be glad to get back to making pictures instead of hanging them. Decorating is Dale's weakness—and one she indulges in whenever Roy's strong arms are available.

Please turn to next page

◄ Roy Rogers may not have a throne, but he's undisputed King of the Cowboys.

Like all kids, the Rogers youngsters outgrow their clothes with great speed. Dale gathers unwearable garments, sends them off to underprivileged children.

Here's the master himself practicing rope twirling. Give Roy enough rope and he'll do lots of tricks.

This Happy Brood *(continued)*

It's lullaby-time for Dusty. While this little buckaroo snoozes for awhile, the girls will be off on a

. . . shopping spree! Dusty wouldn't be interested, but the girls love this!

Why the twinkling eyes and gay, sparkling smile? Doris has a good reason to be so happy—now.

By Elizabeth Shelly

What a Day! Artist Jack Lane shows his caricature of Doris to her and Director Michael Curtiz before adding it to Brown Derby hall of fame.

Oh, Happy Day!

They told her not to talk about her marriage—or her son. But only someone who's ashamed of what has happened will hide the truth, and Doris isn't!

★ Doris Day looks like a cross between Esther Williams and Ginger Rogers and is the most bombastic personality to hit Hollywood in years.

If you saw Doris in "Romance on the High Seas" you know what I mean. She clowns, she sings this side of wonderful, she has the exuberance of a puppy and as much bounce as a new tennis ball.

In appearance and in temperament Doris is peculiarly adapted to Hollywood. She's a tall, healthy-looking blonde, with a pert, round face, dancing blue eyes and freckles on her nose. She talks in Technicolor, and half the time jumps up and acts out what she's saying. The girl is terrific!

There's a reason for it. I learned, quite by accident from Doris, the tender story behind her unusual marriage dilemma, and how she has revived a love that she was afraid had died.

This is the first time that story has been told—of her marriage to a handsome, laughing-eyed young musician named George Weidler, brother of Virginia Weidler; of how that marriage withered, and the miraculous way it came to life again.

But in order for you to (*Please turn to page* 88)

You'll find this vivacity contagious in her new film "My Dream Is Yours."

◂ Robert Young's new film, "Baltimore Escapade," is finished, so he has a kid party to celebrate.

With a little sleuthing, Kathleen discovers her daddy's the one putting up a false front.

Little Melinda Melnick isn't the only one who has trouble getting the tail pinned to the donkey. Before the evening is over, Bob and Betty find it's a challenging sport.

Everybody duck! Bob helps Chris Melnick off to a good start, but she might lose her way!

HALLOWE'EN

IT'S THE NIGHT WHEN
WITCHES RIDE
BUT EVIL SPIRITS
DON'T STAND A CHANCE
AROUND HERE—NOT
WHEN BETTY AND BOB
ARE ON HAND TO JOIN
THE YOUNG'UNS IN
SOME HALLOWEEN FUN

please turn to next page

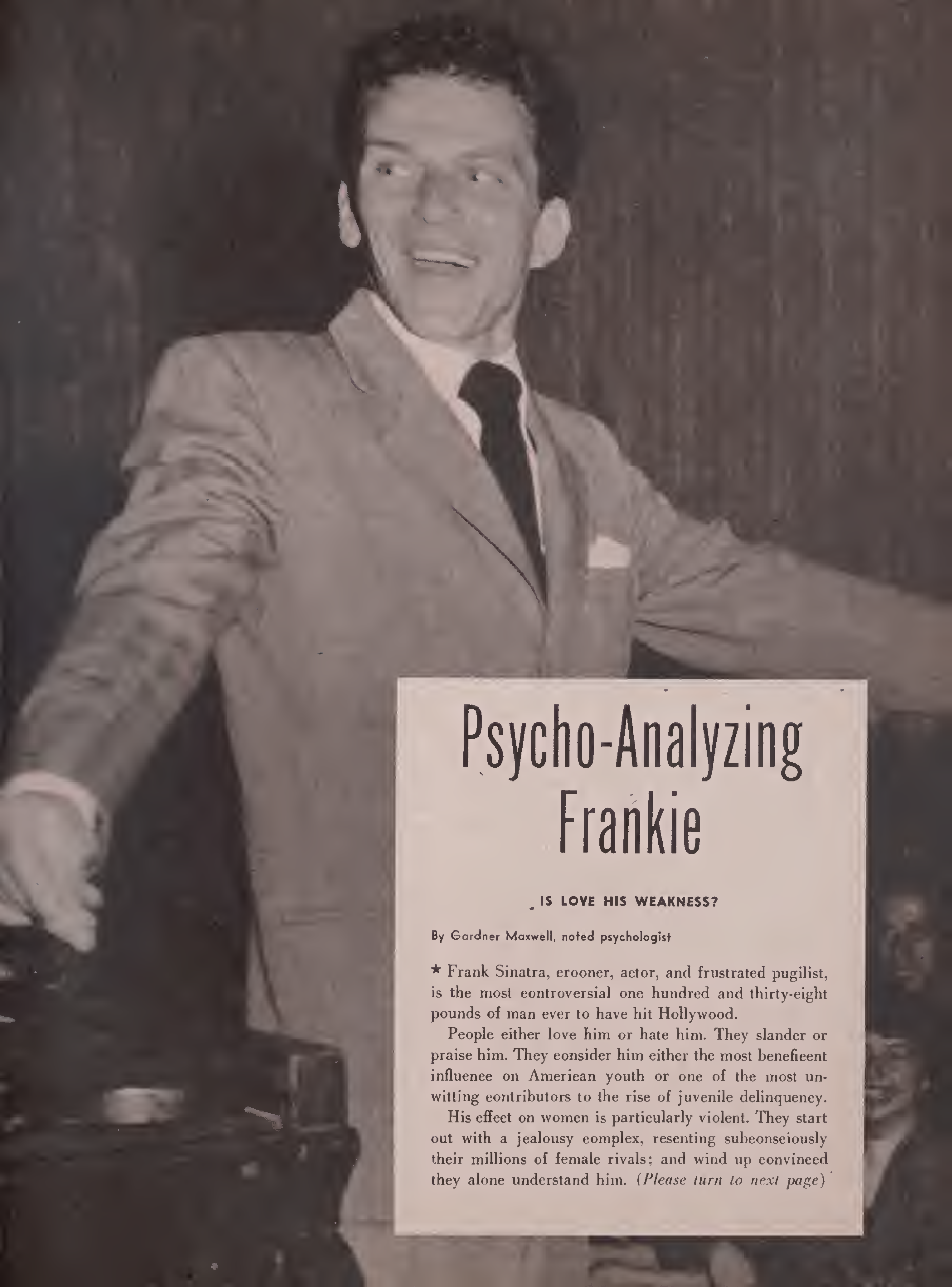
The last straw! Susan Curland and Barbara Young tied on the Donkey game so it's up to Bob to pick a winner. Lucky Susan draws the long straw, wins the prize box of candy.

How girls love to hear their fortunes! Betty's a big hit with her crystal ball routine.

HALLOWE'EN *(continued)*

Comes time for refreshments and the kids gather around Bob. Kathleen's already back for seconds on fruit punch.

No wonder Kathleen's so determined not to miss anything. It's her first real party.



Psycho-Analyzing Frankie

IS LOVE HIS WEAKNESS?

By Gardner Maxwell, noted psychologist

★ Frank Sinatra, crooner, actor, and frustrated pugilist, is the most controversial one hundred and thirty-eight pounds of man ever to have hit Hollywood.

People either love him or hate him. They slander or praise him. They consider him either the most beneficent influence on American youth or one of the most unwitting contributors to the rise of juvenile delinquency.

His effect on women is particularly violent. They start out with a jealousy complex, resenting subconsciously their millions of female rivals; and wind up convinced they alone understand him. (*Please turn to next page*)

Psycho-Analyzing Frankie *continued*

Interest in his children's welfare comes first with Frankie.

One of the most interesting cases in point, for example, involves Elsa Maxwell, a lady who gives parties for rich people and occasionally does some writing.

In 1943, Miss Maxwell wrote of Sinatra that he was "actually the glorification of ignorance, musical illiteracy, and the power of fake, synthetic, raw publicity in its greatest arrogance—propaganda in its most cynical form."

A few months after she had met the crooner, Miss Maxwell called him "a simple unspoiled singer of songs . . . my adopted son."

This sharp reversal of opinion is typical where Sinatra is concerned. Young women don't fall in love with him spontaneously. They listen to his dreamy ballads. He lulls them into a melodic mesmerization. They alternately squeal, screech or swoon as he wavers over a high note; and by the time he's finished his ballad, he's well on his way to making a new conquest.

Some of his fans in an attempt to trace their present condition of servitude to Sinatra, say, "We didn't like Frankie to begin with because he made us feel so funny when he sang. It was like we were taking ether or something. You know how you resent someone when he has power over you. Well, that's how we felt about Frankie. Once we realized, however, that he was tops, we decided that it was better to submit to his spell than fight it."

According to Marjorie Diven, a pleasant, middle-aged woman who takes care of Sinatra's scrapbooks in an office at 1775 Broadway, New York—the crooner's typical fan "is a fourteen-year-old girl living in a small town. She never gets to see anybody except her family who haven't much money, and her schoolmates. She's lonely . . ."

Now, why should thousands upon thousands of such school girls fall in love with Sinatra? Why should groups of them overturn automobiles in an attempt to see and touch him?

Some years ago, for example, the singer and a few of his friends managed to elude a group of fans and go down to Mulberry Street in New York. They sneaked into a little cellar restaurant for a plate of spaghetti. Sinatra is of Italian background and occasionally likes a spicy dish. After he finished eating, however, and emerged on the street, he found three thousand fans waiting for him.

Fearing he might suffer bodily harm, a special cordon of one-hundred-and-fifty policemen refused to let Sinatra leave the establishment through the front door. Instead, they smashed the window in the men's rest room. Two policemen gave Sinatra a lift. Frank wiggled out the window, dashed into an alley, and mounted a taxi which raced him out of the neighborhood and into safety.

Why do so many young women adore this young man with such fierce possessiveness?

One of my fellow-psychologists, attempting to supply the reason, says, "It is merely one of the elemental instincts of womankind—the urge to feed the hungry."

The subject who weighs 138 pounds may look hungry, but as all his fans know, he very rarely is. He eats five meals a day and as much pistachio and chocolate ice cream as his stomach walls will hold.

The reason Frank Sinatra arouses so much feminine adoration is that he generates love. And in the final analysis this love of humanity, this love of people is both his strength and weakness.

For example, Sinatra is extravagant. He's always been extravagant, even when he was singing with the Tommy Dorsey band for $75 a week. But this extravagance is extended to other people. He's not selfish. He gives away the most expensive gifts to hundreds of persons even though they're casual acquaintances.

His favorite gift is a gold cigarette lighter which sells for $150. In the past five years, Frank has given away four hundred and fifty of these at a cost to him of $6,750. He's also donated thousands of dollars in gifts to his many fans. During the war a P.T. boat in the Pacific was named the "Oh, Frankie." When he heard of it, the singer immediately dispatched fifteen St. Christopher medals to the crew. Each medal was made of solid gold.

Sinatra loves to give, to make people happy, to transform life into a state of promise, plenty, and peacefulness.

He believes strongly that you must do this through activities of a

In spite of adverse publicity Sinatra's friends are loyal.

varied nature. He always does it completely selflessly.

In these activities, you're going to make enemies; you're going to arouse antagonism; you're going to conflict with the wants and desires of others. But men are men, not mice; they are citizens above all, with the responsibilities of citizens, and they must be guided by their own principles.

Sinatra is a man of exceedingly strong principles and loyalties. A year or two ago when Lana Turner was depressed, Frank, a good friend of hers, tried to comfort her. He lunched with Lana at the Metro commissary. He took walks with her around the lot. He helped boost her sagging morale.

It mattered little to him that the gossip columnists reported inaccurately the breaking-up of his own home. Lana was an old friend. She needed companionship, and during working hours, he was providing it.

Similarly, Sinatra has frequently been maligned for having been seen in the company of someone or other who once broke the law. Frank likes people. All kinds gather around him. So long as they behave themselves like ladies and gentlemen, he has no objection to their company.

He judges people on what they are and what they do, not where they come from or who their parents were.

He not only believes in democracy, he practises it. As a youth, he witnessed first-hand the results of race prejudice and bigotry; and as a result he will do anything to combat these two pernicious evils. He has more social consciousness than 95% of all the other actresses and actors in Hollywood.

This social consciousness stems directly from his background. The true story of the background—not the hokey publicity—is this:

Frank Sinatra was born on December 12th, 1917, in Hoboken, New Jersey. He's an only child. His parents, Martin and Natalie Sinatra, were born in Italy. His father was for a short period, a bantamweight prizefighter. He's a boilermaker by occupation, however, and that was the job he had in a Hoboken shipyard when Frank was born. The father, since the son's rise, has been a captain in the Hoboken Fire Department. And Mrs. Sinatra now spends her winters in Florida.

As a boy, as an Italian, as a Catholic, Frank Sinatra was subjected to much of the abuse which the member of a minority group frequently suffers in this country.

He was called on many occasions, "dago, wop, guinea"; he watched the local Ku Klux Klan in operation, and their stupid, miserable, degenerative, bigoted activities so hurt and reviled him that he promised himself that if ever he got the opportunity, he would do all in his power to stamp out intolerance of any sort.

To this end he will traffic with no one who calls a Negro, "nigger." He will take a punch at anyone who passes an anti-Semitic remark, and he will fight anyone at the drop of a hat who slanders or condemns any man because of his race or religion.

Marriage of the Voice and his wife Nancy has had its ups and downs; but it's still one of the sweetest love stories on record.

He loves his fellow-man, and he cannot understand why any person should go out of his way to hurt or harm a human being. He himself has never premeditatedly or viciously harmed anyone, which is why he recently misinterpreted the criticism launched against him by a New York columnist, when that criticism was made verbally. Sinatra, in one of his sudden temper flares, let the fellow have a strong right hand to the jaw.

Sinatra is intolerant of intolerance, which is his one great fault. His other one is that he likes to use his fists. It's a manly habit but one that's cost him a pretty penny in the court room.

Had he had more of a formal education, Sinatra might have been developed into a more suave and polished gentleman but certainly not a finer one.

Frank left Demarest High School in 1935 when he was a senior. He got a job at $11 per week on the delivery truck of the Jersey Observer. His official biography issued by the studio says, "Upon graduation, he landed with the same paper as a copy boy, then became a sports writer."

Sinatra was never graduated and according to the sports editor of the Observer, never wrote a single line for the sports page or any other (*Please turn to page* 83)

Jane says hello in one of her frilly peasant dresses—her favorite style. Most of these are two piece so she can mix-match them.

For kitchen-puttering, she chooses a tailored skirt and blouse combination. Topped off with a pretty apron, Jane's all set for friends who might drop in to help eat that luscious cake.

Jane's sweaters are mostly cashmere and angora. She's knitted many of them herself in bright colors. The black, off-shoulder and be-sequined varieties are for evening occasions.

Everything Jane Powell Wears

Are you a cute little trick? Then you'll be interested in Jane's clothes for she's just five feet tall

★ No doubt about it, little girls have a clothes problem, but it's an easy one to solve, says tiny Jane Powell.

First thing to remember is to keep clothes simple. An occasional frill or two should be enough to satisfy your yen for feminine things.

Accessories should be small. Those smart, gargantuan bags, huge hats are lovely on the statuesque ladies but only minimize the mite.

High heels do a lot to raise the shortie to eye-level—but aren't a must for all costumes—or all teen-ages. (Her mother didn't give her the go-ahead signal for high heels until two years ago!)

Short or tall—clothes should conform to type and good taste. Good advice to follow, don't you agree?

Please turn to next page

No wonder friends like to come over for a swim! Whenever they do, out comes Jane's collection of suits—most of them gifts from manufacturers. She usually sticks to one-piecers because they make her look taller.

Everything Jane Powell Wears *continued*

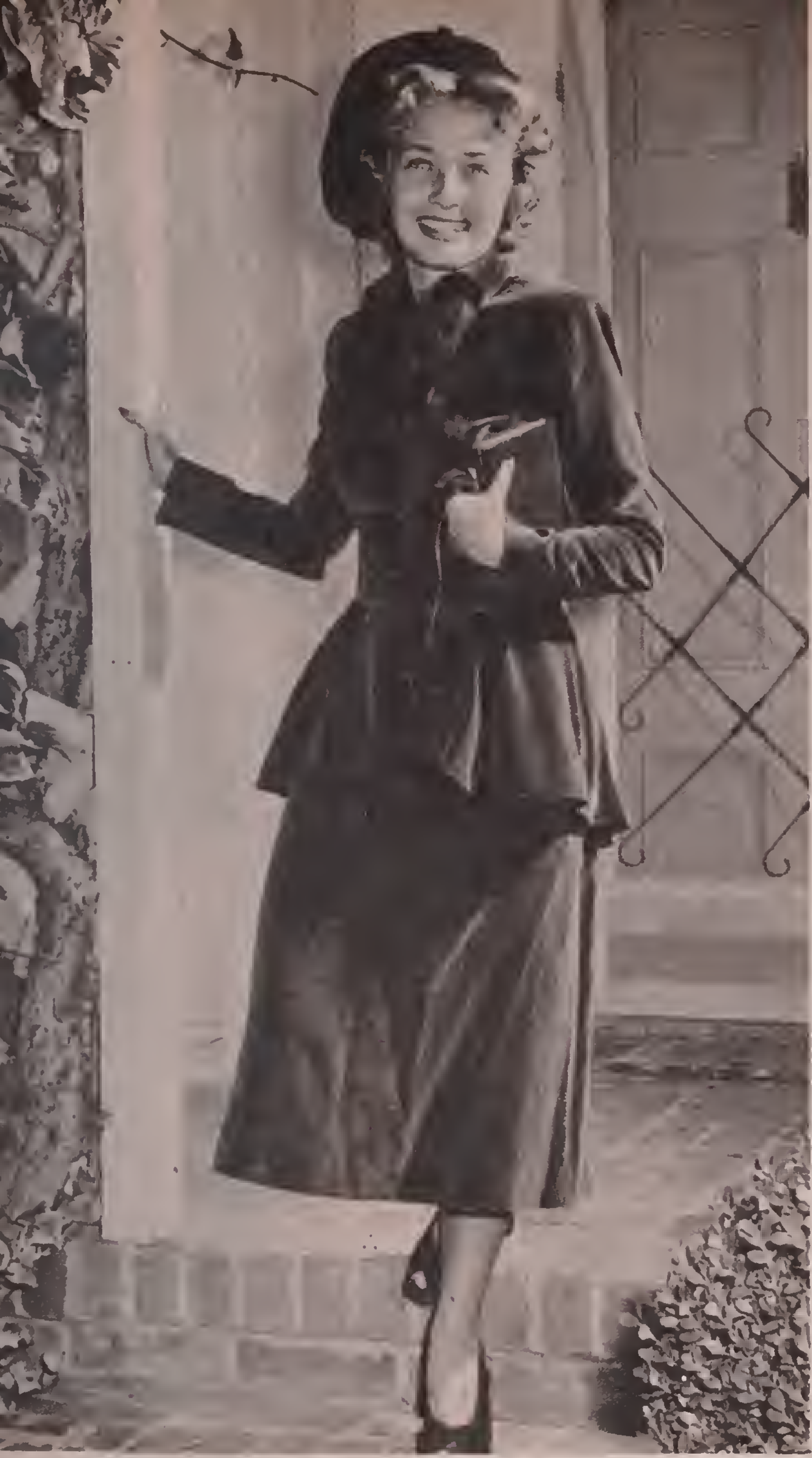
Little Jane likes tiny hats, of course, and lots of them. They're usually close-fitting with fluffy floral or fur trim.

So you think the New Look caught you short? Janie's wardrobe shows a variety of skirt lengths, too. Last year's dresses were let down as far as they'd go. New ones are much longer.

A minimum of fluff but plenty of femininity is the rule when Jane selects her clothes

Shoes, shoes and more shoes—for Janie loves them. As you can see, her favorite style is the "baby doll" pump. White boots are worn with dungarees for horseback riding.

Most of Jane's bags are pouch or envelope style. Evening bag in center is her favorite—a gift from her dad. The straw bag with organdy print matches one of her dresses.



Dark green velvet suit with long jacket, rolled collar, slim skirt is Janie's newest. Hat is a velvet beret. Dark brown suede accessories and mink tails at the collar complete this lovely fall outfit.

Royal blue (left) is Jane's only full length coat. She prefers shorties like black wool with green, red cuffs; kelly wool; black faille dress coat; and purple wool box coat. She has one fur coat: a white broadtail.

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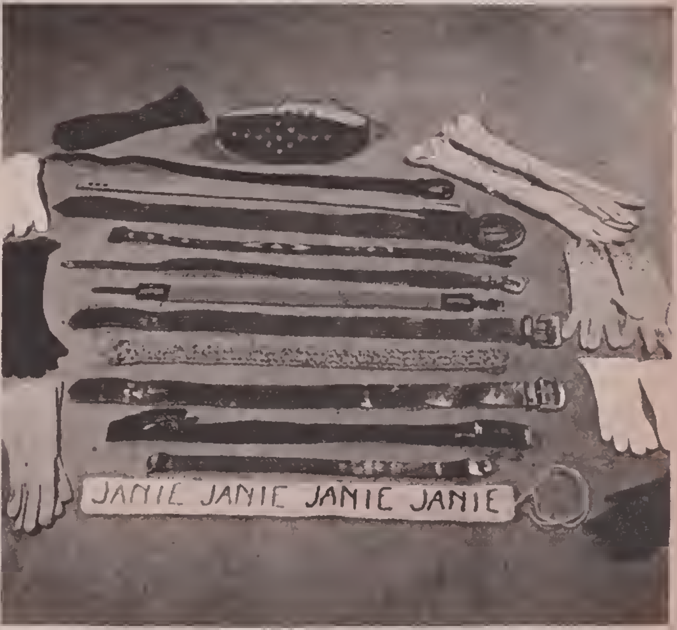
Want to brighten up an outfit? Scarves do the trick, says Jane. She has them in various prints, colors. The center one is heavy white crepe with initial "P" in sequins.



Gold and silver belts are favorites this season. Yarn belt at bottom, made by Jane, is worn with playclothes. Gloves are cotton "because they're easy to keep clean."

Frills take a holiday when Jane selects housecoats. She wants them tailored. Left to right: red, white seersucker, rose silk, brown polka dot, pink satin, print of navy seersucker.

Jane Powell

continued

Jane's dreamy look goes with this gown of black lace tiers wired for hoopskirt effect. Trim is American beauty velvet.

Dress-up date with Marshall Thompson gives Jane a chance to wear her only fur coat—a ¾ length white American broadtail with balloon sleeves. Mink tail trim is separate, is worn with other outfits.

After day's work on MGM's "Luxury Liner," she rates a snack. Her checked dress has white collar and button trim on huge cuffs.

Feminine, frilly dressing table is typical of Janie. It's covered with perfume bottles. Object on left is peppermint Xmas tree from last year. Nosegay bouquet on right is of pastel beads and flowers.

Together Again

Fred's getting out his top hat and Ginger's shining up her dancing shoes—for a new Astaire-Rogers musical is on its way!

Those smiles are no accident. Ginger and Fred are as happy as their fans about co-starring again after ten years.

★ The best news to come out of Hollywood in a long time is the announcement that Ginger Rogers and Fred Astaire will be reunited in M-G-M's gay musical "The Barkleys of Broadway."

Ever since Ginger gave up her dancing roles to go dramatic, fans have mourned for the good old days of "Top Hat," "Flying Down to Rio," and "The Gay Divorcee." During that time, Fred reaped a few successes himself, retired briefly, but returned to greater glory in "Easter Parade." A constant bombardment of fan mail over the years merited M-G-M's consideration and the outcome is the happy news that Ginger and Fred will dance and sing together again. Now everyone's happy: The fans, Rogers and Astaire and M-G-M.

WILL REX HARRISON SURVIVE *Scandal?*

Notoriety has sounded the death knell for many a movie star. But in Rex Harrison's startling case it may have just the opposite effect!

BY ARNO JOHANSEN

If gossip affects Rex's marriage with beautiful movie star Lilli Palmer, the innocent victim will be their son, Carey.

Harrison's box office appeal has zoomed. Fans are waiting breathlessly to see "Unfaithfully Yours," with Linda Darnell.

★ Racing through Hollywood these days like some wild uncontrollable prairie fire is this burning question: Is Rex Harrison's career in danger?

In Romanoff's, in Ciro's, in a dozen restaurants where the movie colony gathers, the fate of the tall suave Englishman is being discussed with a fervor and a fever unequalled since Errol Flynn was accused of undue intimacy with two teen-agers in 1943.

The reason for this conjecture, this gossip, this incessant discussion is that Rex Harrison was involved in the unfortunate suicide of Carole Landis.

He was very much involved.

It was he who found her body. It was he whom she loved. It was he who called the police. It was he who dined with her the night before she took her life. It was he, Rex Harrison, whose name was sprawled over every newspaper in the country.

The first reaction to the publicity was that Harrison as a movie star was finished.

It was suggested that the American public, the world public in fact, would not support a star no matter how innocent, who was involved in such an unsavory mess.

Harrison was married to Lilli Palmer. Despite the fact that he insisted that Carole Landis was only a good friend, many newspapermen implied otherwise, and gossip mongers seldom accept a denial of the truth about rumors regardless of circumstances.

It was well-known in Hollywood, for example, that Carole Landis was in love with Harrison, that she hoped one day to marry him. It has even been suggested that she took her life when she decided that such a marriage was an impossibility because Harrison was in love with his wife.

Whatever her motivation, Carole Landis took her life, and the man highlighted by her death was Rex Harrison. Because of this, the Monday-morning quarterbacks prophesied sudden box-office death for Rex.

They said that an outraged public would boycott his films, would accuse him unjustly—but accuse him nevertheless. They predicted that his fan mail would drop off alarmingly, that his studio might even drop him, that no one would ever again hire him.

They said he would meet the same fate as William S. Hart, the old-time cowboy star whose career was ruined by a false paternity claim.

All of these predictions, it turns out, are so much poppycock.

As a result of his role in the Carole Landis suicide, Rex Harrison is now more popular than ever. His weekly fan mail has tripled. Practically all of it is sympathetic. Women write to him and tell him it was an unmitigated shame that he had to be dragged into the mess, merely because he was an old family friend of Carole's.

Many of them even offer to supplant her as a platonic friend.

Moreover, exhibitors report that any picture starring Rex Harrison these days is sure-fire at the box office. People who missed "Anna and the King of Siam," or "The Foxes of Harrow," want very much to see the gaunt, charming, athletic actor on celluloid.

In addition, Harrison has received all sorts of wonderful offers from play producers and has finally agreed to appear on the New York stage in Maxwell Anderson's new play, "Anne of a Thousand Nights." He will play the role of *(Please turn to page 73)*

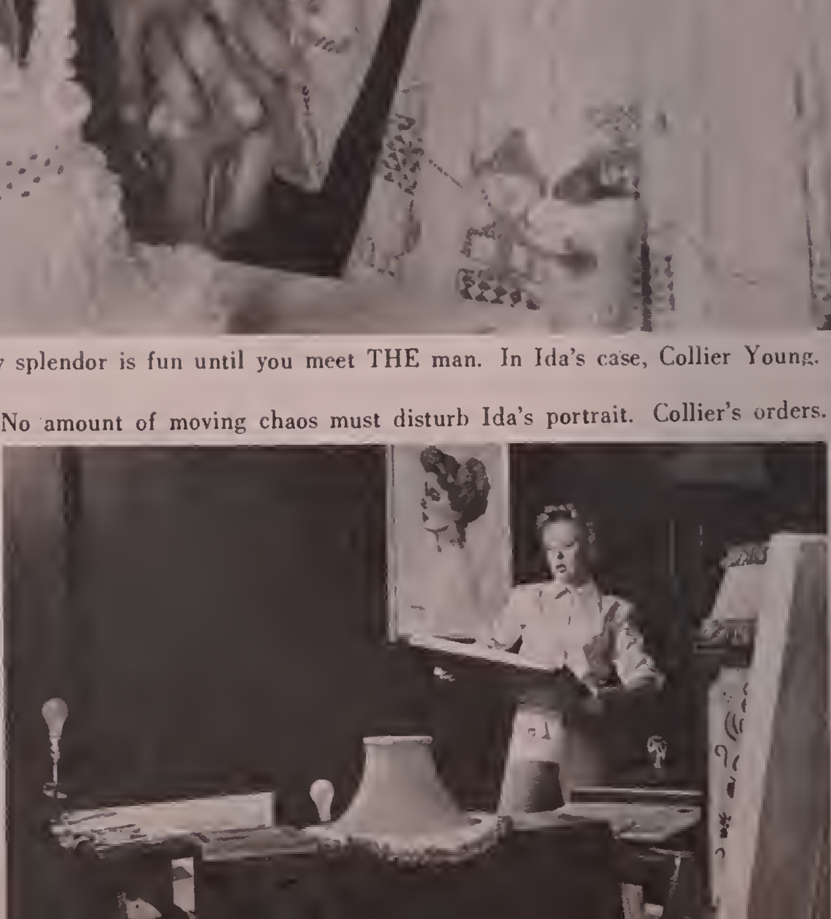
All Bachelors Should Be Married

By Fredda Dudley

Living a life of solitary splendor is fun until you meet THE man. In Ida's case, Collier Young.

This is the Youngs' dreamhouse which Ida decorated herself!

No amount of moving chaos must disturb Ida's portrait. Collier's orders.



When an irresistible force like Ida Lupino meets an immovable object like bachelor Collier Young, something's bound to happen. They got married!

★ Not long ago there were three smart girls named Ida Lupino (rising young picture actress), Sandra Perry (rising young socialite and ex-wife of tennistar Fred Perry), and Frances Robinson (rising young radio star).

These three were happy to be Hollywood "bachelors." Because each had been married, they spent many an hour discussing the unhappiness of marriage. Usually they closed their conversations with hearty words of thanks that they were free.

While other girls were dating, they spent most of their weekends in sanding, painting, varnishing, and sailing a boat which they moored at Newport Beach. They lived in blue jeans, bandanas, and coatings of zinc oxide to modify sunburn. They were very salty and very happy. They were bachelors.

Then, one night, Lew Ayres telephoned Ida Lupino. "Idsie," he said, "a Marine Corps buddy of ours named Henry Freulich—he's one of Columbia Studio's ace cinematographers—is coming up to my place for dinner. I wish you'd join us. Also, how about bringing a girl friend?"

So Ida asked Sandra Perry who after some coaxing, agreed to go along. "I'd rather be at home with a good book. I'm not interested in men," she told Ida primly.

The next scene shows Sandra being married to Mr. Henry Freulich, while the two remaining "bachelors," Ida and Frances, lift solemn glasses of champagne to their own permanent singleness. "Not for us; although fine for Sandra," they agree.

A few weeks later, Ida Lupino was invited to a very swank but boring party. As Ida was slowly expiring, she caught sight of Collier Young, gifted young screen writer. The

please turn to next page

Book and record collections will make a fascinating library. But when?

Oh, for a union card! She'd like to help on this project.

Ever since Ida became interested in decorating, she's amazed friends with her color sense and imagination. Even Ida's amazed at this mix!

All Bachelors Should Be Married *continued*

background of their friendship was this: When Ida was married to Louis Hayward, two of their friends were Mr. and Mrs. Collier Young. Ida and Louis separated but have remained loyal friends. Collier Young and his wife separated and continued to be friends.

So, when Ida saw Collier Young, it was not a romantic happenstance, but merely Old Pal Week. Collier maneuvered himself around the crowded room to where Ida was seated and whispered, "How about meeting me in the den for a refreshing beaker?"

They talked for over an hour, getting re-acquainted and agreeing that being a bachelor was a great thing!

Several hours later, Ida and Collie arrived at Ida's home, where, with Ida's charming mother, they talked until dawn.

Afterward, Ida and her mother agreed that it had been one of the most rewarding evenings in a long time. "Friendship is so much more satisfactory than romance," sighed Ida.

From that point on, an interesting companionship developed. Ida called Collie when her car went wrong or when an insurance policy expired; she consulted him on business problems. All very impersonal, of course, but oddly comforting to have someone to whom to turn.

Only once did the friendship almost come to grief. Collier had decided to redecorate his house and invited Ida to serve as consultant, although Collie himself is an antique expert. One of his prized possessions was a table. Ida, scrutinizing it, ventured the opinion that the legs and stretcher were antique, but that the top was a modern addition. Mr. Young begged Miss Lupino's pardon. "It's aged and authentic," he insisted.

While Collie was at work one day, Ida went up to his house and got busy on the table with sandpaper. When she got down to raw wood, she found that the top was a glue-job made of three different kinds of cheap wood. The (*Please turn to page* 75)

Picture of determination: Our Ida!

She'll try anything! Note professional touch!

Even the boss painter rests once in a while.

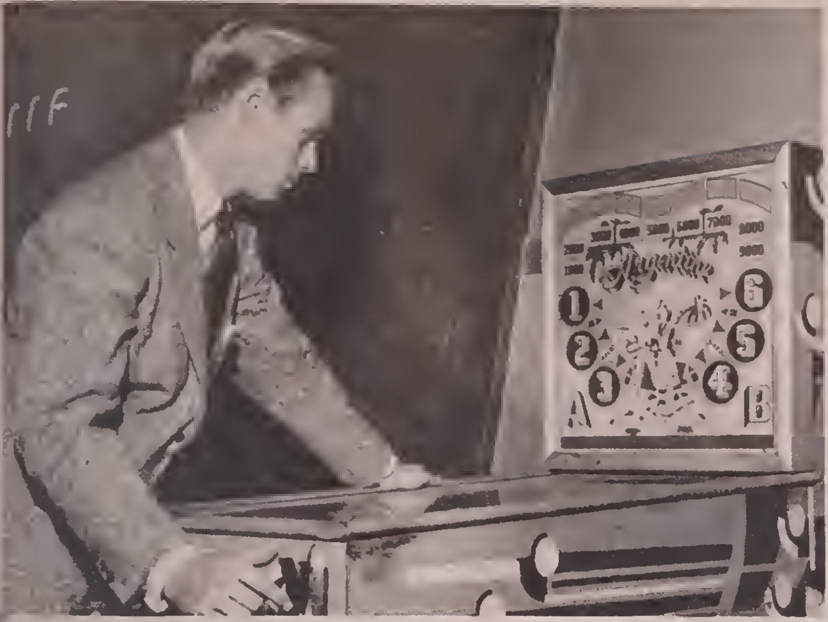
Roger Alexander, movie potential, lends a hand on the barbecue pit project.

She doesn't miss a trick on homey touches.

NO REST FOR THE WICKED

Off-screen there's nothing even remotely menacing about him . . .

. . . but fans won't forget his biting portrayal in "Kiss of Death."



Although he's not doing so well on this machine, Lady Luck has smiled on Richard Widmark from the very start of his career.

He co-stars with Gregory Peck in "Yellow Sky," and he's a meanie again. But now something new's been added. He succumbs to love!

When he's bad, he's very, very bad, but when he's good and turns on that dynamic Widmark sex appeal—ladies, look out!

By VIOLET MOSS

★ In interviewing Richard Widmark, you run into one difficulty—his tendency to try to reverse the procedure and interview you. Hence, the conversation goes something like this:

"Mr. Widmark, are you planning to take time out to do Broadway plays?"

"Yes, I am. By the way, are you a native Californian?"

"No—from New York. But now that you've made such a—"

"How long have you been here?"

"Eight years. Mr. Widmark, what plays did you—"

"Like it here?"

—"uh, yes, certain aspects." Desperately, "Do *you* like it here?"

Grin. "—uh, yes, certain aspects. Where did you work in New York—?"

And so on. It's like a sword duel. Parry his questions; thrust with your own. And this isn't an act with Widmark; he's genuinely interested in other people. You try to down that interest, fighting for time because Dick came late to lunch and must leave early to do his next scene. Before you know it, he's rising—minus dessert—pushing out his hand to shake yours, just as he did when you met a half hour earlier, and then he's rushing off to the set. One of the busiest actors in town.

Rushing around is nothing new to Dick Widmark. He's never had to worry about getting enough work. From the beginning, when he started his career in New York, he's been kept extremely busy as an actor. In fact, he considers his present hectic life of moving quickly from one motion-picture set to another a rest cure compared to his accustomed activities.

In New York, Dick was a radio actor, playing the lead in many soap operas, in addition to doing stage work. For instance, one program in which he starred was over each day at 12 minutes past 11; his next one was scheduled for 11:15. Three minutes to make it—not much time under any circumstances. (*Please turn to page 79*)

Three

Edmond O'Brien

Don Taylor

Jeffrey Lynn

The lines are busy when three live wires get entangled with pretty telephone operator Deanna Durbin. Lucky for her that two turn out to be wrong numbers!

Loves has Deanna

★ Oh for the life of a movie actress! Especially one like Deanna Durbin who's lucky enough to have three handsome swains in her newest Universal picture, "For the Love of Mary."

All sorts of interesting conflicts arise in Deanna's screen life. Along with having three beaus, she also has the President of the United States taking an active interest in her romantic goings-on after he inadvertently listens in on a phone conversation when Deanna forgets to pull out the telephone cord. The President sends a Naval Lieutenant (Edmond O'Brien) to escort her to a swank ball. Result: More complications!

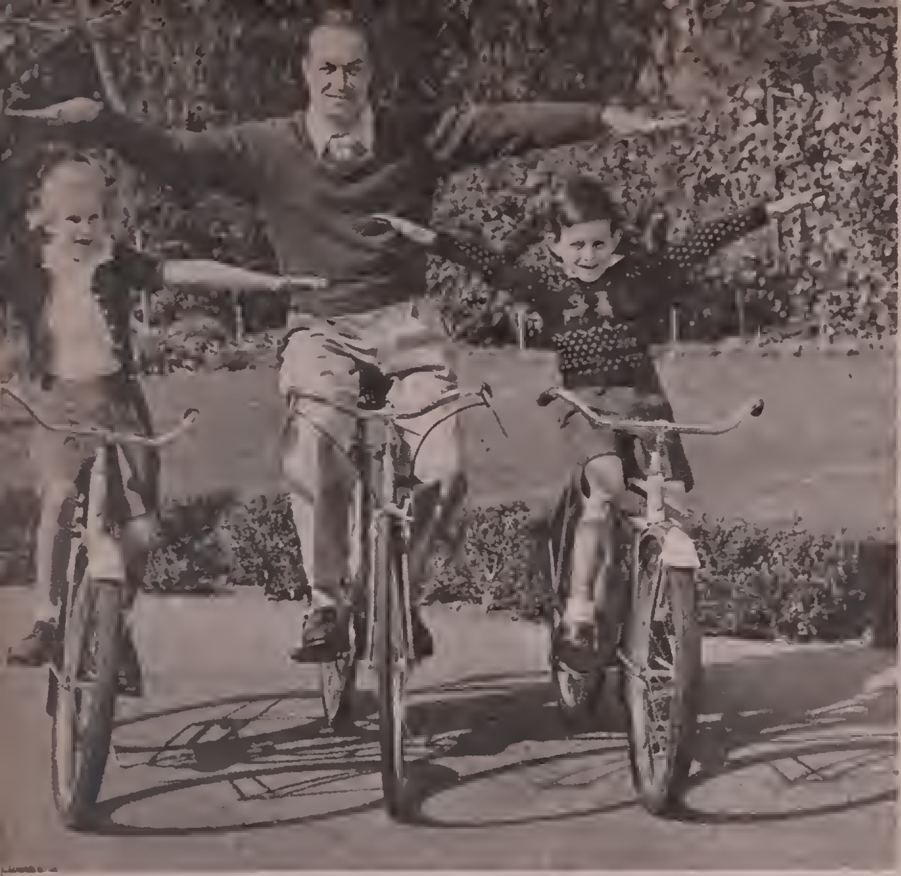
Then there's handsome Jeffrey Lynn who is Deanna's ex-fiance and is trying his darndest not to be!

Dark Horse in the comedy is that nice Don Taylor of "Naked City" fame. In this picture he's an Ichthyologist, of all things. (In case you're wondering, that's a fish expert.)

As usual, Deanna's picture has lots of lilting songs and good music. She sings five numbers: "It's a Big, Wide, Wonderful World," "On the Wings of a Song," "On Moonlight Bay," "I'll See You Again" and "Largo al Factotum," an aria from "The Barber of Seville"—and strictly for baritones. The latter was for laughs, but she does this music so magnificently it becomes the highlight of the picture. No doubt about it, Deanna shines brightest in operatic roles that require a mature voice.

A kiss on the brow is Deanna's reward from leading man Edmond O'Brien after she finishes one of her songs.

Deanna's coach for role of White House switchboard operator was Bell Phone's Lenora Foster.



Bob Hope's role of the clown is familiar to millions, but he's at his best as devoted dad to Linda, Tony (above) and, two more.

Like every doting mother, Eve Arden's conversation is punctuated with anecdotes about Little Liza (above) or new baby Constance.

They Chose Their Children

★ Some of the nicest—and happiest—papas and mamas in Hollywood are the stars whose children are adopted. Movietown's other parents, of course, are every whit as tender and as loving. But, somehow, there seems to be a special aura about those many stars who have opened their hearts and their homes to the waifs of the world.

They've made Hollywood stand for something bigger than glamor.

People like the Bob Hopes, Donna Reed and her husband Tony Owen, Eve Arden, the Fred MacMurrays, the Paul Henreids, Susan Peters, Hedy Lamarr, the Smiley Burnettes—to name only a small handful of Our Town's adoptive parents—have turned Hollywood into a paradise for orphans.

Call it a trend, if you like. Actually, it's been going on out here for years, quietly and without fanfare. Adoption itself dates back to the dawn of civilization. Even Moses, they say, was adopted. But even a Pharaoh's daughter could hardly provide what Hollywood's parents are giving their chosen children.

Not that you'll learn this from any of the kids themselves. Youngsters are so inarticulate when it comes to revealing emotions. Besides, you might find it a bit of a task to pry loose some bright and usable quotes from, say, Linda Darnell's and Pev Marley's recently-adopted Lola, other than a rhapsodical "Uggle, uggle, glub." To translate that you'd sort of have to belong to the crib-and-bassinet set yourself.

But visit a home like that of the Smiley Burnettes, for instance, out (*Please turn to page* 93)

Tow-headed Monica and Mimi are papa Paul Henreid's No. 1 fans. This feeling is returned by their famous dad, as you can see.

"My children do so much for me—not I for them." Joan Crawford says of Christina, Christopher, Cathy, Cynthia.

The Jack Bennys see eye to eye on everything; particularly where attractive 13-year-old Joan is concerned.

By Favius Friedman

Adopted children of the stars
are blessed with the
richness of real love,
tender understanding
and the wonder of being *wanted*

Stars with children of their own have adopted others. Roy Rogers' 8-year-old adopted daughter Cheryl shares love with Linda Lou and son Dusty.

Just in from the coast, and on her way to England, Peggy Cummins steps from the plane almost into waiting arms of a *Movieland* photog.

Big City Interlude

She had little time
but a lot of ideas—
Here's how Peggy Cummins
spent a "quiet" day
in New York City
before hopping off for
London and a role
in "Autumn Violins"

She doesn't know it, but Peggy's being followed—right up to the registration desk at New York's swanky hotel, Hampshire House.

By this time she's hep! *Movieland* is invited in to watch Peggy unpack. She's willing to be photographed—but what'll she wear?

Can't blame Rockefeller Plaza's famed Prometheus for casting flirtatious eyes at the blonde goddess.

New York City and Peggy get the once-over when she goes to top of Empire State Building for a bird's-eye view of the big town.

Little boys aren't always pushovers for pretty girls, but this ➤ one succumbed to Peggy's charms, pointed out sights of interest.

Please turn to next page

Just like any tourist Peggy's going to send out postcards to all her friends. She's buying quite a few, and probably will end up by keeping most of them for herself!

Canned fruits ordered here will please her family and friends in food-scarce England.

Bosom pal, columnist Earl Wilson, gets an interview between calls at Toots Shor's.

Big City Interlude *continued*

Of Our Time
STORY

Newsman Danton Walker pegs Peggy for a quick hello at "Babe Ruth Story" premiere.

Tired? Yes! But blissfully so, after an exciting day in the world's biggest city.

By Helen Hover Weller

Just a Softie

★ Charles Laughton likes to read Shakespeare and Dick Tracy. He also likes to cook, grow camellias, prune trees, adopt stray cats and kiss his wife in front of people.

Does this come as a surprise to you? For Laughton has kept so much to himself that a legend has grown up that he is cold and is as gruff and unfriendly as the frozen-eyed characters he plays on the screen.

Although he is one of the finest actors in films, and heaven knows has appeared in more pictures than any three actors put together, there has been less written and less known about Charles Laughton as a person than any other player—Garbo included—in Hollywood.

He and his wife, talented, pixie-faced Elsa Lanchester, seldom go to parties, never to night clubs. They aren't even members of the clannish "English set" in Hollywood which seems automatically to embrace every player from the other side of the pond.

What is Laughton really like?

Come with me on a visit to the Laughtons. You'll be in for some surprises—as I was—to find that far from being the formidable and rather fearful people you might imagine them to be, they're charming and whimsical. You'll learn, too, that

No bogie man at home, Laughton likes to sing romantic ballads to wife

DRACULA AND FRANKENSTEIN SHIVER WHEN

Elsa Lanchester's accompaniment.

He's great in most any type of screen role; but just let him cook—and he's sensational!

Cats find haven at the Laughtons. People often leave kittens on their doorstep!

Promising young actors like Bill Phipps get free instruction at his Shakespeare class.

CHARLES LAUGHTON'S NAME IS MENTIONED. BUT IF THEY ONLY KNEW . . .

Please turn to next page

He may not seem to be enjoying his book, but it's his favorite reading matter: English classics.

The book isn't exhausting; Laughton just has the ability to drop off to sleep at any time. Elsa's used to this, has an afghan handy for his quick snoozes.

JUST A SOFTIE *continued*

they are people who conform to no set pattern and because they live as they please they have worked out an unusual design for married life.

Their English style house in Santa Monica sets on top of a knoll with a breathtaking view from the garden of the broad Pacific. The living-room bears no decorator's formal touches. The furniture seems to be there for one reason: to be sat in comfortably. A rose-colored easy chair near the fireplace looks a little worn and frayed, but it's obviously a chair that Charles has sat in many evenings reading or talking. All around are paintings and carved figures. The general effect is that a man has placed the things he loves best in this room.

Laughton ambled in like a big, friendly bear. His hair looked as though he had run an egg-beater through it. His shirt was open with no tie, and he wore old, comfortable slippers. He yawned sleepily, then smiled.

"Just had myself a little nap," he explained. "Had to (*Please turn to page* 76)

Elsa's off to Turnabout Theater where she's performed 4 years for free just because she "likes to act."

Sleeping beauties should look the part! Here's Bonita Granville demonstrating how you can be dressed fit to sleep

How can anyone relax in an outfit like this! Bonita decides to shop for a glamor sleeping wardrobe. Enough of this drab get-up!

Tommiecoat of white sharkskin is fine for sleeping, can be used as a beach coat, too.

Bedtime Story

Hubby Jack Wrather thinks Bonita "looks cute" in white p.j.'s with printed robe.

Jack studies script of "Strike It Rich" while Bonita exercises in "Day Dreamers."

Robe matches pajamas of tailored Tommie. Tie print is smart, practical for travel.

**Miss Granville's outfits courtesy of TOMMIES*

Phil's favorite sport is tennis. He'd like you to be able to play a good game, too.

You don't have to be as blonde as Peggy Knudsen to win Phil's interest—but it helps since he prefers them!

Are You the Girl for
PHILIP REED

He's a romanticist, a star-brushed sort of guy—but he's down-to-earth in his requirements for a wife. If you're the girl, run to his arms, for he's been waiting for you for a long time

Just like a woman! The kitten, Mojave, likes to watch Phil shave. Right now, *she's* the privileged lady around the house—but not forever!

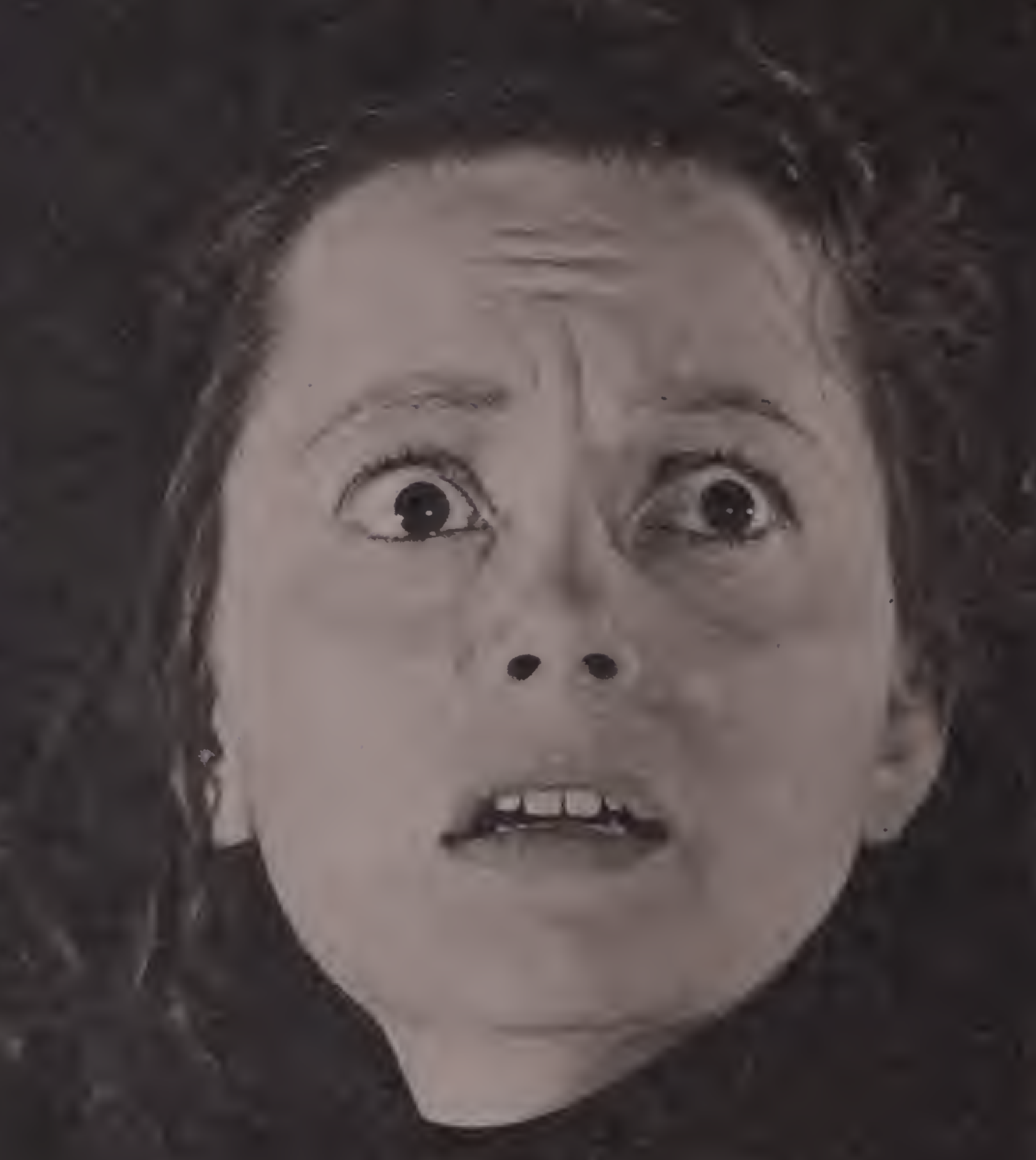
By **ALYCE CANFIELD**

★ If you are the girl for Philip Reed, your life will be filled with gracious living, for there is probably no other movie star in the Hollywood firmament so appreciative of the finer things of life. He is a man whose suits are beautifully tailored, whose taste in music is for symphonies, whose manners are faultless, and whose background you are aware of before you are with him five minutes. Yet he is neither a gay blade, a careless dilettante, nor a snob. He is that comparative rarity in this town: a perfect gentleman.

Therefore, he's not the type to grab a fast sandwich at a drug store and call it dinner. If you were Philip Reed's dream girl, you would know that he likes dinners served in candlelight; the food just right, the wines just so, and a lovely you across the table from him. You wouldn't have to come from a family of great wealth, but he'd like it if you knew how to run a house smoothly and well.

Whether you acquired this knowledge from having had servants of your own as a girl, or whether you acquired it by trial and error in cookbook and housecleaning, wouldn't particularly matter. Just so long as he could count on you to be a really inspired hostess.

Because in his profession, it's (*Please turn to page* 84)



ANOTHER AWARD FOR OLIVIA

KUDOS TO DE HAVILLAND FOR HER STARTLING PERFORMANCE IN "SNAKE PIT"

★ Fans, critics, rivals agree that Olivia de Havilland is one of Hollywood's most talented actresses. They know it because she's proved herself again and again with fine performances. Now Olivia has finished her toughest assignment to date—that of playing an almost hopeless psychopath in 20th Century-Fox's forthcoming film "Snake Pit."

Playing a faded, bedraggled, insane woman demanded that she shed every vestige of glamor—but the challenge was one the actress welcomed. Olivia's done a masterful job—one that places her on top as contender for another Oscar.

WILL REX HARRISON SURVIVE SCANDAL?

(Continued from page 51)

many-times-wed King Henry the VIII.

There is also a terrific demand for Harrison to appear in any sort of picture opposite his wife, Lilli Palmer. It was she who flew back to Harrison's side when the police interrogated him in California; and it was she who steadfastly insisted that she never had entertained the slightest thought of divorcing him. As a matter of fact, she told police, Carole Landis was just as dear to her as she was to Rex.

Even in England where the moral code is supposedly rigid and where the Harrison-Landis story was publicized to the hilt, Rex's popularity has achieved new heights. Many of his old-timers like "Night Train," "Major Barbara," and "The Rake's Progress" (released in America as "The Notorious Gentleman"), particularly this last-named film, are being re-released and doing better business on the second run than they did on the first.

What conclusion may be drawn from these facts? Only this: if any movie star gets involved with the law and is found to be innocent, the concomitant publicity, the curiosity aroused, the interest manifested in him by the public becomes so great that he in turn achieves a new popularity; becomes more valuable at the box office and can even demand more money of his employers.

It is said, for example, that Errol Flynn was worth twice as much to Warner Brothers after he was acquitted of a statutory rape charge than he was before.

Similarly, so the legend goes, he now makes in salary twice what he made then.

The self-same thing is happening to Rex Harrison. Six months ago, he was a comparatively unknown actor in America. Few fans except the dyed-in-the-wool kind had ever seen him in more than one picture. His box office draw was considered mediocre. Many film experts seemed to think that he lacked sex appeal. His fan mail was negligible. He was considered a fine, thorough, experienced actor, but despite attempts by his studio to build him up, he seemed to lack a fundamental fan appeal.

And now because of the Carole Landis suicide, his name has become one of the most familiar in the United States. The fans want to know everything there is to know about him. He has been labeled "sexy Rexy." He's been called the actor-of-the-hour. He has about him now a halo of daring, adventure, and intrigue.

Where once before he was regarded as a conscientious sort of character actor, he now looms suddenly as the successor to Clark Gable.

Leland Hayward, former husband of Margaret Sullavan and producer of "Anne of a Thousand Nights," predicts that Rex Harrison in New York this fall will draw as many people as Ingrid Bergman did two years ago in the stage presentation, "Joan of Lorraine."

There is no denying that much of this draw will stem from the fact that Rex Harrison was a good and great friend of the late Carole Landis.

In the case of Rex Harrison, these are the facts: He was born in Huyton, Lancashire, England, on March 5th, some forty years ago.

As a boy, he had very little education, and when he was sixteen enrolled with the Liverpool Repertory Company. All his adult life, with the exception of the war years, was spent in the company of theatrical folk. As a young man, he played in practically every British theatre, and he played such a wide variety of roles that today he is at home in any sort of part, dramatic, comic, or character.

Primarily, he was always a stage actor, and it wasn't until 1936 that he really entered the motion picture game. Since then, he's starred in nineteen films, only four of which have been American.

He is extremely thin, weighing only 150 pounds for his six feet one inch of height. His facial thinness, however, comes in good stead as the camera always makes his features broader than they are.

Harrison spent four years from 1940 to 1944 with the Royal Air Force. He worked in the radar section, and men who worked beside him declare that he was easy to get on with. "He had none of that theatrical flash or St. James exhibitionism," they said.

In 1943 he married Lilli Palmer, an actress he had played opposite, and a year later she gave birth to a son who was named Carey which was the maiden name of Harrison's mother.

When the war was over, Harrison decided to come to the United States for several reasons: (1) He could make some money. (2) Life here was more pleasant than it was in England. (3) He could get an excellent contract from 20th Century-Fox. (4) He liked the role offered him of King Mongkut in "Anna and the King of Siam." (5) His contract permitted him to return to England to make pictures there.

He arrived in Hollywood on October 3, 1945, accompanied by his wife. "By the end of the first week," he said, "I knew I'd enjoy the place. I liked not only the sunshine but the people who were hospitable, kindly, and intelligent."

As a matter of fact, Harrison liked California so much that he had his son and nurse flown over on an American Export plane, and he rented a house in Mandeville Canyon. His wife signed a contract with Milton Sperling, a son-in-law of Jack Warner; and together the Harrisons began to carve a niche for themselves in the American cinematic world.

Rex bought a red Cadillac, raced it madly over the Los Angeles county roads, got the big role in "The Foxes of Harrow," started slowly but surely to make many friends in the film colony.

A year later he went back on a trip to England, and it was while he was there that he met Carole Landis who was making a British picture.

She invited him out to her beach home on many occasions, and soon the local tongues began to wag. Gossip columnists spread the rumor that all was not sublime between Rex and his wife. Some even said that his interest in Carole was serious; that she was divorcing her fourth husband, Horace Schmidlapp, because she wanted to be free to marry Rex, just in case he should happen to divorce Lilli Palmer.

When Lilli left for New York in June of this year, the gossips were convinced that the Harrisons would never get together again.

On July 5th, however, after having dined with Harrison, Carole Landis took an overdose of sleeping pills and took her life with them.

Harrison found her body the next afternoon and a suicide note left to her mother. According to much of the testimony in the case, there was another suicide note left by Miss Landis, but no one, including the actor, seems to know what became of it.

In any event, Lilli Palmer flew back to her husband's side when he needed her badly and together they watched Carole Landis put to rest for the last time.

That was in July. Since that time, there have been rumors of the Rex Harrison-Lilli Palmer divorce but these are steadfastly denied by both parties. Harrison's popularity has mounted steadily. He can name his own salary and his own working conditions. His career has become enhanced through notoriety. He is bigger and better at the box office than ever.

All of which proves that the public goes for any name in a headline!

THE END

Robin Saunders Clark gave Rex Harrison pointers on wielding the baton for "Unfaithfully Yours." The orchestra was symphonic but as far as Rex was concerned, the music was hot.

Your fan Club

Those busy Roy Rogers' fan clubbers don't waste any time telling you who's King of the Cowboys!

Do you know that Roy Rogers receives nearly 75,000 fan letters a month? That's a record for Hollywood.

Charles Jewell (second from left), mother, brother, Roy.

Proud prexy Jean Meade tells how it feels to head Roy Rogers' fan club.

BY JEAN MEADE
President, Roy Rogers Fan Club

★ I have been president of the ROY ROGERS FAN CLUB only one year, three months and 11 days—but oh! how it has changed my life! For the better, of course.

I joined the RRFC a little over two years ago. I first became interested in Roy Rogers when I saw one of his pictures which, by pure chance, happened to be on a double bill with another one which I had been looking forward to. I asked myself: "Ye Gods! Do I have to sit through a western?" But as soon as Roy made his appearance on the screen, I sat up and thought, "Why, he's good!" What impressed me most forcibly was his sincerity, his naturalness and his personal charm which comes over the screen with great impact. When I met Roy in person later on, I found that he is one movie actor who is exactly the same in real life as he is on the screen.

Of course I immediately joined the RRFC and also got many of my friends to join. We formed theatre parties every time one of Roy's pictures came to town, and we rarely missed seeing it every night it played.

Then, through force of circumstances, the first president of RRFC, Gene Ernst, had to resign after having started and headed the club for almost seven years. She recommended to Roy that he appoint ME as the second president of the ROY ROGERS FAN CLUB. When I received a personal letter from Roy, actually written by him, thanking me for all of my help and asking if I would consider being president of his Fan Club, I couldn't believe it. Would I consider it? I felt deeply honored!

I lived with my aged greataunt. She and other more mature friends counselled me to think it over thoroughly before I accepted, as there is so much work involved in handling a Fan Club for a movie star of the importance and popularity of Roy Rogers. I did think it over thoroughly, and I then hurried to write Roy and accept.

I am really grateful to him for his appointing me because it has given me a worthwhile interest in life, and it helped me over a very trying period when my greataunt passed on, leaving me alone. Further, because of my secluded early years, I lacked a little confidence in myself. Since becoming president, I have developed new and wonderful friends in the RRFC members in my home town; I have found new friends among the other members of the RRFC who live all over North and South America. I have gained complete confidence in myself, especially since taking trips to Chicago, New York, Philadelphia and other cities where Roy has made personal appearances. And his kindness to me when I meet him again always overwhelms me. I think Roy Rogers is the person least impressed by his fame, and that is why his fans are legion throughout the world.

Because we recognize his basic goodness and his sympathy for the unfortunate and his interest in them, as evidenced by the many letters which I receive from grateful mothers, we RRFC members consider the prime purpose of our Fan Club is to honor our star by doing as much good as we possibly can in his name. For instance, whenever Roy appears in St. Louis, he never fails to entertain at the Shriner's Hospital there, and Mildred Daischer, the Missouri Ranch Boss, collects contributions from her Corral which she presents to the unfortunate children there in Roy's name. Even when Roy does not appear in St. Louis, Mildred has established that yearly contribution to the Shriner's Hospital as a "must" because she knows how much it pleases Roy.

Another Corral contributed to the Fund for the Destitute Navajos, in respect to Roy's Indian ancestry. These are just a few examples of what the RRFC stands for, besides doing what we can to keep our idol on top as King of the Cowboys.

You probably all have seen the recent poll in MOVIELAND as to which cowboy star is KING. We RRFC members never had any doubts as to the winner of that poll. But were we thrilled when the Editorial Director of MOVIELAND used one of the wonderful letters sent to her about Roy on her September editorial page. Perhaps you would all like to hear the sequel to the letter from Jerry Stone's mother. I don't know how Mrs. Stone got my name and address, but even before I saw the September MOVIELAND, I received a letter from her, in which she told me all about Jerry's accident and how thoughtful Roy had been, and that the doctor credited Roy's kindness as contributing greatly to Jerry's recovery. Roy had promised Jerry a ride on Trigger if they ever met, and Mrs. Stone wrote to tell me that she and Jerry were going to Chicago to attend the National Convention the RRFC is to hold there and to see Roy's World's Championship Rodeo, and get that ride on Trigger.

Mrs. Stone asked me to let her know where the Convention would be held and about where to write for Rodeo tickets. I sent her letter to Roy, and he immediately wrote to her, invited her and Jerry to come to the show as his personal guests, and repeated his promise to have Jerry ride Trigger. Now do you see why we are such enthusiastic boosters for Roy Rogers?

I would like to quote from just one more letter—from Charles Jewell, the Ranch Boss of Indiana. When Charles and his brother Donald went to Hollywood on their vacation last June they notified Roy of their arrival. One of Roy's representatives picked up the boys early one morning and took them to Republic studios. As Roy had not yet arrived, the boys were shown all over the different sets.

Then Roy drove up in the red Dodge truck he uses for hunting and fishing trips. Charles wrote me, "Roy greeted us as if he had known us all our lives and gave us one of those friendly handshakes he is known for. He took us over the famous Western Street where so many of his pictures are shot, and where they were shooting his latest one called "Grand Canyon Trail." There we met Jane Frazee and Andy Devine. Roy showed us his wardrobe also. He has three of everything; in case one shirt gets torn, they don't have any delay.

"Roy had to leave because he had an appointment. The next day we were taken to Roy's house to meet Dale and the children. At the door was Dale, and from the first, you knew you were welcome. We met Linda and Cheryl. Then came the next King of the Cowboys, little Dusty. He has the same smile as his Dad. I knew that Roy and Dale could not help but be happy with such a nice family. Please take my word for it, that you could never meet any finer people than the Rogers'."

I am sure the very kind Editorial Director of MOVIELAND will not mind if I repeat: "Roy Rogers is more than 'King of the Cowboys.' He is a King among men."

THE END

ALL BACHELORS SHOULD BE MARRIED

(Continued from page 55)

legs and stretchers were antique rosewood.

She took the table home, refinished the lower portions, had a brass liner built and planted with philodendron, and returned the antique to Collie in the form of one of the most beautiful and unique coffee tables in Hollywood.

Out of gratitude, he presented an English racing bicycle to Ida. He said he felt she needed fresh air and sunlight after all her hours of bending over a hot piece of sandpaper!

In addition to their mutual devotion to sailing, fishing, and bicycling, Ida and Collier discovered another common interest. Both are writers. Two years ago Ida wrote a screen original entitled "Miss Pennington" on which the studio has paid her for two succeeding options. She has also sold short stories for dramatization on the "Suspense" air show.

Came the day when Ida and Collier met for dinner and the first thing Ida said was, "I've just chanced upon the most wonderful book. . . ."

"Me, too," said Collier. "It's called. . . ."

"The Dark Love?"

"How did you guess?"

"I knew. You just HAD to feel about it the way I do," Ida breathed.

A week later, Ida's agent submitted the book to Darryl Zanuck, who bought the rights, changed the title to "Roadhouse" and cast Ida Lupino, Cornel Wilde, and Richard Widmark in it.

And it was this picture that changed Ida's mind.

You see, Ida Lupino had not made a really glamorous picture in years. She had concentrated on drab roles, not calculated to give a girl that moonlight feeling.

For "Roadhouse" Kay Nelson, gifted 20th Century-Fox designer, was told, "Dream up the sexiest, most glamorous modern wardrobe possible."

An order went to the cameramen: exploit every bit of Miss Lupino's beauty.

"Roadhouse" was on its way to being the most romantic, offbeat picture of the year.

The stage was set for romance.

One night while Collie and Ida, still in the mood engendered by her day's glamorous shooting, were dining together, he asked, "What are you going to do about us?" No evading that question!

Ida said she liked being a bachelor.

"I like being a bachelor too," said Collie reasonably. "But as time goes by, it won't be so good." Suddenly, as if planned, the orchestra started to play the song they both loved, "But Not For Me."

Ida said she would have to think it over.

The next day, the "Roadhouse" company began to film one of the most difficult sequences in the picture, that in which Widmark socks Lupino, and Wilde socks Widmark.

When Dick Widmark smacked Ida, she moved too far to the left and caught Widmark's blow squarely on her chin. Ida was rushed to the studio hospital.

When she came to, her first thought was that she had been in an automobile accident. "Collie!" she cried, trying to sit up. "Maybe he's been killed!" And then she realized where she was.

Sinking back onto the cot she began to laugh weakly. "It took a knockout punch to bring me to my senses," she confessed to the nurse. "I'm going to tell Collie tonight that I've decided to marry him."

And so Ida Lupino and Collier Young were married in the chapel of the Presbyterian Church of La Jolla.

Ida wore a simple high-necked Adrian gown of heavy white silk with a very full ankle-length skirt and a wide crushed belt of burgundy velvet; a halo hat of white lace edged with burgundy velvet; and white satin slippers. She carried a bouquet of magenta lipped white orchids.

Following a wedding luncheon at the Beach Club in La Jolla Ida and Collie boarded Ed "Archie" Gardner's boat, "The Malibar II," and sailed to Toyon Bay for a week's honeymoon.

Frances Robinson, the last remaining bachelor of the trio, enclosed a card with her wedding gift to the Youngs which read: "You traitor! However, I know you'll be wonderfully happy. Know any more guys as sweet as Collie?"

On her thank-you note Ida wrote: *"I'll be looking around for you, dear. All bachelors should be married."*

THE END

Ida Lupino tries a milk shake for refreshment between scenes of her new picture "Roadhouse," but soon she discovers Director Jean Negulesco's humor is the most refreshing thing around.

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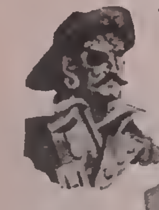

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JUST A SOFTIE

(Continued from page 68)

go to the studio early this morning." Laughton, I learned, can drop off into cat naps whenever he has fifteen minutes with nothing to do.

Elsa, by contrast, is small and trim, with a neat, girlish figure. She is ever so much prettier than the eerie little woman she plays on the screen. She has curly, auburn hair framing her round face, a dimple in her chin and a ready laugh.

Although the Laughtons have the reputation for being hard to get at, they are easy to know. They are amiable and without pretenses. And you can sense a deep and abiding affection exists between them.

He gets a great kick out of everything Elsa says, and she giggles at his wry humor. They enjoy each other tremendously and seem to be sharing secret jokes together.

When he sagged onto the sofa, Elsa remarked archly: "You're in a very snide mood, Mr. Laughton."

He chuckled. "I'm not a dab hand at smiling the way you do, darling."

Then he squeezed her hand and kissed her quickly on the cheek.

The Laughtons have a very adult approach to marriage. A friend of theirs once said, "No one but Elsa could be his wife." And when you know them, you understand why.

For one thing, they both have a tremendous enthusiasm for acting. Acting is not only their profession but their hobby.

Charles started a Shakespeare class recently. Young actors and actresses who he thinks have great promise attend the classes that are held in the basement of a Hollywood church three nights a week. Although he could charge any kind of fee for his expert tutelage, he conducts the group for the love of it and never misses a night. They read Shakespeare to the tick of a metronome and Laughton jokes with his pupils.

Charles tries to pretend he is gruff. He brushes off any praise for the hard work he puts into his classes.

"I'm really a fiend as a teacher," he says. "I eat their heads off."

But that's not the way the members describe him. He is patient, understanding and gentle. Yes, I mean Charles Laughton. He tries to get jobs for those in the group who aren't working, and has succeeded in placing many of them in good roles. But he doesn't like such stories to get out, for he is not very graceful at receiving compliments. It really embarrasses the big guy to have nice things said about him. He's a softie, but would squirm if it got out.

He loves words—the mere speaking of them beautifully and with feeling moves him. He reads aloud at home, often to music. He started to read the Bible to wounded servicemen during the war and found that they liked it. Only Laughton could read the Bible and hold a group of practical young GI's spell-bound, but again he ducks the compliments.

On the weekend that Elsa is off, they drive to what they call their "shack" in the Palos Verdes mountains near the ocean, about thirty miles from home. Wearing old slacks and sweaters and carrying some bread, cheesc and milk they're off for a few days of roughing it.

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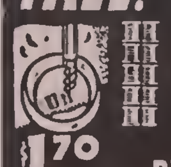

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Throwing another log on the fire isn't just an American custom, says Britisher Laughton.

have a servant there and they do all the work themselves.

"I wash the dishes," Charles said, "and Elsa makes the beds. I'm handy with a saw, too, and I work around the grounds. It's a good thing for a human being to get up and do something physical. It makes me feel marvelous. Elsa and I both like the out-of-doors and work. We don't care for the social life at all."

They don't like or need many people. Their friends are of their own choosing and not according to the Hollywood social scale. Mostly, the people around them are the youngsters they work with. At all hours of the day, these young actors and actresses drift into the house and make themselves at home. They worship Charles and Elsa. The Laughtons have established an easy camaraderie with these young folks and are vitally interested in their careers. Eventually Charles expects to hold his Shakespeare meetings in his home and even plans to convert one of the rooms into a rehearsal hall with a large stage.

Charles and Elsa have been married for nineteen years. They met when they were both on the London stage, and celebrated their success in a play in which they were both appearing by getting married.

They had received many offers to come to America, and made their Broadway debut in "Payment Deferred," a grim but successful play in which they had been a hit in London. In that drama Elsa played Charles' daughter. Then with Charles playing the title role in "Henry the Eighth," Elsa played one of his numerous wives.

He spurned all of Hollywood's offers until he was asked to make "The Devil and the Deep." From London, Charles wired a friend in Hollywood asking him to read the script and advise him if the part was good. The friend wired:

"Have read the script. Your role is so good that even if I played it I would steal the picture."

Laughton and his wife sailed on the next boat.

It is to their credit that their marriage weathered a very rocky landing in Hollywood. Nine years ago, when they arrived in the film capital, difficult adjustments

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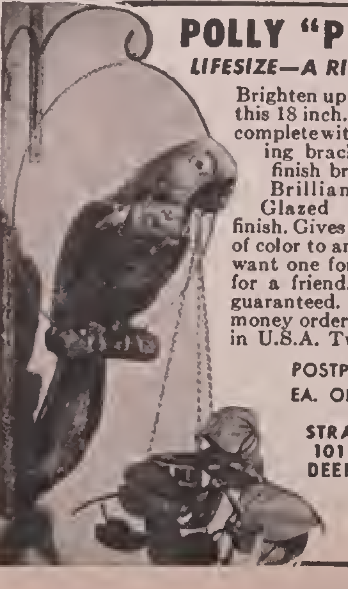

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(Set C.) Gregory Peck, Shirley Temple, Peter Lawford, Perry Como, Dan Duryea, Alan Ladd, Frank Sinatra, Richard Widmark, June Allyson, Ingrid Bergman, Linda Darnell, Joan Fontaine, Katharine Hepburn, Lana Turner, Esther Williams, and Michael North.

(Set D.) Rita Hayworth, Esther Williams, Betty Grable, Lynn Bari, Brenda Joyce, Ann Blyth, Marie Wilson, Gloria Grahame, Yvonne De Carlo, Gloria De Haven, Cathy Downs, Dale Evans, Jeanne Crain, Ava Gardner, Susan Hayward, Paula Drew.

(Set E.) Roy Rogers, "Wild" Bill Elliott, Gene Autry, Don "Red" Barry, Bobby Blake, Bill "Hopalong" Boyd, Johnny Mack Brown, Sunset Carson, Buster Crabbe, Kirby Grant, Monte Hale, Gabby Hayes, Tim Holt, Allan Lane, Al LaRue, Tom Mix.

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faced them—the kind of problems that have ruined many other marriages.

Charles was brought here as a great star. Elsa, in spite of her fine stage and film work in England, had no film contract. He was a star, she was nobody.

"After having had such an active career on the stage," she told me, "I didn't know how to sit back and act like a wife. I'm awful as just a wife. People, unintentionally, were brutal. They would look right past me as though I didn't exist. Charles was busy at the studios, and I knew no one and had nothing to do. The idleness almost killed me. It was a very unhappy period. Only when I flung myself into the work at the Turnabout did I find myself again."

"People like us," Charles commented, "must be fully occupied to be happy. We can stand rest, but not idleness. We must be doing things, keeping our creative forces going all the time."

Elsa, if she chose, could make many more pictures than she does. But she has a fear of being typed. Since she played the addle-brained artist in "The Big Clock" she has turned down innumerable offers to play other light-headed gals. She is not financially dependent upon her work, so she can afford to say no when she pleases.

Laughton has never had any problems in his career. He has attained a pinnacle of success that few actors enjoy. He is not the easiest man on the set, for he has his own ideas as to how a scene should be played. He came into sharp disagreement many times with Alfred Hitchcock when they were making "The Paradine Case." When the picture was finished, Hitchcock remarked drily, "There are three plagues in a director's life—children, trained animals and Charles Laughton."

Be that as it may, there isn't a director in town who wouldn't give half his budget to get Laughton in his picture.

On the personal side, Laughton is amiable and easy-going. He has no feeling for clothes. At the cabin he wears faded khaki slacks, which is to be expected. But his attire in the more formal confines of his home isn't much better. He hates to shave or wear a necktie, and he is a lightning dresser.

"I can dress in five minutes," he says. "It doesn't matter for I look the same if I took hours to dress."

Possessed of no vanity about his personal appearance, he describes his face as one "that would stop a sun dial and frighten small children into fits."

Another time he pretended to be furious with a columnist who had described his face as that of "an elephant without the trunk."

"Why that's libel," he exploded. "Anyone knows that I have a face like an elephant's rear end!"

He loves his home but has no fetish about it being in prissy neat order every minute. He has stacks of books and papers near his bed, and as Elsa says, "in his bed, too." He picks up twigs, stones and flowers, like a small boy, stuffs them into his pocket and at night, the strangely assorted items he has picked up fall on the floor or into his bed. This bothers him not at all, and the maid has learned not to let it upset her. He throws things into his car—books, branches, clothes—then forgets about them.

"My car," he says, "looks like a travelling salesman's car."

He loves to eat and his ponderous weight fluctuates from 190 to 230 pounds. But he hasn't a gourmet's taste for food. He enjoys a cheese sandwich with the same gusto that he devours a shepherd's pie, one of his favorites. He loves to cook,

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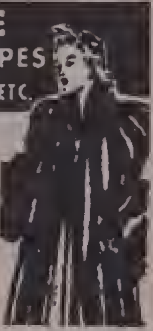

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but says he's a recipe cook. "Give me a complicated recipe and I can turn out something masterful. But without a cook book I can't make anything fancier than scrambled eggs."

He can't resist a stray cat. Let a cat be found lurking within a mile of the house, and Laughton has promptly adopted it.

He is a man of many facets. He is, as you know, one of the most erudite students of Shakespeare, but he's crazy about the comics, particularly Dick Tracy. He and Elsa buy two copies of the Sunday papers so that they can read their comics in peace. Friends, behind his back, call him either "Cuddles" or "Sir Charles." The first name fits him when he is in an easy-going, whimsey mood, for then he resembles nothing less than a big, slightly wrinkled cherub. The second name applies to him when he's intent upon having his way on the set and his face has a frozen, imperious look about it.

Fans usually associate him with the cold, sneering characters he's played, like Captain Bligh or the egomaniacal publisher in "The Big Clock." This practically amounts to slander on one of the gentlest men in Holywood. Yes, you heard me. For Charles Laughton must have been the fellow they were referring to in that old wheeze, "He's a nice guy if you get to know him, only not enough people know him."

I hope, after reading this, that you do.

THE END

NO REST FOR THE WICKED

(Continued from page 57)

Especially since the second broadcast emanated from a different building!

Every day—five days a week—Dick skidded from the studio into a waiting elevator, down to a waiting cab. This, in addition to doing several other programs daily; six evening performances in the theater, plus two matinees! On Sunday? "Not a thing to do," he says, grinning. "Except sometimes I'd squeeze in a radio show or two. But that was being just plain greedy!"

Yet Dick doesn't regret any of that nerve-wracking experience. To his radio acting years, he gives credit for having been able to make an easy transition to motion pictures. Usually a stage actor has difficulty toning down his voice and gestures for the sensitive cameras, but Widmark had no trouble. His performance in his first picture—the part of Tommy Udo in *Kiss of Death*—was veteran-smooth. So smooth that it shot him to the top immediately.

After that first appearance on the screen, the public was well aware of Richard Widmark. They were aware of him with a shudder, but somehow a pleasurable shudder. For this, they sensed, was not an accidental hit performance; this was the work of a real actor, a thoughtful, deliberate artist.

Characters like Tommy Udo don't just happen; they're planned. A peculiarly slow way of speaking through loose lips, a giggle, a gleam in the eye. Good craftsman that he is, Widmark develops a marked characteristic for each role he plays.

In *Street With No Name*, he showed a sensitivity to cold, a shrugging against an imaginary chill. That, like the giggle of Tommy Udo, was Dick's own idea. But once used in a specific part, he forever discards the clever bit of business, going on to work out something different

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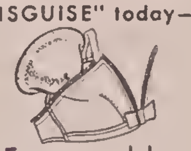

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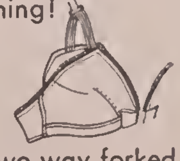

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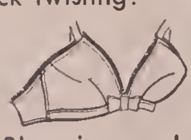

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When is a villain not a villain? In Richard Widmark's case, only between pictures.

for his next role. These are gimmicks invented and performed by a polished actor who knows his technique. As indeed he should, having been an instructor of dramatics at Lake Forest University for two years.

"I enjoyed doing that," he says of this period of his life. "It taught me a lot about acting." The teacher was taught . . . the modesty of the guy!

Incidentally, after his first picture, Dick received fan letters from almost every one of his ex-students. "They thought it was weird for *me* to be playing a part like that!" he grinned.

Studying Widmark, you can understand his students' reaction. For there is nothing remotely menacing about him. The most apt adjective describing him is "boyish." He sits in the commissary at 20th Century-Fox, looking like a popular college student as he waves to acquaintances, calls "Hi!"; grins readily.

Dick's "Hi!" is just as warm when he's addressing a restaurant busboy as when he greets a studio executive. Here's an actor who is extremely un-Hollywoodish. Noting his unaffected manner, you find yourself hoping success will not change him—and somehow you have a hunch it won't. He'll stay just as nice as he is.

As for his picture work in the future, he has definite ideas. Did he like playing the part of Udo? "Yes," he nods, "but just *once*. No more Udo!" He tells that one of the results of his first performance was the formation of Tommy Udo clubs in colleges throughout the country. The members—fraternity men—have written to him, explaining they are dedicated to treating their girls rough. This development amazed and amused the gentlemanly Widmark.

However, since *Kiss of Death*, Dick's roles in pictures have very gradually tamed down—that is, a spark of love interest has begun to appear in his screen parts. In *Street With No Name*, he had as his girl friend Barbara Lawrence, whom he manhandles rather cruelly. In *Roadhouse*, he shows a less sadistic interest in the girl, Ida Lupino—going "berserk," as he expresses it, only after his screen friend, Cornel Wilde, wins her.

In his latest, *Yellow Sky*, he definitely

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shows a yen for Anne Baxter. He likes this change in his roles. "A kissing part never did anyone any harm," he grins.

"But don't you find that character parts — villain types — have more strength?" I asked. "Sure. But can't a strong character have some romance in his life? He can kiss the girl occasionally, or—" he adds wistfully, "maybe win her once in a while."

Judging from these remarks, it seems Dick has his eye trained on leading roles. Judging from the studio's handling of him—boosting him rapidly from one picture to another—it looks as if he will get his wish soon. And judging from Richard Widmark's very pleasant looks and personality, it's evident he will make good as a leading man.

There's definite girl-appeal in his manner—although he himself seems not quite sure of his ability in acting the ladies' man. When told he did some convincing love-making in *Roadhouse*, he queries, mildly surprised, "Did I really look as if I loved her?"

He's now hoping for a trip to New York after completing his current picture. He looks forward to it with pleasure, and some slight apprehension. "Sometimes they get a little rough with you in New York."

He had a taste of the big-city fans' appreciation after his first picture. Dick was in New York when it was released—and one day as he left a broadcasting station he was mobbed by fans, yelling, "Look! There goes the tough guy!"

They tried very hard to tear him to pieces, and failing that, as he made his getaway, they leaped on the running board of his car and rocked the car violently. "New York's finest" had to rescue him.

Dick shakes his head, half-smiling, "Never had anything like that happen to me when I was in the theater and on radio. It's all brand new to me." He admits, however, he enjoys all of it. "Even the interviews," he adds, "although they were hard to get used to." Then his eyes gleam humorously. "One good thing about interviews, they usually take place at noontime—and that means a free lunch." (Studios foot the bills of interview luncheons.)

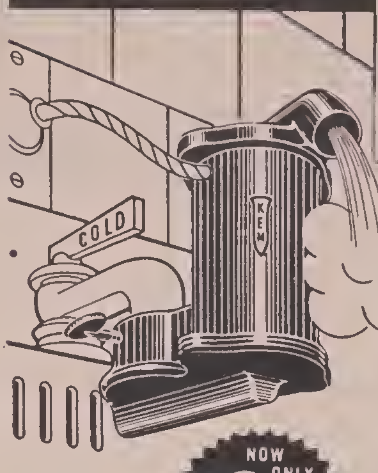
In private life Dick Widmark may look like a guileless fellow—but when he starts acting, he's anything but guileless. Watching him on the set of *Yellow Sky*, you can easily observe the quality that makes him special. Between takes he is extremely unobtrusive, quiet. Waiting for the cameras to roll, he smokes a cigarette, relaxing easily. You wouldn't guess then that he has such outstanding ability.

If you didn't recognize him, you'd think he was just a visitor—waiting to see some action.

But comes the command, "Action!"—something happens to him. In this particular scene, Dick has no lines to speak. He sits at a table, listening to a conversation between Gregory Peck and Anne Baxter. Yet, he registers. There is a certain expression in his eyes, a slight movement of his head. As he leans back in his chair, buttoning his vest, he holds your attention away from the other players. Yet he seems completely natural. Nothing he does looks deliberate. And that is the ultimate in acting ability.

In fact, it's remarkable that his fellow players seem to like Richard Widmark so much—for he is a scene stealer deluxe. And one thing is certain. Despite his nice grin and friendly, "Hi!" and boyish face, Dick will go right on stealing scenes. Which is a good thing in Hollywood where scene stealing is a crime that definitely pays!

THE END



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Throat skin should share the good care given to the face. Tonight, when you perform your nightly beauty ritual, follow these steps:

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3. Press firmly, but not too heavily, on fingertips to increase circulation and to coax every bit of youth-giving nourishing cream into your skin.
4. Follow same principle when applying cream to face.
5. Remove excess cream with soft tissue using same upward motion.

A nightly routine of this schedule will soften rough skin and tone up face and neck tissue.

Don't take my word for it. Try it tonight. You'll be amazed how quickly your throat responds to good treatment. Within a short time, your skin will be soft, firm, lovely to look at.

And remember, you don't need any specially enriched cosmetic products. A good, reliable cleansing cream will do the trick.

While you're being nice to your neck, don't forget that good posture will help smooth out the neckline too!

So chin up, shoulders back—and forward march to loveliness!

It seems strange that a lovely young thing like Elizabeth Taylor should worry about her throatline—but Liz knows that a little extra care now will save ugly lines in the future.

FRANKIE

(Continued from page 43)

page for that matter. He wishes he had!

In 1936, he happened to go to a theatre in Jersey City to hear Bing Crosby, and he decided right then and there to become a crooner. He entered an amateur contest at the State Theatre and won it. After that, he hired himself out to various pick-up bands for three and six dollars a night. Many of the bandleaders who hired him did so because he also happened to own a loudspeaking system.

When he was twenty, Sinatra got a singing job at the Rustic Cabin, a Hoboken roadhouse. He was paid fifteen dollars a week and held the job down for eighteen months, at which time he was given a $10 raise. He celebrated by getting married to Nancy Barbato, his boyhood sweetheart.

It wasn't long before Nancy was pregnant and Frank had to have more money. He offered his services to three radio stations in New York. They all accepted them, but only one station paid him. He was given seventy cents a week for carfare.

Now, stop at this point, if you will, and take inventory of this young man's career.

It's 1939. He's twenty-two. He has a family to support. He's making twenty-five a week. He himself believes that he's as fine a crooner as there is in the country. Virtually no one has heard of him.

What's his next step? Does he force Fate? Does Fate come to him? Maybe not Fate but a man who's just as good. This man's name is Harry James. He used to be the trumpet player in Benny Goodman's band, but now with some of Benny's money behind him, he's branching out on his own. He needs a vocalist for his outfit and he offers the job to Frank Sinatra.

James and Sinatra stayed together for six months. Neither of them was any great shakes. They recorded a tune entitled "All or Nothing at All," and on the strength of that, Frank was offered a job by Tommy Dorsey.

He grabbed it for $75 a week and remained with Dorsey for three years. Tommy taught him plenty. He taught him stage presence, how to record, how to phrase his words, how to get along in the big time. Sinatra listened, developed, and caught on. In fact, he caught on so well that he demanded his release from the band.

Dorsey was agreeable to give it—providing Frank would agree to turn over to him 43% of his gross earnings for the next ten years.

Sinatra signed the deal. In the next year, out on his own, he earned $200,000. Approximately two-thirds of that sum went to Dorsey and other managers.

Obviously, this was a ridiculous setup. Frank got himself a lawyer. By the time the lawyer was finished, Dorsey and his business manager were paid another $60,000, and Sinatra was a free agent.

Since that time, Frank has earned a million dollars every year and next to Crosby has the highest income of any crooner in the world.

He is also one of the youngest millionaires in the country if you consider gross income as a yardstick.

He doesn't behave like a millionaire, however. He's kind, thoughtful, and he never throws his weight around unless it's for a cause. He was a great supporter of the late President Roosevelt and on those grounds, incurred the wrath of many Roosevelt-hating newspapermen,

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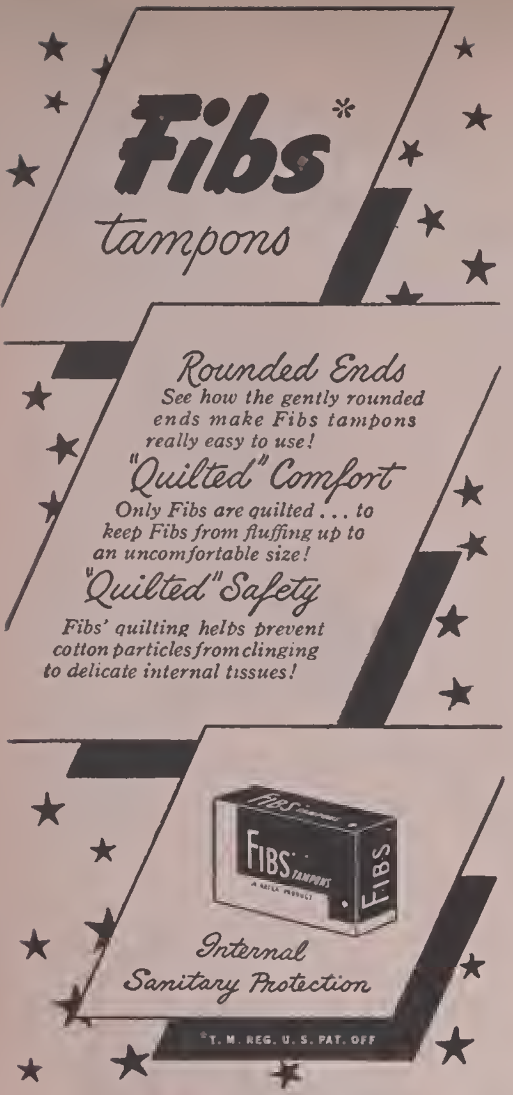

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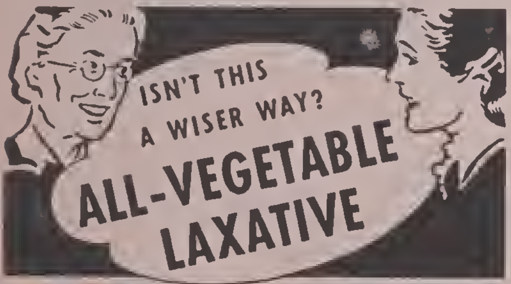

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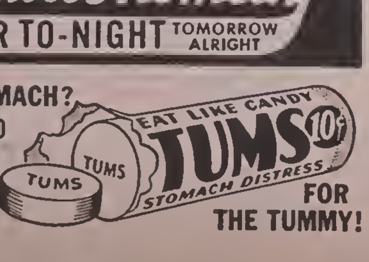

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especially columnist Westbrook Pegler.

Sinatra got so angry at Pegler one night that he went up to Pegler's room at the Waldorf. knocked on the door, and challenged the venom-spitting columnist to step outside. No answer came from within.

Of late, Sinatra's temperamental outbursts are becoming less and less frequent. A family man, he spends much of his spare time in the country, painting, reading, playing with his three children and going places with his wife.

He's been offered as high as $40,000 a week to make a series of personal appearances but has turned it down.

Sinatra's physical appearance is most deceiving. He looks like an unobtrusive little man who might be selling neckties in a department store. He's five feet ten and has a sad, bony face, slightly scarred and tightly drawn. His eyes are blue and somewhat sorrowful. His hair is thinning; his lower lip is full and protruding; his waist is narrow, only twenty-nine inches, and his teeth are capped.

At a comparatively early age in life, he finds himself capable of doing whatever he pleases. It's a tribute to the man that what pleases him most is the improved welfare of the common people, the little people, the kind of people he knew and grew up with in Hoboken.

He loves these people and he will endanger his own reputation to help them. For example, after V-E day, Frank went overseas to entertain the troops. When he came back, he complained that the enlisted men weren't getting a square break and that the Army's Special Service officers didn't know much about entertainment.

Many other performers, including Marlene Dietrich, said Frank was all wet. "After all," Marlene commented, "Mr. Sinatra should be told that there is a world of difference between the European Theatre of War and the Paramount Theatre in New York."

Sinatra took the criticism like a man. All the while it was forthcoming, he was sitting in his hotel room, making long-distance calls at his own expense, to the families of three hundred different soldiers he had met overseas.

In the years to come, as he matures intellectually and emotionally, as he modifies his tempestuous outbreaks, Frank Sinatra will develop into one of the finest actors and men Hollywood has ever known.

THE END

ARE YOU THE GIRL FOR PHILIP REED?

(Continued from page 71)

immensely important to be able to entertain all types of people, not just your most intimate friends. Some girls fit into just one group. Others fit in anywhere. It's the latter type Phil is looking for. If you are a girl who simply can't stand an evening with business associates of Phil's, then just cross him off your list. He's not for you.

You see, Phil thinks of marriage as a partnership, and he would like it if his wife could help him in his career by entertaining, by being gracious to the people he likes, by being tactful, charming, well-bred.

Your part of the job would be to see that your home was smoothly run. You should know how to train and manage servants, how to order meals. Your education should be well-rounded, because Phil can speak of many things: his travels abroad in England, France, Wales, and Scotland before the war; good music, which is a *must* with him, deep in his heart; tennis, for he's one of the best amateur tennis players in the film colony; horses, because he loves the races.

He is also a connoisseur of good foods and good wines. Besides all this, he could have written a better book on manners and morals than Emily Post. Therefore, you'd have to measure up to this plane of living. A girl without a good mind, a good background, and beautiful manners would just never ring the bell with Phil.

And you would positively, absolutely have to be neat. Phil goes quietly mad at the sight of sloppiness. The girl doesn't live who can be sloppy and also beautiful, thinks Phil. He likes to walk into a clean orderly house and greet a clean, neat, immaculately dressed lovely. If you leave your clothes strewn around; if you don't brush that tell-tale hair from the back of your suit collar; if your nail polish is chipped, you will be off to a very bad start.

As a matter of fact, Phil likes that smooth, sophisticated ,look. The more severe your hairdo, the more tailored your clothes, the less frilly your accessories, the happier he is with your appearance. He is one man who appreciates what you wear. He loves line and cut and color; and he doesn't miss a trick of your ensemble. But one small thing can spoil the effect for him, because—here's a secret—the guy's a perfectionist. So, if your perfume isn't just *right* for the hour or the costume, Phil will be quite apt to notice that fact just as sharply as your new Hattie Carnegie number.

Phil is a very sensitive and intelligent person, so he looks for that same intelligence and below-the-surface sensitivity in his dream girl. The most important thing a girl can possess, according to Phil, is understanding. For that reason he would prefer to marry a girl who was not in the profession but who had sympathy for it and understood its many embellishments.

"You have certain hours when you're working that don't conform to the nine-to-five hours of most working men," explains Phil. "You have to get to bed very early because you must get up so early. You have to study your lines at night, and you can't have many social engagements when you are on a picture. The right wife would have to take these facts into consideration in planning your life and recreation together. She'd have to possess understanding for the many involvements of this strange, crazy business.

"She couldn't be jealous of your leading ladies, for instance. She'd have to keep her head and her sense of humor when gossip columnists started predicting that your marriage was on the rocks."

Bearing these things in mind then, you'd think that perhaps Phil would find his dream girl in an actress. For an actress in the business would understand all these complexities. But Phil doesn't want to marry an actress. "In the first place," says Phil, "an actress has to worry about *her* career. Unfortunately, to be successful, you have to be just a little selfish. You have to think of yourself. I wouldn't want to have a wife who had to choose—every hour of the day—between our marriage and her career: things like going out with me when I had a few days off during a picture when she had to get up the next morning. A girl

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who works all day simply cannot have the strength to do a really good job at managing a house. She could do that for herself, but she couldn't do it for both of us. I don't think such a marriage would have a fair chance.

"I know there are thousands of working wives who also run their homes beautifully, and my hat's off to them. I think they have a twenty-four-hour job. And it's not fair. It can make marriage a chore, not a wonderful adventure to be shared together."

For, yes, Phil is enough of a romanticist and an idealist to want a wonderful life. He is a star-brushed sort of guy, who walks with his head in the clouds every now and then. He can be as practical as a bank examiner, and thoroughly well organized both in his business affairs and in his personal life; but he can also do romantic and endearing things, like bringing you your favorite perfume, remembering your favorite flower, and playing "your" favorite recording: you know, the one to which you fell in love. He has a prince on a white charger technique when it comes to love. And there are not many like him around any more.

He's the wonderful guy who kisses you a long goodnight, and then, as soon as he gets home, phones you to tell you goodnight again. He's the boy who asks you what *you'd* prefer to do that evening instead of just laying down a blanket program for you to share. He remembers the thoughtful little things that most men don't remember. He isn't the least old shoe-ish. He never acts like a husband. The most exciting thing about Philip Reed is that, even when he has been married twenty-five years, he'll be acting more like a lover than a married man. What girl could ask for any more devoted tribute than that?

You'd have to know many things about Phil's background to really understand him. It would help if you realized he came from a rather well-to-do family, that he is well-educated, that he has traveled extensively. It would also help if you remembered that at one time he was rumored engaged to Ginger Rogers, and at another time, to the lovely heiress, Barbara Hutton.

You couldn't find a stronger contrast than these two, so that indicates Phil's likes are elastic and pliable. You would be closer to him if you knew that he had been a smashing success on the Broadway stage before he came to Hollywood, where he has never had a screen role that did justice to his talents—although he is rather pleased with his forthcoming picture for United Artists entitled: "Indian Scout." Previous to that he starred in "Big Town After Dark."

You'd have to know of the three years he spent in the Navy; how he sweated it out at New Hebrides. You would see, then, that Phil is not a light person who skims across the surface of life. He has had his own problems; he has come face to face with grim realities. He has gone through disappointments in love, and disappointments in his career. So it's rather wonderful, gallant and courageous that he still thinks the right girl will happen along; and that one day—before too long—a role will also come along that is just for him.

Because Phil says this, and it's rather exciting to contemplate: "I go for what attracts me, and I know when This Is It, because something just comes up and hits me over the head."

So, if you're the girl for Phil, he'll have stars in his eyes when he looks at you, for he will just have been hit over the head with a rainbow. After all, he's been looking for you for a long, long time!

THE END

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HOTTEST THING IN TOWN

(Continued from page 26)

accent from her voice, but not from her personality. She still exuded the cheerful, lazy warmth of a cat on a sunny window sill. And she still retained the frank, informal friendliness of the small-town Southern girl which she was before Hollywood discovered her.

"Do you think you could still milk a cow?" I asked.

"I know I could," she said. "And I can also tell you how to grow a crop of good tobacco."

At that time Ava was at a serious crossroads. She was in the process of divorcing her second husband, Artie Shaw; and her first big picture, "The Killers," had not long been released. In the picture, critics had discovered definite dramatic talent in the girl, previously known chiefly for her beautiful face and chassis. She would soon be free to marry again. I wanted to know what gave with her future.

She glanced about the small apartment, which was stacked with books and music records. "I've come to the point where I've either got to give up my career or do something about it. I've decided to do something about it," she said earnestly.

"What about romance?" I asked.

"Well," she replied, "I'm giving myself two years in which to concentrate on my career. Meanwhile, I'm through with men."

"Through?"

"Oh," she exclaimed. "Don't underline that word. I mean that I'm just not getting romantically entangled with any man for the next two years. I'm not bitter though both my marriages have ended in divorce, I'm still in favor of the idea. It's just that I've discovered that making a success of marriage is a full-time job."

"Then how are you ever going to mix a career and marriage?"

"Well," said she, "if I get big enough professionally, I may be able to demand some things like limiting my film work to one or two pictures a year so I can devote most of my time to creating a home. But for the time being I'll have to live alone and like it."

Just then a studio publicity man entered. He had been sent to see that the interview progressed satisfactorily.

"We've been talking about books and farming," said Ava brightly.

"Books and farming?" said the publicist. "Sounds delightful." Thereupon he stretched himself upon a couch and fell fast asleep.

We woke him up when the interview was over.

"I'll be remembering what you said about the men," I told Ava. "Don't cross me up and get married before the story breaks."

"Men? Marriage?" said the publicist. "I thought it was books and farming."

"That was an hour ago," said Ava.

As the months passed, the newspapers duly chronicled the details of her zooming career. Professionally she was fast becoming the hottest bet in Hollywood. She moved from one picture to the other in rapid succession. The press poured out reams of publicity about her. Critics ceased referring to her as the "ex-Mrs. Mickey Rooney" and began referring to her as an actress with great promise. Columnists got on the bandwagon and connected her romantically with at least a dozen men.

One afternoon the publicity boys on the Universal-International lot grabbed me. "Boy, oh boy!" they said. "Let's get over to the 'One Touch of Venus' set. Wait'll you get a gander at Ava Gardner. She's the most beautiful and the sexiest looking thing since Jean Harlow; the sexiest looking thing *including* Jean Harlow!"

I willingly joined the rush to stage seven. In that picture Ava did look like Sex Incorporated.

I had intended waiting the full two years before further investigating Miss Gardner's views on love and labor. But recently in New York, I was chatting with your editor, Bea Lubitz Cole; and she asked me whom I considered the fastest rising star in Hollywood.

"Ava Gardner," I replied without batting an eyebrow.

"How'd she get that way?" said Bea.

"I don't know, but I'll ask her."

So I returned to Hollywood, rang up Ava, and told her *Movieland* wanted to know how she had become the fastest rising star in town.

Rumors circulate—but not half as fast as Ava. She still sees Howard Duff frequently, but he's not the only one. Practically every swain in Hollywood has at least tried to date her.

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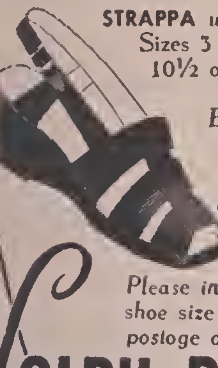

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"Come on out," said Ava, "and we'll talk the matter over."

I wandered about an apartment court until I found her number and pressed the door buzzer.

"Is that you?" yelled a voice from upstairs.

"Definitely."

"Well, come on up."

If this seems vaguely like where I came in eighteen months ago, it's exactly how it happened.

Ava was standing at the head of the stairs wearing a blue sweater, a red skirt, low-heeled shoes, and no stockings. Her hair still looked as though the wind had been playing in it.

She swept her arms around the living room of the apartment. "Look," said she, "no furniture."

Except for a couple of bookcases, there wasn't.

"When did you move?" I asked.

"Oh," said she, "since you visited me I've moved a couple of times. I don't know how long I'll stay here. I want a house. This place I use mostly to sleep in. I've been too busy to entertain guests. So why should I buy furniture?"

I said I wouldn't know but I did like the get-up she was wearing.

"Do you?" said she. "Well, it's comfortable. When I'm not working, I wear skirts and sweaters practically all of the time. But, brother, do I get criticized for it. The other day a feminine columnist had it right in print. She said I owed it to my fans to wear make-up and doll up slinky when I appear in public."

"You don't wear make-up?"

"Except for lipstick, no. I don't even use pancake when I'm playing in pictures."

"With her skin she should wear make-up?" said a studio publicity woman who was present. "Why gild the lily?"

From a scientific distance, I examined Ava's skin. It is of the smoothness and color of ivory.

The publicity woman shook her head. "I don't see why people expect movie stars to be the same off screen as on. At a party the other night we were discussing the reluctance some actresses have about talking at a social gathering. Some of the guests were of the opinion that they were simply playing shy.

"An actress overheard our discussion. She said, 'I'll tell you why I talk so little. People judge me from the roles I've played on the screen; and every time I open my mouth, they expect me to drop pearls of wisdom like I do in pictures.'

"Said I, 'An actress once told me that her husband asked her why she couldn't look as well off screen as on.' She answered, 'Darling, if you'll furnish me with a good makeup man, a couple of hair-dressers, and have me lighted properly, I will.'"

"That explains it," grinned Ava.

Finding a small dining table and three chairs, we sat down. A colored maid, who's been with Ava a long time, brought us plates of potato salad and hot dogs.

"Speaking of looks," said I, "what do you think of your being played up as Hollywood's new queen of sexiness?"

"You mean that business about the libidoes?" said she.

(Her face had just been selected by the Artists League of America as one that "Provoked Libidoes.")

"I'm talking about the way your sexiness is being emphasized in pictures."

"I didn't know I looked sexy," she parried.

"Well," said I, somewhat abashed, "Just in case you do have a sexy appearance, how do you feel about its being italicized in pictures?"

"Oh, I guess a girl is *supposed* to look a

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bit sexy. It's only natural. I don't mind my sex being played up if it helps my pictures. But I don't want to lean on my looks. I want to be a real actress. There's nothing I've received in Hollywood that I appreciated so much as I did the award I got for my acting ability in 'The Hucksters.'

"But you see, I'm naturally lazy; and I've wasted a lot of valuable time. When I was married, I suppose I was too contented to worry about a career. I found going to the beach or playing tennis much pleasanter than taking dancing and voice lessons.

"However, I have discovered that acting can be fun too. It's nice to be able to hide behind other people's lines and say things you'd like to say, but wouldn't dare, in real life.

"I've been taking lessons daily from Lillian Burns (M-G-M's famed dramatic coach). About that I've really been faithful. The other afternoon, for instance, I finished my day's work at five o'clock. I was plenty tired, but I still reported to Lillian. She put me to reading Shakespeare aloud. Well, believe it or not, after spouting Shakespeare for an hour, I felt completely refreshed. You must try it sometime."

"You must have felt rather good when M-G-M put you back under contract," I said.

"Back?" said Ava. "I've been under contract to Metro ever since I've been in Hollywood. Most people do think that the studio dropped me after I divorced Mickey (Rooney). But that's entirely false. The impression was created by my doing so many pictures off the lot. I've just finished 'The Bribe' opposite Robert Taylor. In it, I play the wife of a crook who drinks too much. It's a wonderful part."

That led up to the old $64 question. "Now that you're set in your career," said I, "what about marriage?"

"Oh, that?" said Ava. "To put it bluntly, I want to get married. I'm sorry to report that I'm not the type who can live alone and like it."

"Well, well," said I, "who's the lucky guy?"

"There isn't one," Ava declared. "I haven't had a crush in the last two years. Friends, yes. But no romance. Falling in love is a hard proposition for me. I've been in love only twice in my life, and I married both of the fellows.

"This time I intend to go with a man a long time, at least a year or two, before I marry. I want to know him completely. But I want to marry and have some babies while I'm still young. My mother was forty when I was born. I don't want that kind of age-gulf between me and my children."

"What are you mostly looking for in a man?" asked I, with extreme interest.

"Intellect and honesty," she said without an instant's hesitation. "Looks don't matter; nor does money. I've met plenty of handsome, wealthy men in Hollywood. But I just can't fall for them."

"Do you regret your previous marriages?"

She pondered a moment before answering. "No," said she. "They both helped to mature me. I learned a lot from both Mickey and Artie."

She walked with me to the steps. "I'll be seeing you in the nuptial columns," said I.

"Not soon," said the most beautiful girl in Hollywood. "I'm telling you the truth. There's not a man I know that I would seriously consider marrying."

"Just wait'll Howard Duff and Irving Reis hear about this," I said gaily as I waved her a reluctant goodbye.

THE END

OH, HAPPY DAY

(Continued from page 37)

understand it, I must go back and tell you of Doris' life up until the time she met George.

She began life as Doris Kappelhoff in Cincinnati. She wanted to be a dancer and was doing quite well at it, dancing in a local stage unit. When she was sixteen she was riding in a car when a train smashed into it and she came out of it with a fractured leg.

A tragedy like that would have broken any dancer's heart. But Doris has such an ebullient nature that nothing can depress her for long. During the long convalescence, when she had to sit with her leg in a cast, she began to study voice. Eventually she regained her ability as a dancer, but she became such a fine vocalist that she switched her ambitions to singing.

At this time she married for the first time. He was a musician named Al Jorden who played in Jimmy Dorsey's band. Doris was eighteen, Al wasn't much older. Their marriage was doomed from the start. Al travelled all over the country with Dorsey; Doris travelled with the Les Brown crew.

She realized that her marriage wouldn't last long under a setup like that, so she went with him on the one night stands, and even had her baby while they were on the road.

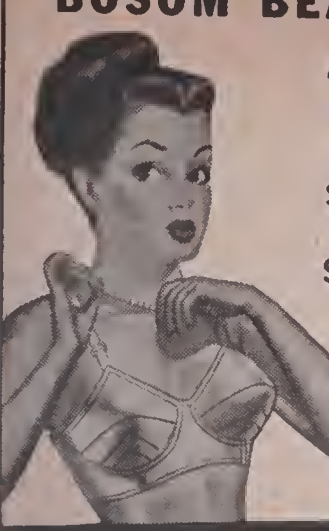
"But it didn't work out," Doris recalls. "We were both too young. We didn't have the maturity to cope with the problems that came up."

After that, faced with the necessity of supporting herself and Terry, her baby boy, Doris returned to Les Brown's band. Her mother urged her to continue with her career. "I'll take care of the baby while you're on the road. There isn't much you can do in Cincinnati. You've got to go farther."

When she met George Weidler, a few years later, she was sure that this was the real thing. He played alto sax for Les Brown. He was a talented, sensitive musician with a gay manner and a ready laugh. In the easy camaraderie of orchestra life, it was easy to be beglamored by the musicians. Doris realized this and wanted to be sure that it was love, not the heady fascination of music that drew them together. She waited almost a year, and then as much in love with George as she was during their early infatuation, she married him, confident that they would be happy together.

"After looking around for an apartment, George and I were so discouraged that we finally had to rent a trailer and live in that. George is a very fine musician and was kept busy all the time. I had my work, too, for I was on a weekly sustaining program on radio.

"But that wasn't enough. Life in a trailer was very confining. We were both unsettled and jumpy. We got on each other's nerves. Our hours were different; there wasn't enough privacy or room to move around in, and I was terribly lonesome for my little boy. George and I quarreled about the smallest things,



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and then we'd be upset for hours after that. We both became very unhappy.

"It couldn't last. Eventually, we decided to separate. The day George and I broke up, I received a call to see Mike Curtiz to be interviewed for a leading role in 'Romance on the High Seas.' I felt weepy and miserable. How he ever chose me for the role that particular day I'll never know!"

Curtiz, being a discerning director who has been in the business for twenty-one years, was able to see beyond Doris' temporary unhappiness, and what he saw was a sizzling new personality with a sunny kind of beauty and a million-volt personality. He signed her for the picture, and Doris became one of the screen's brightest new stars.

To get back to Doris' story. . .

"Soon after I finished 'Romance on the High Seas' I went to New York for some broadcasts. One evening, a friend called and asked me to join a party going to the opening of Stan Kenton's orchestra at a New York hotel. It sounded like fun, so I went with them.

"As soon as I sat down at our table and looked up at the orchestra, I began to tremble so violently that I could hardly keep my hands still. There on the stand was George. I didn't know it, but he had joined Stan's orchestra.

"I couldn't understand why I was so flustered at the sight of him. I tried to tell myself, 'It's all over. You know it is.' But I was as excited as a high school girl gazing at her first crush.

"George glanced around the room and finally saw me. His mouth flew open. I never saw anyone look so astonished. When the dance set was over, he came over to our table. As soon as he said, 'Hello, Dodo,' it seemed that all the differences we'd ever had, vanished. We talked a blue streak.

"He came to our table between every dance set and we forgot everyone else in the party. When we were ready to leave, he said, 'Please come in again, Dodo.' I could tell he was afraid to ask me for a date. It was an odd situation, and we didn't know quite what to do.

"I came in again with friends. In fact, I found myself thinking of George and anxious to see him.

"He sat with us again, and this time we made a date to see each other the next day. We had a wonderful time. It was as though we'd never quarreled and had never angrily walked out on each other. I enjoyed being with him—more than with any other man I've ever known.

"When I returned to Hollywood we wrote to each other constantly. Then I began to think, 'This is silly. We tried marriage and it didn't work. Don't look for complications.'

"I didn't write to him again, but I couldn't stop thinking about him. Then last summer Stan Kenton and his orchestra came to Hollywood for a month of engagements.

"The phone rang one afternoon and I heard a voice say, 'Hello, Dodo. I'm here.'

"My heart began to thump. I couldn't wait to see George and we made a date.

"George and I drove to the beach and had dinner in a quiet little inn. We sat and talked for hours, and felt ourselves getting closer all the time.

"We saw each other constantly during the month that he was here. When he left again with the band, we felt as though no separation had ever come up to interrupt our married life."

So now when you hear Doris sing "Love Somebody," you'll know whom she is singing to.

THE END

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I KNEW HIM WHEN

(Continued from page 28)

Kellys in their white farmhouse style home in Beverly Hills, with 4-year-old Kerry and an army of friends who pile in merely every night, is *living*, my friends!

Now that I've come to know Gene and Betsy so intimately, it seems like the most natural thing in the world for them to have said, "Come and stay with us." That's the way they are. They love to have people around them, and they can't bear to see anyone alone—as I was at that time. Their friendliness is all-encompassing. They have no idea that they are "celebrities" and "picture people." They could no more behave like big shots than they could fly.

When I see Gene dancing in the living-room while the records spin a lilting tune to his rhythmic tappings, I remember the first time I saw him.

I was taken to his dancing school in Pittsburgh by my mother. All the kids in the neighborhood who studied dancing went to the Gene Kelly Studio of the Dance. He had the reputation of giving even the most awkward child graceful feet.

I remember how awed I was by the large ballroom where he had his school. And then Gene himself walked in. My heart, which had been thumping at the prospect of meeting the maestro himself, slid back into normal as the young man with the broad smile approached us.

"You have good legs for a dancer," he said. "You'll have a lot of fun here."

It *was* fun, too, for Gene had a way with youngsters. He used to play baseball with the boys—to show them that dancers are athletes. When they were convinced that dancing was not sissy stuff, they discovered that dancing lessons in the Gene Kelly manner were as exciting as baseball and football. He took such a personal interest in his young pupils and was so ready to praise us that we used to find ourselves waiting for the day we had our classes. As for myself, I had such a good time that I used to go every day.

After a few years, Gene figured it was time to leave his school and make a try at New York. His idea was to become a dancing director for Broadway shows. His brother, Fred, and sister, Louise, remained in charge of the school.

Such a close bond had been established by Gene with his pupils that when he was gone I felt that I wanted him to know what was going on.

Through the next few years I wrote to him—and almost always, a gay letter filled with hope and encouragement was my answer. More than anything else, those letters made me keep up with my dancing.

Gene was climbing fast. After several small dancing and dramatic roles, he became dance director for Billy Rose's "Diamond Horseshoe" revues. Finally came the lead in "Pal Joey" and Gene became a sensation on Broadway.

All the while he was becoming an important Broadway star himself, he still didn't forget the ambitious hopefuls who had once studied under him. One day he wrote and told me that auditions were being held for dancers in "Best Foot Forward" and that he would arrange for me and some of the other kids to be in those auditions.

Gene met us at the station, which made us all feel easier. He must have known that we were a little scared and lonely in the big city, for he smiled and said, "To-

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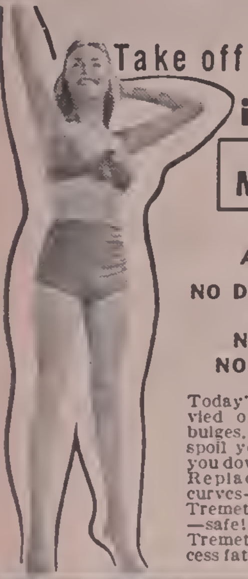

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night, you're going to see 'Pal Joey,' and later we'll all have supper and talk over old times. And," he added, "you'll all meet Betsy."

We could tell by the way he mentioned Betsy's name that she was something special in his life.

It was an event to see our former dancing teacher on the stage in all the glory of his success in a hit show. But the greatest thrill was to come when we all crowded around the table of a small New York restaurant, full of talk and enthusiasm.

Gene arrived with a tall, lovely girl whom he introduced proudly. "Kids, this is Betsy Blair." You had to be blind not to notice that Gene and Betsy were in love. She had a bright and shining look about her, with a fresh complexion bare of all makeup and long, light brown hair pulled back severely. On her it looked good.

I made the dancing chorus of "Pal Joey," and thus, the important leap into a Broadway show. Without his help I don't know how long it would have taken to get a job in a show. But Gene didn't feel that his responsibilities were over.

He had Betsy arrange to get me a room in the hotel for women where she was staying, and he and Betsy kept a watchful eye on me.

Our paths separated after Gene and Betsy married. Gene was signed to a contract by M-G-M and he and Betsy left for California. The sensational success he'd had on Broadway came even faster in Hollywood, for with his very first picture, "For Me and My Gal" with Judy Garland, Gene became an overnight film star.

I worked in the dancing chorus of several other shows and wrote to Gene and Betsy now and then, telling them what I was doing and giving them news about their friends in New York. I had heard that Hollywood success changes people, and I must confess I wondered sometimes if Gene's fame in pictures had affected him at all.

Whenever Gene and Betsy were in New York they always came to see me in whatever shows I was in. It used to make my heart soar when I'd look down in the audience and find them sitting there, winking encouragingly at me.

I was beginning to get the Hollywood bug myself, so one day I took the big step and took the train for the West Coast. I felt a little frightened at what I had done for I wasn't a famous dancer, by any means, and aside from Gene and Betsy, I knew no one in Hollywood. Even at that, I couldn't really claim that I was a close friend of the Kellys, in spite of their warm friendliness to me.

The first day in Hollywood, I felt very much alone. I remembered Gene's and Betsy's invitation to phone them as soon as I got to town, but even as I called Gene at the studio I wondered how I would be received. Gene was a busy man, in the middle of a picture at the time. I didn't expect him to give me much time.

What a thrill, then, to hear his hearty voice ask me to lunch that day. At the M-G-M commissary he greeted me like a long-lost relative. Frank Sinatra stopped at our table and Gene introduced me. "This is one of my little girls," he said. "She was once a pupil of mine."

It was a wonderful afternoon. He brought me to the set where he was working in "Living in a Big Way"—he arranged an audition for me with the studio dance director. He even told me how to join the Guild so that I could get started on picture work. And then, to climax it all, he and Betsy clucked over me like a pair of concerned parents and announced, "You must come and live with us. Hollywood is no place for a girl to be floating around in alone."

I didn't want to impose on them, although the thought of living with the Kellys seemed like heaven. I objected, but very weakly, "I'll find an apartment."

"Apartments are hard to find these days," Gene said firmly. "Come to the house with us."

And there I've been ever since.

What is it like to be a part of the Kelly household?

Well, it's like having all the fun of living in a gay sorority house and being under the protective wing of people who care. Everything about the house reflects Gene's and Betsy's personality. It's one of the friendliest looking homes on a street which contains many formidable appearing homes of other movie greats. With its crisp white Cape Cod exterior and criss-cross curtains framing the windows from the outside, it immediately looks cozy and inviting. Inside, it's mostly Early American with plaids and lots of warm colors, giving it a comfortable, lived-in air.

During the week, friends pile in almost every night, but if Gene is working in a picture, curfew is declared at 10 o'clock. I've never seen people leave as reluctantly as they do the Kelly household.

Betsy is my age and Gene only about ten years older, but they're like mother and father to me in their solicitous attitude. They meet my beaux who call for me in the house and approve or disapprove of them; I can tell my little problems to them.

Gene doesn't like to have his private life publicized nor to have pictures taken of his home and family. This stems not from a superior attitude toward the press, but because his family life is so normal and happy that he doesn't want it tainted by publicity. He has a horror of being recognized on the street, and while he can't help being stared at, he wants Betsy and little Kerry spared that particular nuisance. At home he is not the movie star, but a secure and contented man—yes, even down to the favorite easy chair and slippers.

Gene was very proud of Betsy's success on the stage on the West Coast when she played a leading role in "Deep Are the Roots." Opening night, after the show, Gene invited all their friends to the house. He beamed happily and put his arm around Betsy's waist. "That's my little girl," he told everyone proudly. He has no objections to Betsy's career as an actress, yet she is the one who has decided that her career will not be too important in her life. If she chose, she could be a very prominent actress with that luminous quality of hers and her fine talent, but she prefers being the wife of Gene Kelly and taking personal care of Kerry.

Knowing them as I do, from my vantage point as "guest in the house," I don't blame her a bit. For it is the sort of marriage and the sort of life that girls all over the world dream of, with a happiness that transcends any type of success a career can bring.

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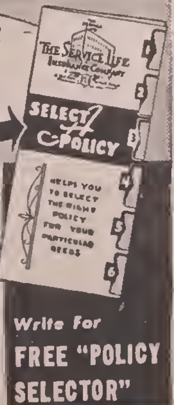

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THEY CHOSE THEIR CHILDREN

(Continued from page 60)

in the San Fernando Valley. Watch Linda, Stevie and Carolyn, the three adopted children of the singing Western star and his wife, troop in from school of an afternoon. They peel their coats and jackets as they come, and head straight for the kitchen where they know they'll find their mother. It's "Hi, Mom; what's there to eat, Mom?" and a mad rush for the refrigerator, all the while chattering about the new play they acted out in school, the little girl who fell off her bike or the gray kitten they saw on the corner.

Listening to these bright and laughing children, you'll have to keep reminding yourself that they *are* adopted. For no one, unaware of the real truth, would ever dream that they're anything but the flesh and blood of the Burnettes. There's so much devotion there.

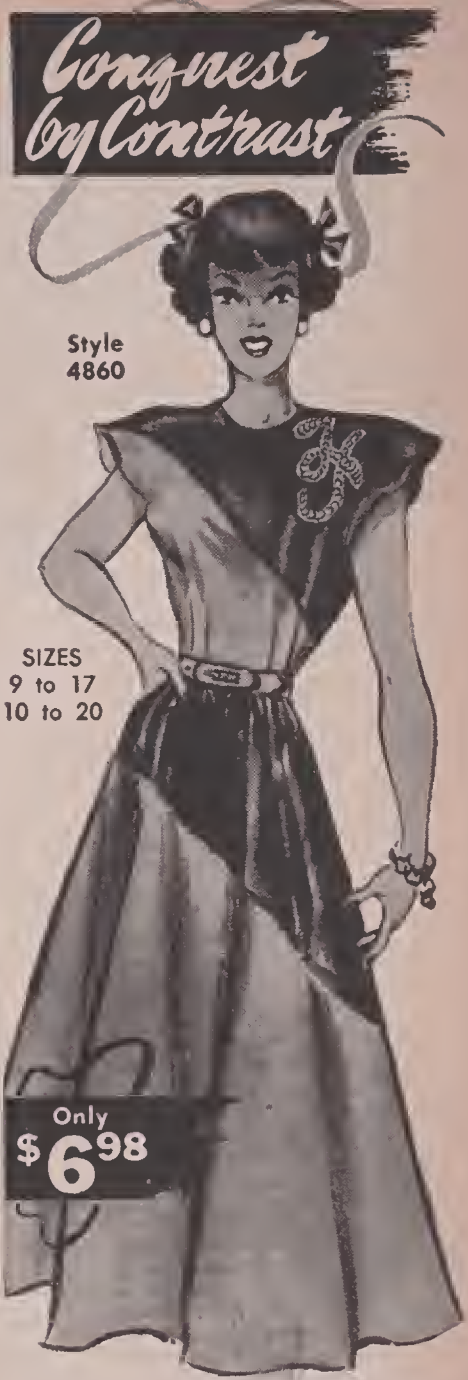
Or, take Eve Arden. You know, that caustic, brassy, but attractive dame you see in Warner Brothers' pictures. Guess what was the very first thing she did when she began telling me about her adopted Liza and Constance? Like just about every other doting parent she immediately fished about in her purse and came up with a portfolio of snapshots. "Aren't they wonderful?" she asked, proudly.

To Eve these little ones are her very own. "I just can't seem to remember the time when they weren't with me," she said.

Liza, who's three, and Constance, now about a year old, were, of course, adopted at different times. But by some miracle they show an amazing resemblance to each other.

Those were long, agonizing months that Eve spent waiting for word from the distant adoption agency—sweating out the letter that meant she could have Liza. There were interviews, endless questions, countless forms to fill out, as in every case where a child is adopted. "It got so that all I did was walk around the Warner lot knitting tiny garments," said Eve. "Everyone was treating me as tenderly as though I were actually an ex-

Pretty Mavoureen is the eldest of movie star Pat O'Brien's 3 adopted youngsters.



Any way you look at it this figure-flattering dress is a vision to behold . . . rave-bait for admiring eyes—date-wise or office-wise. Look at the clever, embroidered monogram and saucy cap sleeves . . . look at the contrasting rich velveteen that gathers below the waist to give you the new rounded hip line . . . look at the long, long back zipper . . . and look twice at the happy low price—only $6.98. Exciting go-with-everything combination of Grey woolly-rayon with sparkling Wine velveteen.

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pectant mother and I felt like one!"

Just about the newest among Hollywood's adoptive parents are Linda Darnell and her cameraman husband, Peverell Marley. Charlotte Mildred Marley, nicknamed "Lola," fulfilled her parents' hope to adopt a baby by their fifth wedding anniversary. Lola came from an out-of-state orphanage when she was but five weeks old.

"The night before the baby arrived," Linda said, "Pev and I stayed up till four in the morning, painting the bathroom and the dressing room of the nurse's and baby's suite. The nursery itself was practically finished before we ever knew we could have Lola. It's all in yellow, with gay-colored animals in a circus theme. We put pink and blue touches all around, because we didn't know for a long time whether we'd get a boy or a girl."

Linda was looking a little sleepy-eyed on the set of "Unfaithfully Yours." "Last night," she said, "both of us got up to help give Lola her two o'clock and six o'clock feedings, even though we have a wonderful nurse who used to take care of Ernst Lubitsch's little girl, Nicola. The nurse just laughed at us. 'Adopted mothers and fathers are even worse worriers than real parents,' she said."

Then there's Al Jolson, who, with his lovely young wife Erle, recently adopted an infant boy. They've named him Asa. Al is such a doting father that only a few weeks ago he bought his son a gargantuan police dog! He forgot that Master Jolson's primary interest these days is just food and lots of it.

There's a cute story about Al and the first time he picked up his new son. It's told by Mannie Mannheim, one of Jolson's radio writers. "The kid," chuckled Mannheim, "looked around the room for a minute, then said, 'Hey, where's Larry Parks?'"

Many Hollywood stars who have adopted children have their own as well. There's Roy Rogers, whose eight-year-old Cheryl was adopted as an infant. Since then there's been Linda Lou, now five, and Dusty, or Roy, Jr., both born to Rogers and his first wife. And there are the Pat O'Briens. Theirs was one of those miracle stories. Married 16 years and with three adopted children—Mavourneen, 14; Sean, 12; and Terry, seven—they finally had a baby of their own. The older children are enchanted by Kathleen Brigid, their two-year-old baby sister.

When Jeff Donnell—you'll see her soon in RKO's "Roughshod"—lost her second baby, she and Bill Anderson, her husband, decided to adopt a child as a companion to their son Michael Phineas. (They call him Mickey Finn.) So they got a baby girl, southern accent and all, from the same agency in Memphis from which many other Hollywood children have come.

First, Jeff and Bill prepared Mickey. They explained that they very much wanted another child and told him they knew of a lovely baby they could have. "When we asked Mickey if he wanted a brother or a sister," Jeff said, "he thought it over and decided he'd like a sister. He even helped us name her Sara Jane, after a little friend of his across the street named Sally. 'If my sister is Sara Jane,' Mickey said, 'then I can call her Sally, too.' The night before the new baby was brought to Los Angeles Mickey was as excited as we were. When we got home from the station with the baby, there he was waiting. He had divided all the money in his piggy bank and had put half aside for his new sister."

Bill Bendix and his wife Therese had their own daughter, Lorraine, when they adopted Stephanie. Stephanie is four now and Lorraine is 15, but the difference in their ages is no bar to the fun they have together. Ben Lyons and Bebe Daniels—she's the famed silent picture star—adopted an infant boy in London when their own daughter, Barbara, was three. That was 12 years ago, and Richard Lyons is already headed for a movie career.

Hedy Lamarr, too, has both natural and adopted children. Her oldest son, Jimmy Loder, was adopted as a baby. He's now nine. They used to call him "Jamesy" until he put his foot down. That was too sissy a name for a big, tough fellow who goes to boarding school, escorts his mother across traffic-crowded streets and is protective big brother to little Denise and Anthony. Jimmy's pride in his beautiful mother is really something to see.

But don't think that Hollywood's adopted children are treated any differently from any other lively, vigorous youngsters in their neighborhood. They are loved, counseled, spanked, teased and praised, exactly like the sons and daughters of the John Smiths, of Anytown, U.S.A. What the stars have learned is that the child deliberately chosen rewards their love and care as richly as the one Nature sends haphazardly.

True, they prefer not to dwell unduly on the fact that the child is adopted. As one big star said to me, "My children were told they were adopted as soon as they were old enough to understand. They didn't mind; in fact, they were delighted to know that we had wanted them enough to *pick them out*. Now we don't discuss it any more. They know we love them, and they love us. We're just one family. That's the vital thing."

Joan Crawford can't understand why people gush over her "nobility" in adopting four children. "My children are doing noble things for me—not I for them," she once said. "They've shown me joys I'd never known." Joan's quartet—all their names begin with a "C"—are Christina, nine; Christopher, four; and Cathy and Cynthia, who'll soon celebrate second birthdays.

Joan's big house in Brentwood may not be exactly quiet, but it's something even better—a warm, lively, exciting home.

Another quartet of adopted youngsters are the Bob Hope children all from the famed Cradle, in Evanston, Illinois. Bob and Dolores' house in North Hollywood is already straining at the seams, what with Linda, eight; Tony, seven; and Kelly and Nora each a year old and all blooming.

Among the first of the Hollywood stars to choose their children were Fredric March and Florence Eldridge, whose Anthony and Penelope were adopted some years ago; Jack Benny and Mary Livingstone, with daughter Joan now 13; and the Dr. Francis Griffins (Irene Dunne). Miss Dunne took up golf and learned to swim just so she could spend more time with her adopted daughter, Mary Frances. So the youngster—she's 12 now and called "Missy"—turned around and became her mother's favorite accompanist at the piano when she sings.

Just to mention, even briefly, all the other famed Hollywood people who have adopted children would cause something of a minor paper shortage! There are so many—far more than realized. There's courageous Susan Peters and her husband Richard Quine, whose son Timothy Richard Quine is already a big boy of three. There are the Paul Henreids and the Fred MacMurrays, each with two adopted children.

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Many other stars—names that you know almost as well as your own—have adopted children. But they'd rather not have any publicity. Their youngsters are growing up and beginning to read the magazines. They don't want them continually reminded that they're adopted. Kids, you know, sometimes react in amusing but odd ways, particularly in Hollywood's super-charged atmosphere.

All of Hollywood's adoptive parents told their children the truth about themselves very early. That way they're spared much future hurt and anguish. "Tell a child that you picked him out and he finds it a very wonderful and exciting thing," said Mrs. Smiley Burnette. "It's thrilling to know that your parents looked over 50 or more children and chose you because they knew that you'd grow up into a fine little boy or girl."

To the young Burnettes the story of their adoption is one they never tire of hearing. Stevie, now eight, came by plane from Memphis with a nurse in attendance. The Burnettes stood hand in hand at the Burbank Airport, almost unable to endure the agonizing wait. They already had Linda (she's 10) but there's always such a terrific urgency about getting a child. Finally the plane's wheels touched the landing strip. "It was a wonderful sensation that we've never forgotten," Smiley said.

Naturally, Stevie was told how he had come by plane and how his parents had waited for him with such eagerness at the airport. The story made a lasting impression on the boy—just how deep you can see by what happened recently. All the Burnettes were having dinner in the airport restaurant, including little five-and-a-half-year-old Carolyn, when Stevie suddenly got up, looked around at the people milling about, and in a loud voice announced, "Hey, look, this is the place where I was born!"

Mrs. Burnette herself, a former newspaperwoman, is probably Hollywood's most ardent crusader in the fight to open up more doors to foundlings. She's chairman of the California Adoption Survey, an organization of 135 community and civic leaders who want to find out why so few babies are available for adoption when the demand is so great.

Hollywood's stars have demonstrated, over and over again, that impulsive, warm-hearted human beings who don't stop to count the cost in advance, often make the best of foster parents. "After all," as Donna Reed declared, "rearing children satisfies a deep urge in our *lives,* too."

Donna and her husband Tony Owen are building a gallant future around their two adopted babies—Penny Jane, who is two, and Tony, Jr., just a year old. Yet Donna doesn't feel that she and Tony are doing anything extraordinary. She *does* believe it's high time somebody pointed out that Hollywood's people are actually very little different from the Joe Smiths of Main Street. And like other folks, when they can't have babies of their own, they do the next best thing and adopt them.

"I remember," Donna said, "how I fed Penny Jane for the first time on the plane coming back from the adoption agency. We had waited a year for her, and finally there she was in my arms. She finished her bottle, looked up at me—she was only two months old—and gave me the most glorious smile I'd ever seen. In that wonderful moment I knew how much I loved her."

Quite something, isn't it—being one of Hollywood's adopted children?

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DEAR HOLLYWOOD PRODUCERS . . .

(Continued from page 25)

new picture recently, it was his first in over two years. That means his fans will be seeing him, but did they have to wait so long? Why did Twentieth Century-Fox pay his salary all this time and not collect on him at the box office? He was outstanding in his every role as a smooth "heel," a perfect menace. True, he has an accent, but that shouldn't have limited his chances. Boyer and Bergman have accents, and it hasn't in any way affected their box office rating.

Do you remember all the fanfare about Richard Jaeckel? He was the bobby soxers' dream. He was outstanding in "Guadalcanal Diary." Then he went to war. But he's been back a long time. His fans haven't forgotten him. They are still waiting for Dick's own peculiar brand of young charm. How about giving him a break, Mr. Producer?

Then there's "Holy Cow" Jerome Courtland, who stole "Kiss and Tell" right out from under Shirley Temple's pert little nose. We understand Jerry went to Japan, was injured there and returned home. But our spies report he's well enough to work again. And if he made money for Columbia once, he can do it again.

It wasn't too long ago that William Eythe was the shining white light of Twentieth Century-Fox. In "The House on 92nd Street," he seemed to be headed toward the very top. Today, he's getting raves for his acting in "The Glass Menagerie" on the legitimate stage in Hollywood. Gossip has it that his marriage and divorce could have stopped his career. But that's not what the letters say, Mr. Producer. His fans want to see Bill Eythe in a really smash picture.

MOVIELAND remembers when Victor McLaglen was sure-fire at the box office. Hollywood actors still speak with reverence of his poignant Academy Award characterization in "The Informer." Many top stars, such as Cary Grant, run special showings of the picture because it was 'so beautifully directed and because Victor McLaglen's performance hit an all-time high. Yet, although Victor invested his money wisely and his farmlands are showing a great profit, that doesn't bring him back to the screen. These actors are proud people; they are not beggars. They deeply mind being forgotten. They may cover up with talk of "investments," "vineyards," "retiring"—but the right script would bring them back into the Hollywood scene.

Perhaps no example is as revealing as the case of Al Jolson. A great entertainer for a generation, he was a forgotten old man when his memory was brought to life by Larry Parks in "The Jolson Story." An old man, yes, but that glorious voice you heard in the picture was Al Jolson's voice TODAY. Anyone who can still sing like that has a place somewhere in movieland. How was it possible to completely forget and ignore such a wonderful performer for so many years? How about bringing Jolson, himself, back to the screen?

We understand Paul Muni is now considering producing a picture based on the life of Nobel, whose awards in science every year have been such an incentive to research men all over the world. But the last picture you saw Academy Award winner Paul Muni in was a long time ago. It seems strange that he has to start producing his own pictures in order to get suitable material. Paul Muni has proved himself as a fine actor for a great many years. Suddenly, his fans just don't see him any more. In many instances, it seems as if Hollywood has a lot of explaining to do.

We get thousands of letters every month asking what has happened to Ann Rutherford, James Brown, Susanna Foster, Joan Lorring, Anita Louise, Mel Torme, DeForrest Kelly, Don de Fore, Richard Ney, Nina Foch, Lynn Bari, George Cooper, Eddie Albert, Gail Patrick, Francis Lederer, Constance Moore, George Sanders, Bruce Cabot, Johnny Sands, Jess Barker, Glenn Langan, George Brent, Vivian Blaine, Joseph Calleia, Tom Drake and other familiar names that have dropped by the wayside.

The old-timers come in for their share of fan mail, too. Fans want to know what happened to Mary Boland, Billie Burke, Boris Karloff, Spring Byington, John Carradine, Monte Blue, Brian Aherne, Fay Bainter. We don't know, but we thought you might be able to

Check off Paul Muni as another former Hollywood star fans would like to see. After a successful career on the screen, he suddenly went into oblivion that befalls many filmland actors.

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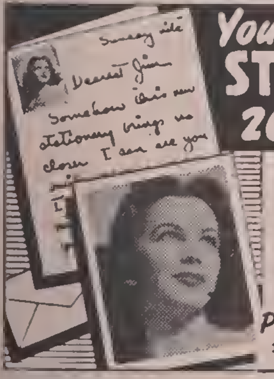

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tell us, Mr. Producer, and do something.

Perhaps one of the most inexplicable mysteries of Hollywood is the case of Binnie Barnes. Here is a distinct, crisp personality. There is only one Binnie, and there should be roles for her. Recently she was her usual top-calibre self in "A Dude Goes West." The "Dude" is a good little western, with a good little cast—but it's a far cry from a super-duper Grade A production. Our point is, Mr. Producer, that Binnie Barnes is a different enough type to warrant a real exploitation campaign on her behalf. For our money, Mr. Producer, she isn't working in half as many pictures as she should.

There are many others, Mr. Producer, who are waiting for you to remember they are still around. To illustrate, there are few actresses in Hollywood whose ability tops that of Joan Blondell. She stole "Adventure" from its more highly touted stars, Garson and Gable. It was her performance that gave the strange story of "Nightmare Alley" such believability. And who can ever forget her subtly shaded portrayal of the good-hearted unconventional sister in "A Tree Grows in Brooklyn"? Then why isn't she starring in a picture of her own?

Perhaps you will tell us that putting these people in suitable roles is not always entirely up to you. For with independent producers, particularly, the bank will not lend money unless the star of the picture to be produced has a big box office draw. You'll say that this draw is determined by the theater exhibitors all over the nation, who can't afford to buck the tastes of the ticket buyers. You'll point out that if Lana Turner means money for the exhibitor, or Bing Crosby, or Humphrey Bogart—those are the stars the exhibitor wants to buy. But our point, Mr. Producer, is that if you put a star like James Dunn into a really good picture, everyone will make money. That's how "sleepers" are born.

Hollywood producers all too often resort to sheep-like thinking. "Bergman is hot, let's get Bergman!" . . . "Crosby is No. 1 man, let's get Crosby!" Such thinking results in a dozen stars having more picture commitments than they can handle, while others, just as capable, go without work.

The strange part is that five years ago, it was "Let's get Luise Rainer," and "Let's get Boris Karloff," and "Let's get Brian Aherne." They are as good today as they were then, but perhaps Hollywood producers need to be reminded of this.

As our shining example of how such reminders can pay off, let's examine the case of Ronald Colman. After twenty years in pictures, he, too, hit a dry spell. Rather embarrassed, he went into radio as a sort of a super stooge for Jack Benny. But, frankly, two years ago, there wasn't much Hollywood interest in Ronald Colman, although the glory of his name lingered on. Then, with "The Great George Apley," he began to come back.

Finally, last year, he got a picture worthy of his talents. It was called "A Double Life."

In case you don't keep up with such things, Mr. Producer, Ronald Colman won the Academy Award for the finest acting of the year in "A Double Life."

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You see, Mr. Producer, we're speaking honestly and straight from the heart. Because we know that for you, the Hollywood horizon is unlimited. You can bring every lost face back into focus again. Will you wave your magic wand? We're counting on you.

THE END

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"Johnny Belinda," a triumph for Jane Wyman.

JOHNNY BELINDA (W.B.) . . . . ♦♦♦

You can bet your bottom dollar that Jane Wyman's going to get another Academy Award nomination. This time for her wonderful portrayal of the deaf-mute heroine of Elmer Harris' famous stage play, "Johnny Belinda." The entire cast: Lew Ayres, Charles Bickford, Agnes Moorehead, Horace McNally, Jane Sterling—everyone, in fact—turn in spectacular performances. Come to think of it, each actor merits an award mention! Lew Ayres' complete underplaying of his Robert Richardson, the gentle doctor who brings a world of understanding to Belinda by teaching her the sign language, merits more praise than we have room to give!

The melodrama reaches a climax when the villainous Lucky (played by Horace McNally) discovers Belinda's beauty and rapes her. The townspeople of the tiny Nova Scotia fishing village accuse Dr. Richardson of being the father of Belinda's child. It isn't until Lucky is murdered and Belinda is freed of the stigma of his murder that the story finds a happy ending.

Jane Wyman's courtroom scene is magnificent. She can use no words to plead for her child but the yearning in her eyes will tear at your heart.

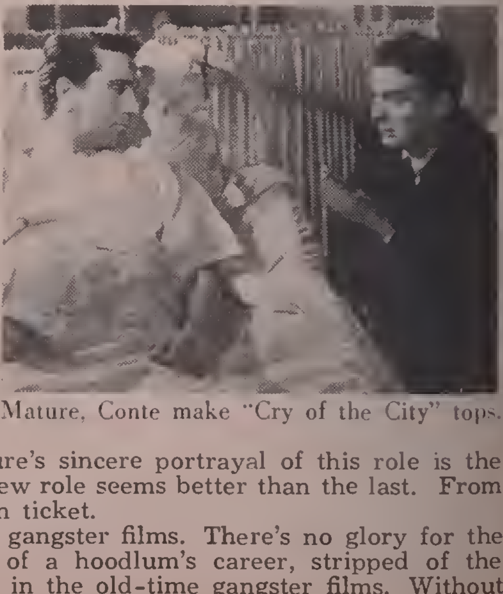
You'll have the comfortable feeling of reading a splendid novel as you watch this story unfold on the screen. This is adult, intelligent movie fare. Don't miss it!

Greer's fascinating in "Julia Misbehaves."

JULIA MISBEHAVES (MGM) . . . ♦♦♦

Hurray for Greer Garson! M-G-M's queen has discarded her long robes for a smart-looking wardrobe and parked her dignity elsewhere. In "Julia Misbehaves," the lovely Greer kicks up her heels—but good! and shows not only a terrific flair for comedy—but a lovely pair of gams as well!

Greer returns to the home of her estranged husband to witness the wedding of their young daughter, Elizabeth Taylor. Wise mother Greer instinctively feels that Elizabeth's love interest is Peter Lawford instead of her fiance—so she helps Cupid with the romance. While settling her daughter's affairs, she manages to renew the interest of husband Walter Pidgeon and a few other males who happen to be on the scene. Cesar Romero's one of them, and you're going to love his cockney acrobat who makes love rather deviously by standing on his hands or throwing around hundred pound weights. The romance between Peter Lawford and that spectacularly beautiful Elizabeth Taylor is really touching in spots—but the team of Garson and Pidgeon provides the laughs. There's one comedy situation after another—and each will keep you howling. The only criticism is that prolonged laughter of the audience kills some of the lines, so be prepared to miss them. But you'll be laughing so hard, you won't mind!



Mature, Conte make "Cry of the City" tops.

CRY OF THE CITY (20th) . . . . ♦♦♦

This isn't just another gangster picture. It's one of the best. The story is tense and absorbing, and fine performances, well-paced direction, and meticulous detail make the most of it.

Martin Rome (Richard Conte) is the typical swaggering big shot killer. His family lives in New York's Little Italy. They are decent, law-abiding people; but unfortunately his young brother worships him.

Against Martin Rome, on the side of law and order, is Lt. Candella of the Homicide Squad (Victor Mature). He is determined not only to bring Rome to justice, but to prevent his brother from following his career of crime. Victor Mature's sincere portrayal of this role is the best job of acting he has ever done. Each new role seems better than the last. From now on Vic should be able to write his own ticket.

This picture belongs to the new order of gangster films. There's no glory for the killer, but a stark, honest documentation of a hoodlum's career, stripped of the glamor that often adorned these characters in the old-time gangster films. Without preaching, this picture packs a wallop for that old saying "Crime Does Not Pay." We think you'll enjoy this picture very much.

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AN ACT OF MURDER (U) . . . . . ♦♦♦

How do you feel about "mercy" killings? That's the theme of this Universal picture which stars stage veterans Fredric March and his wife, Florence Eldridge. This is strictly adult filmfare and we're happy to report that the entire story has been handled with intelligence. The idea may sound a bit grim to you, but you will like this story. Young romance of Geraldine Brooks and Edmond O'Brien is incidental to the touching love story of the middle-aged couple, played by March and Miss Eldridge. You'll think about this picture for a long time after seeing it.

STATION WEST (RKO) . . . . . ♦♦½

The trend towards westerns continues, and in this one Dick Powell is the fast-ridin', quick shootin', hard sluggin' he-man. He falls for seductive Jane Greer, though he knows she's a bad 'un, leader of a terrorizing gang. Dick cleans up the place, but Jane is killed and he rides slowly out of town, his heart broken but his mission accomplished.

This is an exciting and unusually absorbing melodrama that we recommend unreservedly to all those who love westerns.

A SONG IS BORN (RKO-Samuel Goldwyn) . . . . ♦♦

For those who admire Danny Kaye mainly for his scat routines, this may be a disappointment, but for music lovers, it's a hey-hey day. Danny does an impressive job with his straight role as a stuffy professor of long hair music who delves into the study of modern jazz. He collects a group of masters of jazz including Benny Goodman, Tommy Dorsey, Lionel Hampton, Mel Powell, Louis Armstrong plus a troublesome blonde torch singer named Virginia Mayo. The musical results are terrific—the overall result is less exciting but stands up as good entertainment.

ONE TOUCH OF VENUS (U) . . . . ♦♦

Luscious Ava Gardner only gets second billing in this picture, but she's the hit of the show for our money. The film is a remake of the stage hit; and, in case you don't remember, it's the fantasy of a statue that comes to life after being kissed by a window-dresser (Robert Walker). Eve Arden's caustic humor is delightful and so are the songs warbled by Ava, Dick Haymes and Olga San Juan. Chalk up this one for pleasant entertainment.

AN INNOCENT AFFAIR (UA) . . . . ♦♦

Fred MacMurray and Madeleine Carroll develop hackneyed situations in such a refreshing way you'll find yourself chuckling even at old hat jokes.

Madeleine finds out that the advertising account Fred's been wining and dining is an old flame. To make him jealous, she hires an actor to flirt with her. The actor doesn't appear but Tobacco King Buddy Rogers does. You can take it from there and relax—it isn't hard to take.

ISN'T IT ROMANTIC? (Paramount) . . . . ♦♦

Veronica Lake, Mona Freeman, Mary Hatcher are the daughters of Civil War major Roland Culver. When father innocently gets involved in an oil-well deal, it's up to daughters to pull him out and save the family name. With three such charming lovelies there has to be romance. Billy DeWolfe, Richard Webb and Patric Knowles fill this bill very nicely. Songs by Pearl Bailey and other members of the cast do much to make the time go by.

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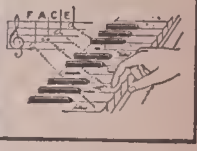

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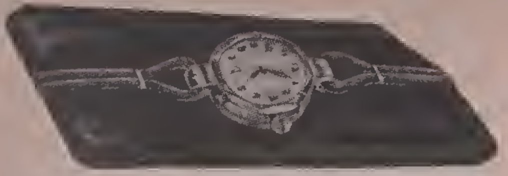

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LOVES OF CARMEN (Col.) . . . . ♦½

Rita Hayworth makes a gorgeous Technicolor Carmen! Plot involves the amours of the Spanish gypsy and her soldier. You remember Carmen's a heartless wench who cares little for convention. Conservative soldier Glenn Ford's just the opposite but can't resist when the lovely gypsy lures him into murder, intrigue and his inevitable fate. The pace is a bit slow, but the color, dances and lovely Rita add up to eye-pleasing entertainment.

THE NIGHT HAS A THOUSAND EYES (Para) . . . . ♦½

This is the story of a vaudeville mental wizard (Edw. G. Robinson) who can predict the future. His forecasts lead to wealth for some; tragedy for others. When he foresees Gail Russell's death, however, he runs into opposition from hero John Lund and police detective William Demarest.

Director John Farrow manages to revive the last part of the picture by injecting some feeling of suspense. Even though this isn't any great shakes of a movie—it's still a "whodunit"—and you won't find it easy to figure out who's responsible for all the dirty work.

THE SAXON CHARM (Universal) ♦½

Frederick Wakeman's novel doesn't fare too well in the screen production. Robert Montgomery's Saxon doesn't have charm and it's a little difficult to understand why a man as foul-tempered could be as fascinating as he's supposed to be. Susan Hayward and John Payne are the young married couple whose lives are turned topsy-turvy by the selfishness of Saxon. They do the best they can with a useless plot. Audrey Totter's in the same predicament. Check this one off as mediocre.

PITFALL (UA) . . . . ♦

Lizabeth Scott's fans may rally to her defense after they see this picture. And they should for she's been done wrong not only in the film but by it!

When insurance investigator Dick Powell tracks down Lizabeth in order to get the gifts she received from an embezzler, the plot gets heavy with conflict. Newcomer Raymond Burr gives an interesting performance as the Villain and Jane Wyatt turns in a usual good petting role, but the picture is only fair.

RACE STREET (RKO) . . . . ♦

That old crooked protection racket is in again. This time it involves George Raft as a good guy in the unfortunate profession of bookmaking, and William Bendix as his best friend—though a cop. When Raft's business associate is threatened and murdered, Bendix pleads with him to let the law take over. But George wants to avenge the murder in his own way. This leads to bloodshed and the obvious—Raft is killed, but not before he saves Bendix's life. Even with Marilyn Maxwell providing romance, the picture is pretty old hat.

A SOUTHERN YANKEE (MGM) . . ♦½

Red Skelton fans will be happy to see their favorite comedian in the role of a Civil War spy. The plot won't give you any historical facts about the North-South fracas, but you'll enjoy Red's bumptious, foot-in-mouth humor as he tracks down the Gray Spider and helps the North vanquish the South. Arlene Dahl is Red's heartthrob in this one—and you can understand why—for she's so beautiful. You'll enjoy this picture.

Sincerely Yours

Casting Off!

I'm all for good acting and right casting so I'm taking the liberty of saying that I think Hollywood is overlooking talent right at their doorstep. Why should they go to foreign countries for their leading ladies? Valli, Kerr, Garson, Simmons are fine, sure, but give Ava Gardner, Ann Blyth and dozens of others a chance right here at home and they'll come up with startlingly good performances, I'll wager.

Bridget Bernabeo
Brooklyn, New York

Recently there's been a lot of talk about the miscasting going on in Hollywood and I'd like to add a couple of words on the subject. In 1945 a certain actor was awarded the Oscar for his performance in "The Lost Weekend." Since then he's received such roles as "Trouble with Women" and "The Well-Groomed Bride," neither of which was worth seeing. Finally he's received a good part and his fans are relieved. The actor is, of course, Ray Milland. The picture is "The Big Clock." If Ray is too charming and polite to refuse bad roles, his fans are ready to do it for him. More roles like his wonderful one in "The Big Clock"! And please, no more of the other minor and stupid parts in pictures that aren't worthwhile.

Era Morgenstern
Brooklyn, New York

Where's the Gable Charm?

What's happened to Clark Gable? He isn't the same guy who chilled and thrilled us before the war. "Homecoming" is about the best picture he has made since the war but even this doesn't approach his best. He was so terrific in "Gone with the Wind," fans are disappointed in anything that doesn't come up to that standard. Sure, he's playing different types of characters in all his pictures now but even so, there's something missing in his characterizations. Is it the fault of the role, or has a change come over Clark?

Sheilah Kennedy
Hewlett, New York

Give Us Garbo!

I can't think of anything I'd rather have happen in Hollywood than the return to the screen of Greta Garbo. I'm a fan of the stars of today—Jennifer Jones, Valli, Dorothy McGuire—but no one will ever surpass Garbo. If Crawford and Dietrich can come back with such resounding success, certainly Garbo can outdo them. Though she's been off the screen for ten years, doesn't it mean a lot that teenagers and adults alike are still remembering her beautiful performances and asking for more of them?

Frank H. Stuckert
Lynwood, California

Movieland would like to know what *you* like about the movies, who your favorite stars are, who and what you *don't* like about Hollywood and why. The most interesting letters will be printed on this page each month. Address all letters to The Editor, Movieland, 535 5th Aveue, New York 17, N. Y.

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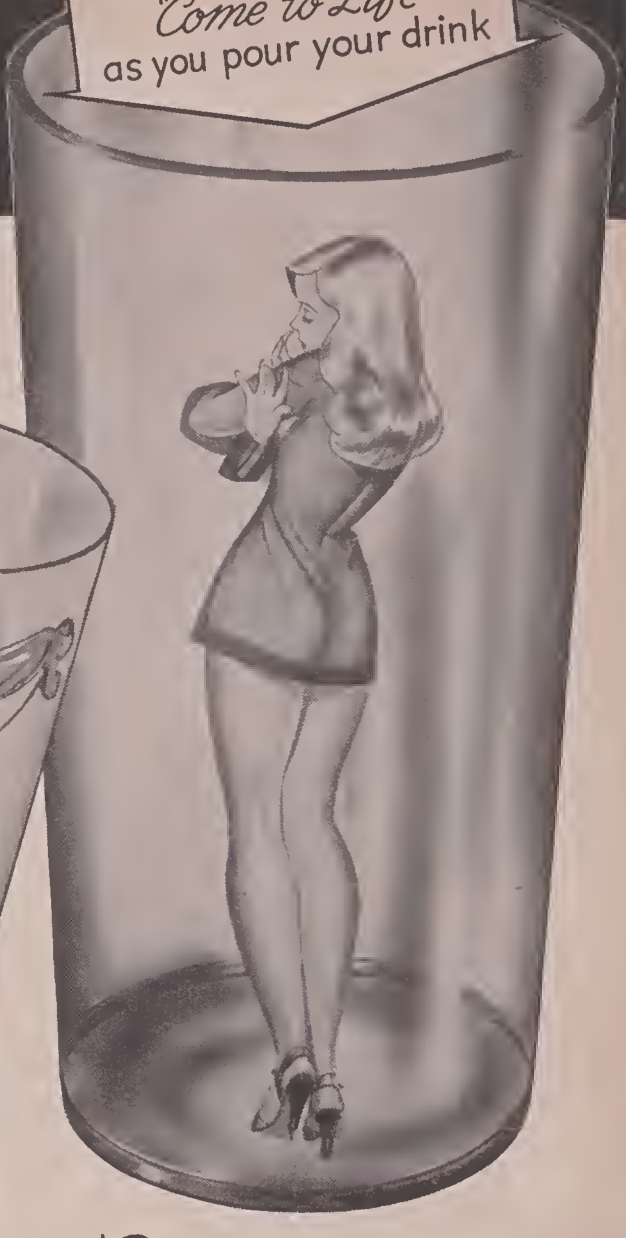

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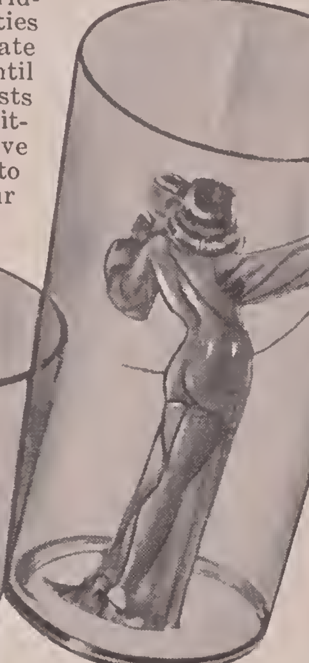

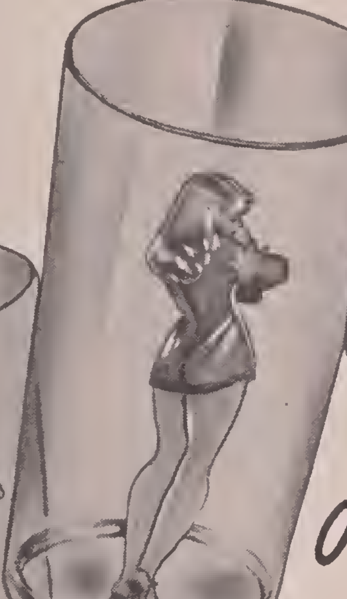

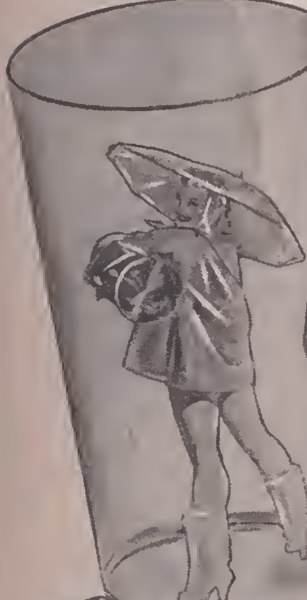

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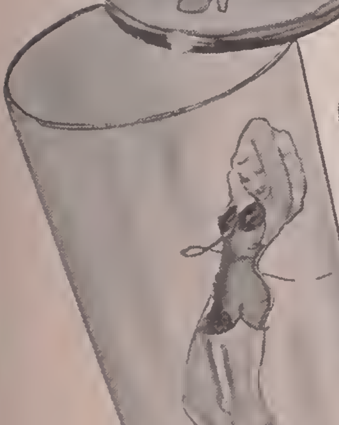

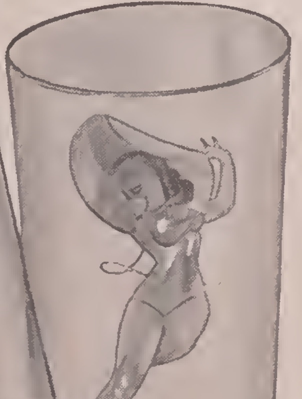

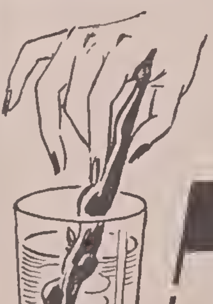

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ENGRAVE THIS NAME ON ALL 3 PIECES:

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(Print plainly . . . Avoid mistakes)

Send to (NAME)..

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CITY..STATE...................

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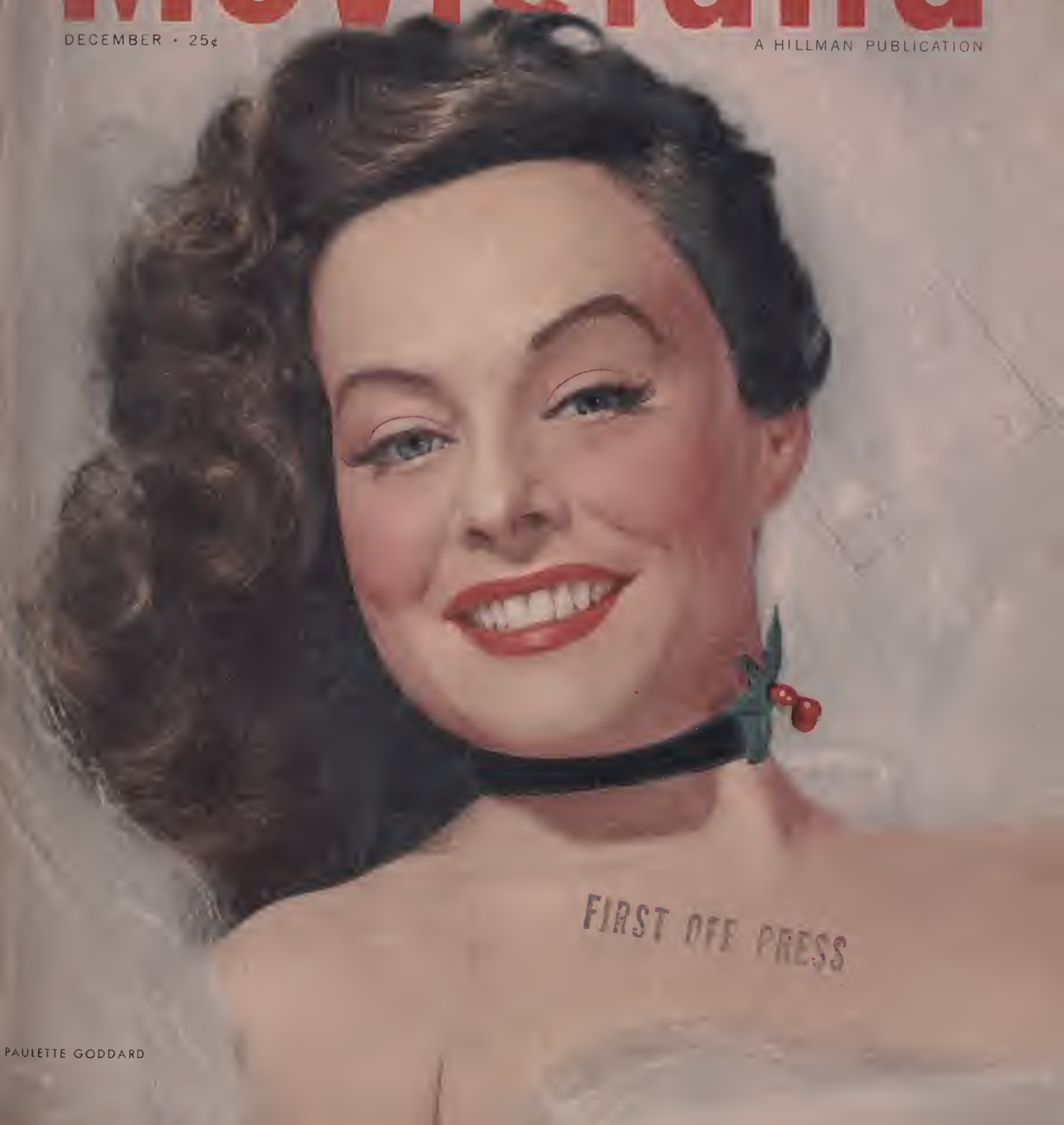
Movieland

DECEMBER · 25¢
A HILLMAN PUBLICATION

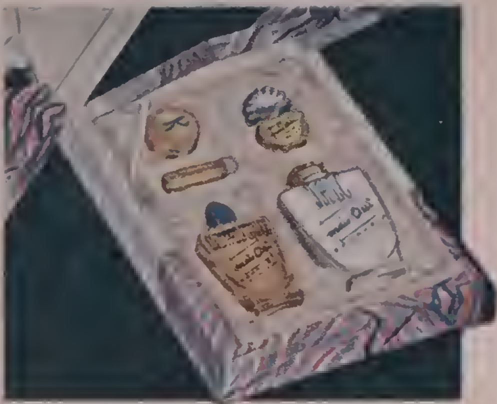


PAULETTE GODDARD

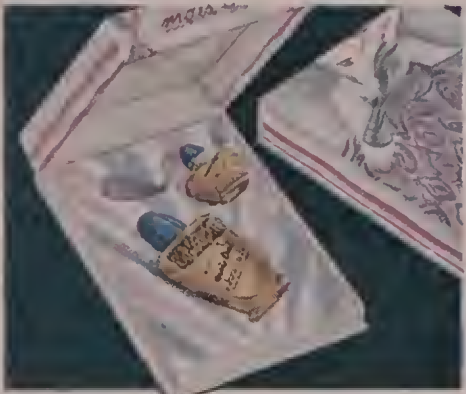
FIRST OFF PRESS

Wedding Bells for Gable What's Wrong with Judy Garland?

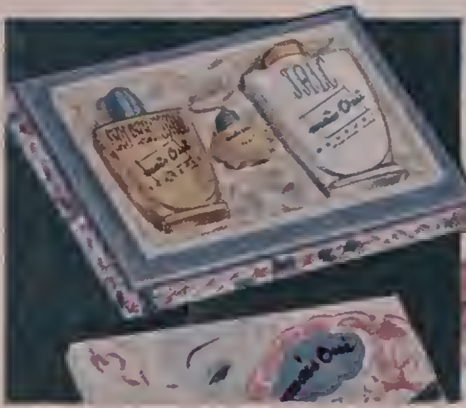
Gifts that pay a Subtle Compliment



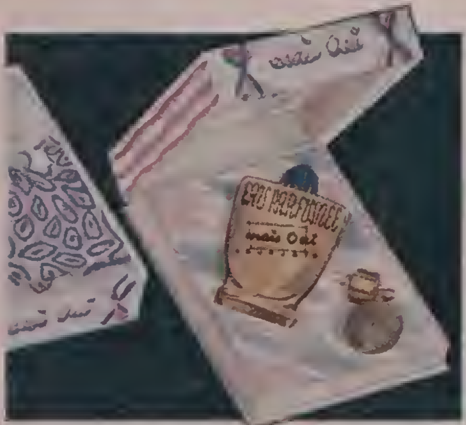
Gift of glamour with a French accent! Mais Oui Perfume, Eau Parfumee, Rouge, Lipstick, Talcum, in gift chest. . . . **$7.50**



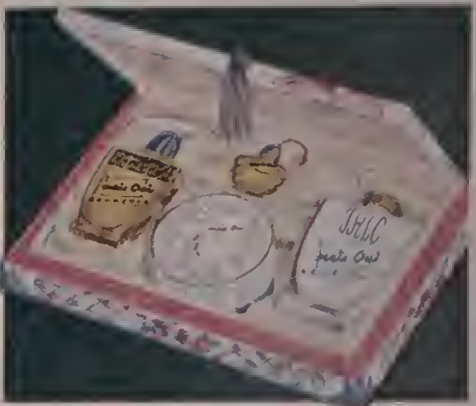
You'll always be remembered for this lovely gift! Mais Oui Perfume and Eau Parfumee, in Christmas package. . . **$2.00**



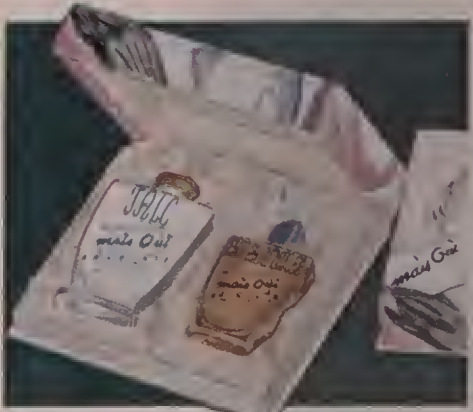
Any woman would adore this gift! Mais Oui Perfume, Eau Parfumee and Talcum, in holiday package. **$3.65**



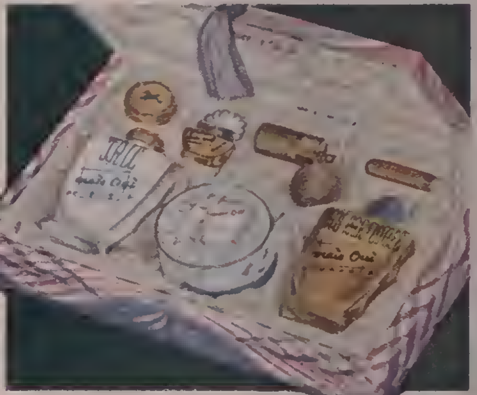
A lovely way to say "You're Charming." Bottle of sparkling Mais Oui Eau Parfumee with Atomizer. **$3.00**



Tell her she's fascinating . . . with Mais Oui Perfume, Eau Parfumee, Talcum and Face Powder. **$5.00**



She'll luxuriate in the "frankly flirtatious" fragrance! Mais Oui Eau Parfumee and bottle of Talcum. **$2.35**

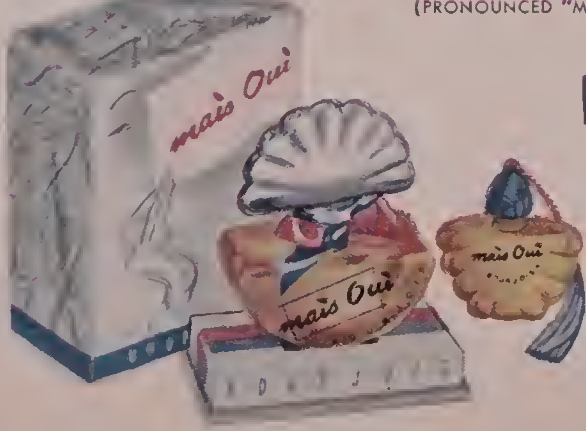


A gorgeous gift! Mais Oui Perfume, Eau Parfumee with Atomizer, Lipstick, Face Powder, Rouge, Talcum. **$10.00**

mais Oui

(PRONOUNCED "MAY-WE"—MEANS "BUT YES!")

BOURJOIS



The gift that goes to her heart! Mais Oui Perfume, **$12.50; $6.75; $3.75; $2.00.** Mais Oui Perfume in purse flacon. **$1.00**

All Prices Plus Tax.

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21
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AMAZINGLY LIFE-LIKE

"Baby Blue Eyes" Doll

with **MIRACLE SKIN**

She sits up! She sleeps! She cries!

SHE'S LIFE-SIZE!

Regular
$14.95 Value
only
$6.95

"Baby Blue Eyes" is almost 2 feet tall. Her real-looking curls are thick mohair. She has rosy cheeks, cute Cupid's bow mouth and real eyelashes that close in sleep over big, beautiful blue eyes. Arms, legs and head are movable so she can sit up and assume many lifelike poses. Bend her and she cries! And she's all dressed up in a six-piece wardrobe.

Look at these features:

REAL MOHAIR CURLS! And real eyelashes, too! Eyes close in sleep when "Baby Blue Eyes" lies down. And the cutest plump little face you ever saw, perfectly framed in chic organdy bonnet with lace, tulle and satin trim!

SIX-PIECE WARDROBE "Baby Blue Eyes" is all dressed up in flared organdy dress, bonnet, white cotton slip, rubber panties, white socks and booties!

MIRACLE SKIN! Movable arms and legs are made of "Miracle Skin" latex rubber that's soft like a baby's skin. Easy to clean, too—just wipe with damp cloth.

LIFE-SIZE! "Baby Blue Eyes" measures a full 22 inches from the top of her pretty head to her dainty feet—larger than many real-life babies—she's a big doll—a big bargain!

Soft skin feels real

Eyes go to sleep

She cries

SEND NO MONEY

NIRESK, Dept. CF
430 N. Michigan Ave., Chicago 11, Ill.
Please rush complete Baby Blue Eyes Doll on money-back guarantee.

Name..
Address...
(please print)
City.......................................Zone.........State..................
☐ Send COD plus postage.
☐ I enclose $6.95—ship postpaid.

MONEY-BACK GUARANTEE

You must be pleased 100% or your money will be refunded at once.

NIRESK—430 N. Michigan Ave., Chicago 11, Ill.

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WATCHES
from You to Him
LOUIS
WATCHWORD OF TIME AND BEAUTY
from Him to You
Always DEPENDABLE CORRECTLY STYLED MODERATELY PRICED
Louis WATCH CO., INC.
FIFTH AVENUE, NEW YORK, N.Y.

Vol. 6
December, 1948
No. 11

MOVIELAND

Movieland's cover girl, Paulette Goddard, will soon be seen in "A Mask for Lucretia." Photo by Paramount's Whitey Schafer.

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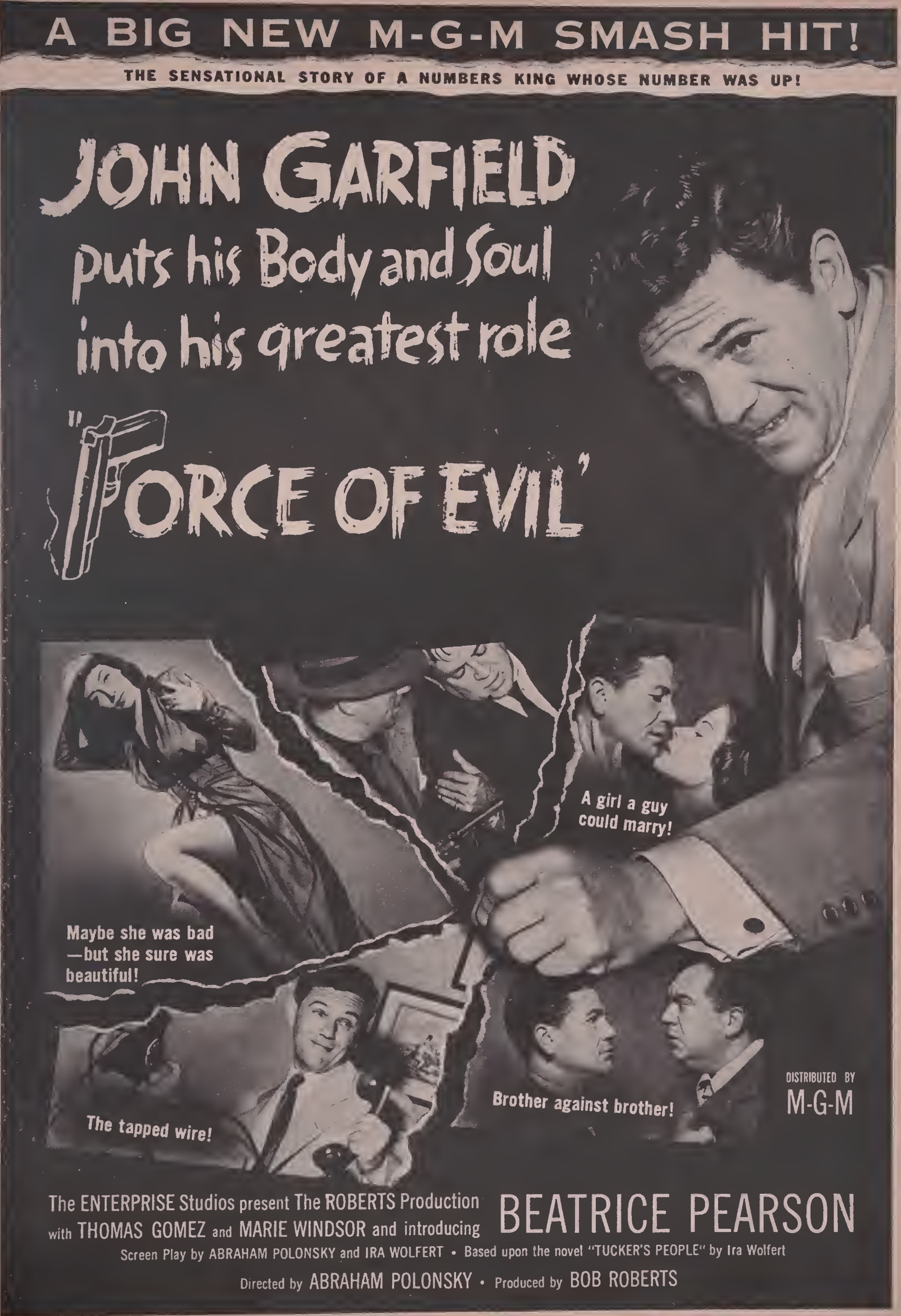


A BIG NEW M-G-M SMASH HIT!

THE SENSATIONAL STORY OF A NUMBERS KING WHOSE NUMBER WAS UP!

JOHN GARFIELD

puts his Body and Soul
into his greatest role

"FORCE OF EVIL"

A girl a guy could marry!
Maybe she was bad —but she sure was beautiful!
The tapped wire!
Brother against brother!

DISTRIBUTED BY
M-G-M

The ENTERPRISE Studios present The ROBERTS Production
with THOMAS GOMEZ and MARIE WINDSOR and introducing **BEATRICE PEARSON**

Screen Play by ABRAHAM POLONSKY and IRA WOLFERT • Based upon the novel "TUCKER'S PEOPLE" by Ira Wolfert

Directed by ABRAHAM POLONSKY • Produced by BOB ROBERTS

Greer Garson, Walter Pidgeon and Hostess Gail Patrick must be telling funny stories to make Governor-elect Fuller Warren laugh so much!

Inside Hollywood

BY BEATRICE LUBITZ COLE

Movie Stars Turn on the Glamor for Governor-Elect Fuller Warren of Florida

★ Sonny Tufts, whose fascination for the giggle water did his career no good, has amazed all of Hollywood with his complete reformation. Maybe the fact that Paramount let him know that it could get along without his services shocked Sonny into the realization that there is a private life as well as screen life which a star must uphold. Be that as it may, Sonny has been on such a strict diet that he has been foregoing friends' invitations to partake of his favorite foods, and as for cocktail lounges, he won't even go in them. The results will be most pleasing to his fans. He's dropped a lot of poundage, regained his health, and is raring to go. You'll see a lot of him on the screen if he keeps up the good work.

* * *

Bob Mitchum's arrest and consequent publicity in the marijuana case has Hol-

Please turn to page 8

Greeting Gail Patrick are Mr. and Mrs. John Lund, a handsome couple, we must say. Many of Hollywood's famous came to Gail's party.

Those fun-loving gals, Rosalind Russell and Mrs. William Powell, have a wonderful time. Here they chat with Director John Farrow.

A barrage of Bouquets for Warner Bros.' June Bride'!

"ONE OF THE BEST COMEDIES IN YEARS!"
PHOTOPLAY

"SOCKO! ONE OF THE TOP LAUGH FESTS OF THIS OR ANY OTHER YEAR!"
DAILY VARIETY (FAMED SHOW-BUSINESS JOURNAL)

"THE BEST BETTE DAVIS PICTURE IN YEARS!"
MOVIE PLAY

"A WONDERFULLY FUNNY PICTURE!"
LIBERTY

"THE COMEDY OF THE YEAR! THE BETTE DAVIS PICTURE THE PUBLIC HAS BEEN WAITING FOR!"
MOTION PICTURE

Bette DAVIS · *Robert* MONTGOMERY *in* JUNE BRIDE

WITH FAY BAINTER · BETTY LYNN · TOM TULLY · DIRECTED BY BRETAIGNE WINDUST · PRODUCED BY HENRY BLANKE · Screen Play by RANALD MacDOUGALL • Based on a Play by Eileen Tighe and Graeme Lorimer

Inside Hollywood

continued

lywood rife with speculation and rumor. One of the strangest stories we heard anent the case was that the finger was put upon Bob, as well as other movie personalities, by a writer who had been fired from a studio. It was said that this writer, to get even with the industry, had started working as a cab driver, and in that position collected facts and data which he promptly turned over to authorities. The whole affair should teach Bob a lesson that he won't forget, even if his movie career is saved. Bob's always been reckless in statement and action about town. He always insisted that "I don't care. That's the story of my whole life. I tell people that it is, and they won't believe me. But I don't care." Evidently, that was just another one of those famous wild statements he made. Because since his arrest, Bob has given every evidence that he does care. And if he's cleared of this matter and forgiven by his public, you can be sure you can see a Mitchum with a permanent new look. Since he has always been honest and cooperative with the press, we have found the general attitude among news writers one of regret but not condoning that it had to happen to him.

* * *

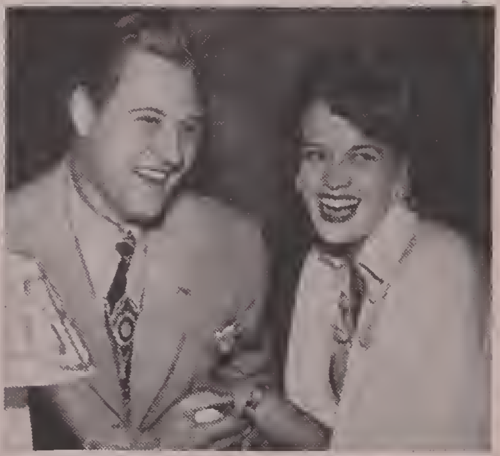
Mickey Rooney, whose antics of indifference have brought down criticism on his head in the past, did himself no good when he failed to show up at the circus benefit in which practically every top star appeared. We understand that he didn't even call and explain why he couldn't make it. Mickey can do with some good publicity at this point of his career. As the father of two children, and the ex-husband of two wives, it's time he grew up and ceased being a problem child.

* * *

With Bette Davis and Bretaigne Windust turning out a smash hit in "June Bride," Hollywood is wondering how the director and star could have missed so badly with "Winter Meeting." There are plenty of whispers that Bette's husband tried to help make "Winter Meeting" THE comeback picture for Bette after her retirement from the screen to have a baby. If this is true, he'd better stick to his painting, and let Bette handle her own career. Incidentally, if there's any question as to who is the queen of the Warners lot now—Bette or Joan Crawford—"June Bride" should settle it.

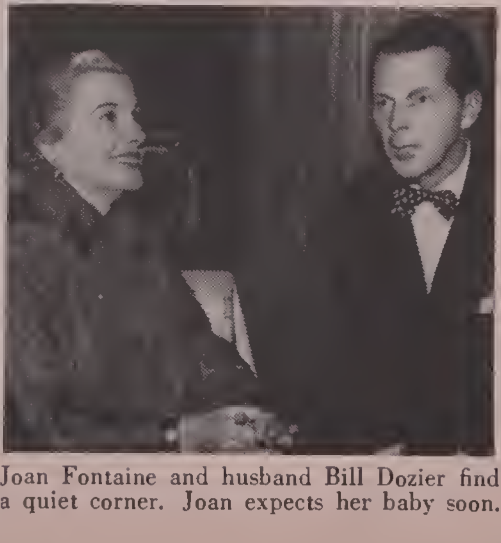
(*Please turn to page* 10)

French actress Corinne Calvet coaxes reluctant John Bromfield to dance with her. They're engaged, are making plans for a wedding sometime in December.



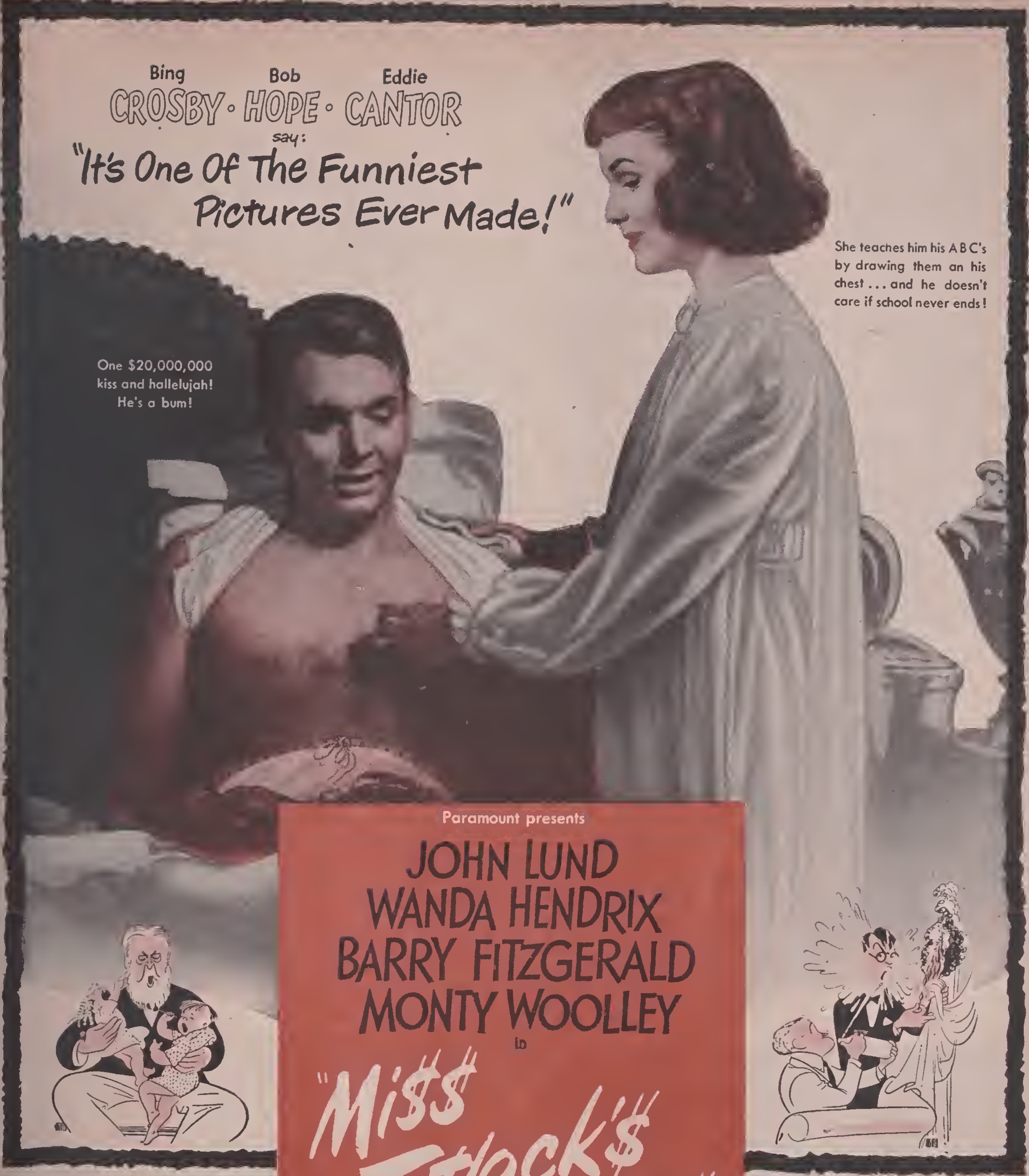
Janis Paige and Frank Martinelli, Jr., still hold hands, though married nearly a year.

Maureen O'Sullivan and Sue Ladd are probably giving John Farrow low-down on kids.



Joan Fontaine and husband Bill Dozier find a quiet corner. Joan expects her baby soon.

At Bob Stack's party, great ladies Irene Dunne, Jeanette MacDonald pose together.



Bing **CROSBY** · Bob **HOPE** · Eddie **CANTOR**
say:
"It's One Of The Funniest Pictures Ever Made!"

She teaches him his A B C's by drawing them on his chest . . . and he doesn't care if school never ends!

One $20,000,000 kiss and hallelujah! He's a bum!

Paramount presents

JOHN LUND
WANDA HENDRIX
BARRY FITZGERALD
MONTY WOOLLEY

in

"Mi$$ Tatlock'$ Million$"

with

ILKA CHASE · ROBERT STACK
DOROTHY STICKNEY · ELIZABETH PATTERSON
Produced by CHARLES BRACKETT Directed by RICHARD HAYDN
Screenplay by Charles Brackett and Richard L. Breen
Suggested by a play by Jacques Deval

GIRLS Send this coupon, plus a dime, to cover handling charges, for your autographed picture of handsome John Lund, thrilling star of "A Foreign Affair!"

Dept. 8, Paramount Pictures Inc., 1501 Broadway, New York 18, N. Y. I am enclosing 10¢ for an autographed picture of John Lund

Name__________

Address__________

____

City______ Zone___ State______

BOYS Now you can have an autographed picture of beautiful Wanda Hendrix, lovable star of "Ride The Pink Horse" and "Welcome Stranger!" Just send a dime, plus coupon.

Dept. 8, Paramount Pictures Inc., 1501 Broadway, New York 18, N. Y. I am enclosing 10¢ for an autographed picture of Wanda Hendrix.

Name__________

Address__________

____

City______ Zone___ State______

At Cobina Wright party for designer Marusia, Dinah Shore gives guests a look at gown she wore when she appeared in London.

Feminine eyes cast admiring glances at Marusia-designed black number with fancy petticoat coyly modeled by Binnie Barnes.

Inside Hollywood

continued

Our spies report that Tyrone Power and Linda Christian may take a quick flight to Switzerland and get married. Seems that Linda's highly in favor of the idea, but Tyrone displays less enthusiasm. The general belief here is that if they don't get married in Europe, they won't get married at all. We do know that Ty's studio prefers—and that's putting it mildly—that he get no more publicity anent the wedding until the plans are more definite and more practical.

* * *

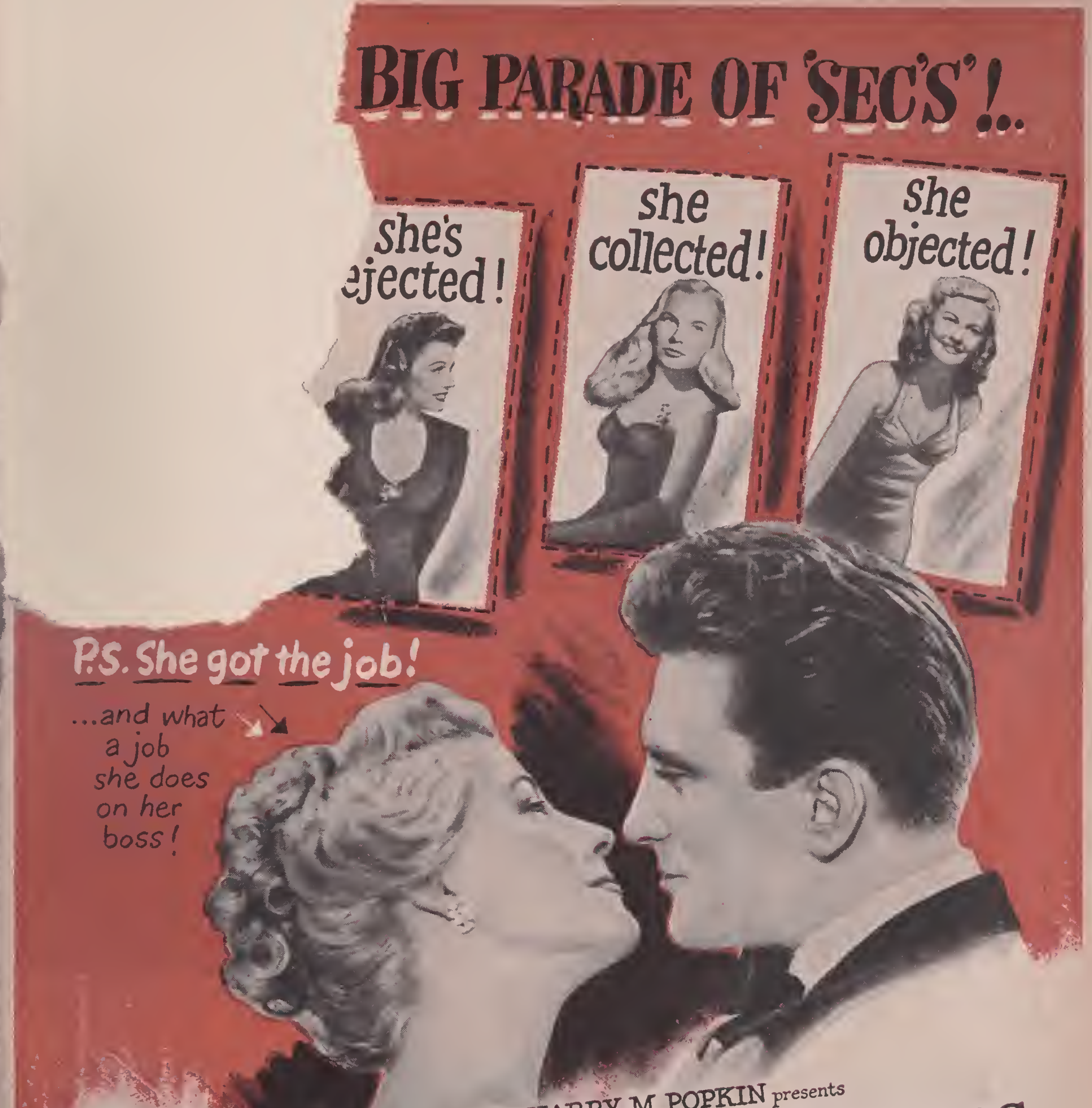
Before Lana Turner reached Hollywood, stories galore had already preceded her. From what we hear, she and Bob Topping should have had an arena instead of a hotel room during their European sojourn. We wonder just how much longer that marriage can last—or just how much longer Lana can last as a screen star if she doesn't calm down. Lana has the capacity for making warm friends, most of whom are greatly concerned over her actions. She's very talented, a great box office draw, so much more will be the tragedy if she wrecks her career. Certain scribes, incidentally, have been trying to whip up a feud

(*Please turn to page* 12)

Ella Raines, Robin Olds, Loren Tindall get the inside story on Diana Lynn's broken arm.

John Coulter is soundly bussed by hostess Cobina Wright and wife Constance Bennett.

Mel Milland and Mrs. Edgar Bergen seemed to catch the punch line. Too deep for Ray?


BIG PARADE OF 'SEC'S'!..
she's
ejected!
she
collected!
she
objected!
P.S. She got the job!
...and what a job she does on her boss!

HARRY M. POPKIN presents

LARAINE DAY · KIRK DOUGLAS

KEENAN WYNN · HELEN WALKER

in

"My Dear Secretary"

The funniest 100 minutes on film!

with

RUDY VALLEE · FLORENCE BATES · ALAN MOWBRAY · GALE ROBBINS · IRENE RYAN · GRADY SUTTON · Produced by LEO C. POPKIN

Written and Directed by CHARLES MARTIN · A Harry M. Popkin Production · Released thru United Artists

Forrest Tucker and Sheriff Eugene W. Biscailuz get briefing on bat technique by that old sport, Bob Hope. On receiving end of Hope's charity ball game was Sawtelle Vets' Hospital.

P

Hope's up to bat and Mona Freeman and Pat Nerney are grateful for that screen!

Inside Hollywood

continued

between Lana and Rita Hayworth over which has gained the most weight since their traipsing about the country. Excess poundage is nothing to argue about. It's something to get rid of, before it gets rid of one's career.

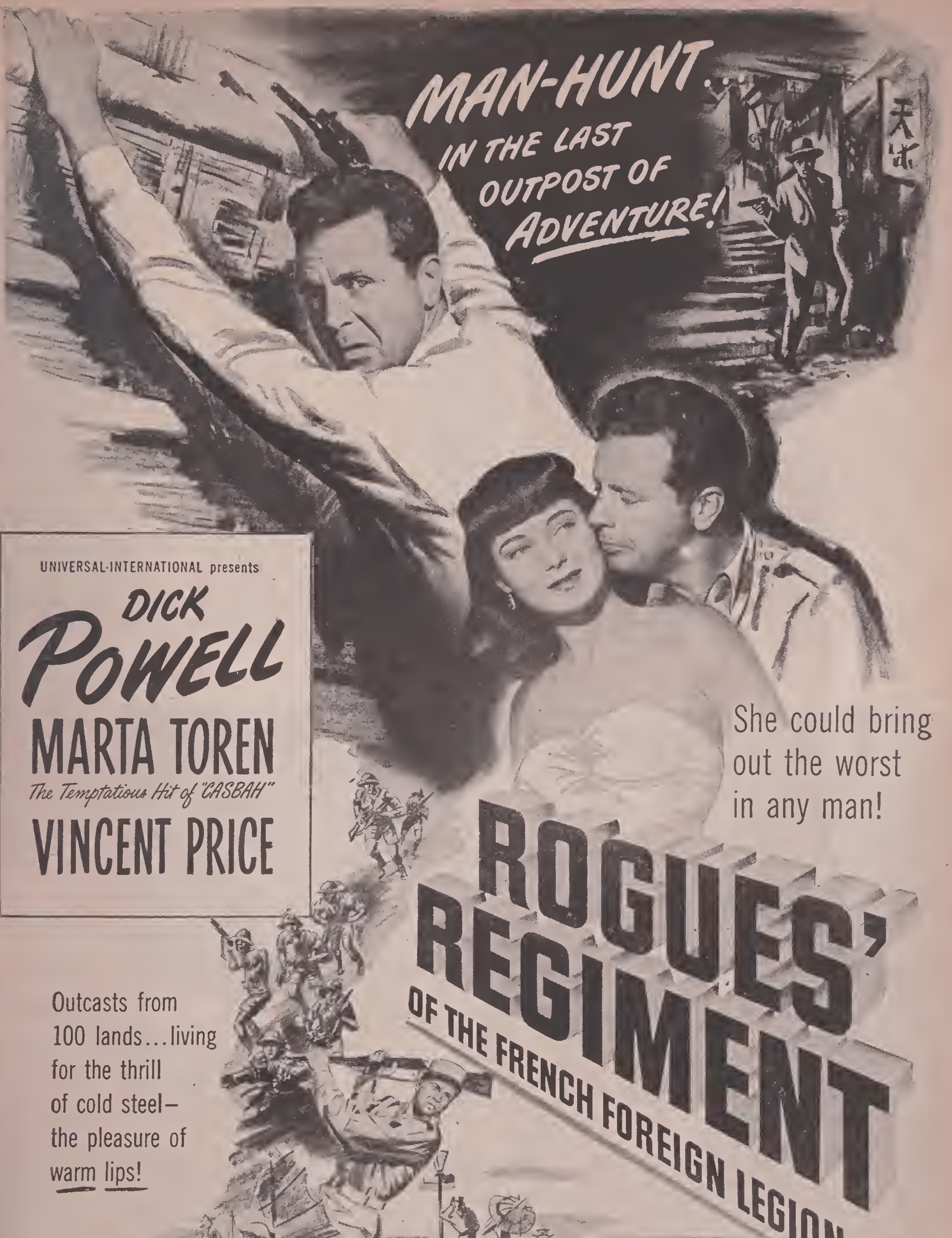
* * *

We learn from a strict inside that Buddy Fogelson, who is pitching woo with Greer Garson these days, is investing some heavy money in a motion picture company. This probably means that he can shift his financial, as well as romantic, interests to Hollywood; and the chances of his and Greer's doing an altar march are therefore greatly increased. We don't believe that Greer would have ever married Fogelson as long as his interests were deep in the heart of Texas. Incidentally, Greer was all set to go to Santa Barbara and do a circus layout of pictures for a national magazine, but at the last minute she canceled the date because of a social engagement with guess whom.

(*Please turn to page 97*)

June Lockhart makes no bones about wishing *Movieland* readers a very Merry Christmas!

Cary Grant, Betsy Drake, say gossips, just might be married by the time you read this.


MAN-HUNT...
IN THE LAST
OUTPOST OF
ADVENTURE!

UNIVERSAL-INTERNATIONAL presents

DICK POWELL

MARTA TOREN
The Temptatious Hit of "CASBAH"

VINCENT PRICE

She could bring out the worst in any man!

ROGUES' REGIMENT

OF THE FRENCH FOREIGN LEGION

Outcasts from 100 lands... living for the thrill of cold steel— the pleasure of warm lips!

with STEPHEN McNALLY · Carol Thurston · Edgar Barrier · Screenplay by ROBERT BUCKNER
Original Story by ROBERT BUCKNER and ROBERT FLOREY · A ROBERT BUCKNER PRODUCTION · Directed by ROBERT FLOREY

Will Gloria Find Happiness Now?

He tried to accomplish the impossible, and she couldn't take it—so one of Hollywood's loveliest romances comes to a not surprising end

John Payne was Gloria's first love, and because she loved so wholeheartedly she changed her entire life to suit his.

★ About four years ago, shortly after Gloria de Haven's marriage, I met Gloria and she was beaming.

"Today's our anniversary," she told me happily.

"Your anniversary?" I said, a bit dumbfounded. "I thought you were married on December 28th."

Gloria laughed. "Sure we were," she said, "but we celebrate our anniversary on the 28th of every month by going out somewhere and exchanging presents."

As an old friend of Gloria's I was happy for her. John and Gloria had so much in common, I thought. He was older than she, but Gloria was mature in mind and purpose.

Recently, after two marital breaks and reconciliations, Gloria decided to file for divorce, charging mental cruelty. The break is final.

Another "Best" from the Producer of "The Best Years of Our Lives" Academy Award Winner!

With her marriage, Gloria's career had gone into a bad slump. Although she was still under contract to M-G-M, the choice roles were going to girls like June Allyson, who was rapidly replacing Gloria as the top favorite at the studio.

That was a sacrifice Gloria had made gladly, but afterwards, she wondered why she couldn't do what so many stars were doing: have a nurse take care of the children while she made pictures. John was horrified at the thought.

He pointed out all the marriages in Hollywood that had failed because the husband and wife had both pursued careers simultaneously. But he didn't convince Gloria.

"You said that if you ever had to choose between marriage and a career, you wouldn't mind," he told her. "When I asked you if you'd have children, you said you wanted four of them. And if they interfered with your career, you said you didn't care."

John was right, of course. In the first glow of youthful love, it had seemed to Gloria that a career was of little importance in comparison with marriage to the man she loved and children of her own.

But other women had managed to have both, and Gloria had grown and matured to the point where she saw no reason why anyone, even her husband, should dictate to her what was best to do.

Gloria was right, in many ways. She had done everything she could to make John happy. She had even played Galatea to his Pygmalion—and what a Galatea! Instead of letting him breathe life into her, she had let him breathe life out of her. She had let him turn her from a vital, exciting woman into an almost drab housewife. She'd been his Galatea in reverse. But there was still enough steel in her to fight for the right to be herself.

She had done everything she could to make John happy. Wasn't it time for him to reverse the process and grant her the wish so dear to her—to continue in pictures and try to win back some of the ground she had lost?

Gloria went from a childhood of hard work and struggle straight into marriage without that intervening period of several years of fun and good times that most girls have. Most women marry after having been in love several times. John was Gloria's first love, and because she loved so whole-heartedly she tried to do all the things that would make him happy.

But it is quite a lot for a nineteen-year-old girl to undertake the responsibilities of a household, take over the care of a child by her husband's previous marriage, and raise a family. In such a pattern there was little time for gaiety.

Since they separated, Gloria has begun to revert to the girl she was when she first met John—a girl who was serious about her career, but who also wanted to have some fun, which is very normal for a girl in her early twenties.

She's been going out with the Harry Ritzes, with Jimmy Ritz and with Peter Lawford. It's an interesting thing about her dates—each of these men is famous for a high sense of humor. It is as though Gloria, after being burdened with serious responsibilities for three years, is finally seeking again the girlish laughter which she almost forgot.

It's good for her to laugh again. She had so little time for play in her girlhood. Now is her time to try to recapture the golden sunlit moments that most women enjoy before they marry. Being the sort of person she is, Gloria will put her children first. But she sees no reason why she can't have her children, find love again perhaps and still have a career.

Back in the swing of things, Gloria is a vital, exciting woman. Her goal: Career!

Gloria is a de Haven. Love of the stage and screen is in her blood. To tell such a girl, bursting with vitality and talent, "You must not have a career," is to achieve the impossible.

Because John tried to accomplish the impossible and Gloria couldn't take it, the world has seen the end of what was once one of Hollywood's loveliest ro-

(*Please turn to page* 89)

Just about the most wonderful Love Story ever filmed!

SAMUEL GOLDWYN *PRESENTS*

"Enchantment"

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DAVID NIVEN · TERESA WRIGHT
EVELYN KEYES · FARLEY GRANGER

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MONEY BACK GUARANTEE

Joan takes time to help with Community Chest Drive.

CAN I HELP YOU?

By Joan Crawford

Let glamorous Joan Crawford help you solve your problem. Write her c/o Movieland, 916 N. La Cienega, Los Angeles 46, Calif. Your letter will receive her personal attention

Dear Miss Crawford:

Several months ago I met a young man—a very handsome young man—and he pursued me relentlessly with much ardor, much affection, much tenderness.

Woman that I am, I succumbed to his blandishments, to his blue eyes, to his cute little smile. I lost my heart to him. I thought it was in safekeeping until I discovered rather inadvertently that there was another woman in his life and that all the while he was plying me with attention, he was doing similar things for another woman.

This man is the only eligible bachelor in our community. He has the agency for Chrysler cars, and he is considered a very good catch indeed.

In fact, I thought I had made the catch until I found out about this other woman. She is really very second class: flashy, cheap, rather theatrical.

I really don't know what he sees in her although I've been told she's considered attractive. Anyway, I find that I am losing out to her. I am jealous and bitter about it, and I don't know what to do.

How can I lead this man to the altar? How can I prevent him from slipping away? I know I will make him a good wife and that we are really perfectly mated.

Meighan B.
Baltimore, Md.

Instead of trying to run down your rival, study her. Try to find out what traits she has which attract this man you love. Adopt these characteristics yourself.

Obviously, your young man sees something in this woman which he doesn't see in you. Perhaps she has more sex appeal, a very potent factor not to be underestimated. Perhaps she has more charm, more poise.

Above all, don't appear jealous. Don't grow bitter. Bitterness always reflects itself in a woman. It sours her disposition, and a good disposition is your most ready asset.

Don't put this young man in the position of making a choice between you two girls. Just make yourself as sweet and irresistible as possible. Put your best foot forward always. Good luck!

IS EIGHTEEN TOO YOUNG?

Dear Miss Crawford:

I'm eighteen and in love. I'm engaged to one of the sweetest, kindest fellows in the world. We want very much to get married. He's twenty-three. He's a staff sergeant in the Army.

Mother says I'm too young, that I don't know my own mind. Father seems to side with her. He says it can't hurt us to wait another year or so.

I tell him that it hurts me every day to be away from John. But he says that's "merely the pangs of impatience."

Is eighteen too young to be married, Miss Crawford? I'm a pretty settled, mature girl. I passed through the bobby-sox age many years ago. I want a home and a husband and I want to settle down and I see no point in waiting. John feels the same way.

I am old enough to get married without my parents' consent, but I know they'd never forgive me. John may get sent overseas to Germany and if I'm married to him I can go along. If not, I'll have to stay. What do you think I should do?

Penelope W.
Dallas, Texas

I think you should talk to your parents and explain the situation. Let them know that John may be sent overseas any day. Let them know how well the Army looks after its men and their wives in foreign lands. Try and put their minds to rest. I'm sure your parents are doing what they think best for you.

Do they approve of John? What reason do they give for the delay? Do they think or hope you might change your mind? If they don't, then I should think you would be able to talk them into approving the union at the earliest possible date.

Under the circumstances, eighteen isn't too young for marriage.

EXTRA WORK

Dear Miss Crawford:

I am currently employed as an extra in the motion picture industry, but I hardly make a living. The only reason I stay in it is that I hope some director or some executive will "discover" me.

Of late, I've been told that no star was ever discovered as an extra. Is that true and am I wasting my time?

Mary Jane W.
Los Angeles, Cal.

I don't think you're wasting your time. But I also don't think you should count on being discovered. I think you ought to join a little theatre group or play summer stock or try the New York stage if you really want to try for eventual stardom. Extra work is good work but it's very chancey, as you know. You can't rely on it. As for stars who were discovered as extras, I personally don't know any, but there must be some.

WHERE TO STAY?

Dear Miss Crawford:

I am planning a trip to Hollywood shortly. I understand that all the hotels are crowded there. Many people have advised me not to come because of that. Are things really that bad or is that an exaggeration? I'd like to know before I start out on my trip. I'm a tourist.

Helen K.
Omaha, Neb.

I would write for a reservation first if I were you. I understand you'll have no trouble in getting one. There are also hundreds of excellent motels in Los Angeles county. Chamber of Commerce says plenty of room for everyone. So come on ahead!

SILLY PARENTS

Dear Miss Crawford:

I don't mean to sound disrespectful. But my parents are really the silliest people. Here I am, sixteen years old. Everytime I go out with a boy, I'm sat down and given a lecture.

For some wacky reason all their own, my parents don't think I can take care of myself. They tell me what to do in case a boy should try and kiss me. They lecture me on the evils of petting.

I've told my parents I know all the facts of life. I've told them that practically all of the boys I go out with stop when I say "No," but still they persist in lecturing me. How can I get them to stop talking, start trusting?

Bunnie Mae E.
Boston, Mass.

I think you're making too much ado about nothing. After all, it's only reasonable to expect parents to be protective. They merely want to see that you don't get hurt. Some day soon, Bunnie Mae, a day will come along and it will find you perplexed and worried, and you will thank your lucky stars that you have parents to whom you can turn for a word of advice and common sense. So please don't try and stop your parents from their nightly lecture. Be a good sport. Bear it and grin!

SNOBBISH SALLY

Dear Miss Crawford:

Do you think a young man should humble himself in front of a girl? I'm going out with this girl named Sally.

I was out with her last night. We went to the Washington Duke tavern which is the spot to go around here. As soon as we got into the tavern, this Sally jumped up and started table-hopping.

Do you think any girl should act this way?

Ken R.
Durham, N. C.

It seems to me that your girlfriend is particularly ill-mannered. Apparently, she takes you for granted.

It's true that women don't care much about men they have in the palms of their hands. Offhand, I would say that Sally is not the girl for you. Why don't you be a philanthropist and just make a gift of her to the Duke University freshmen.

(*Please turn to page 83*)

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REMEMBER—U. S. Savings Bonds are poison to wolves!

Automatic saving is sure-saving— U. S. Savings Bonds

Contributed by this magazine in co-operation with the Magazine Publishers of America as a public service.

Christmas Loot

You can forget the mistletoe if you'll remember your best girl with one of these glamor gifts

Everything to make her glamorous. She'll go for Bourjois' Evening in Paris Set. You'll go for the price: $4.00 plus tax.

Revlon's nail enamel for handsome hands, lipstick for lovely lips in an exquisite case for her ego. All for $8.50 plus tax.

She'll adore Harriet Hubbard Ayer's golden bracelet with melon ball pendant containing perfume. Just $2.50 plus tax.

Hughes' "Gold Rush" bag will carry her petite musts: comb, hair and clothes brushes with some room left over. $5.00 inc. tax.

For that extra-special girl, Harriet Hubbard Ayer's fitted "carry-all" bag. Luscious colors in calf. $18.50 plus tax.

HERE and THERE

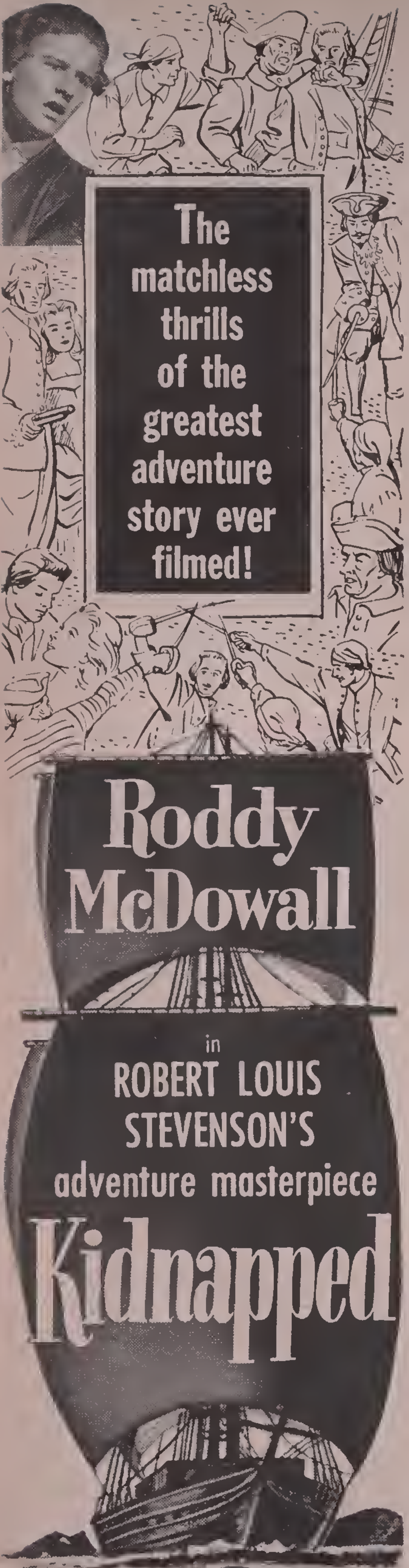
Such is fame! Hollywood limelight pursues these stars—even when they're being just average people!

Joan Fontaine's in tears while hubby Bill Dozier smiles over baby gift presented by cast, crew of film, "Kiss the Blood Off My Hands."

Dottie Lamour uses tall, handsome Greg Peck's back as desk while she signs autographs. Greg was guest star on her NBC show.

"The Walking Hills" cast: Randy Scott, Ella Raines, Jerome Courtland, stand-in Valerie Hall, try co-op sunburn treatment.

Jean Hersholt has trouble recognizing Fredric March, Florence Eldridge in get-up for English film, "Christopher Columbus."



The matchless thrills of the greatest adventure story ever filmed!

Roddy McDowall

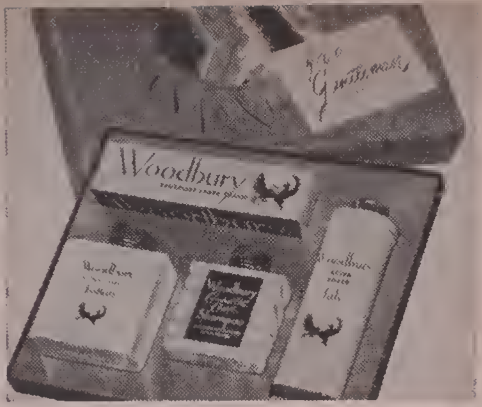
in

ROBERT LOUIS STEVENSON'S

adventure masterpiece

Kidnapped

with SUE ENGLAND · DAN O'HERLIHY
ROLAND WINTERS · JEFF COREY
A Lindsley Parsons Production · Directed by
William Beaudine · Screenplay by
W. Scott Darling · From the novel by Robert Louis
Stevenson · A MONOGRAM Picture



For a man-sized sock, Woodbury's "Gift for a Gentleman" includes shave cream, shampoo, talc and lotion—$1.39 plus tax.

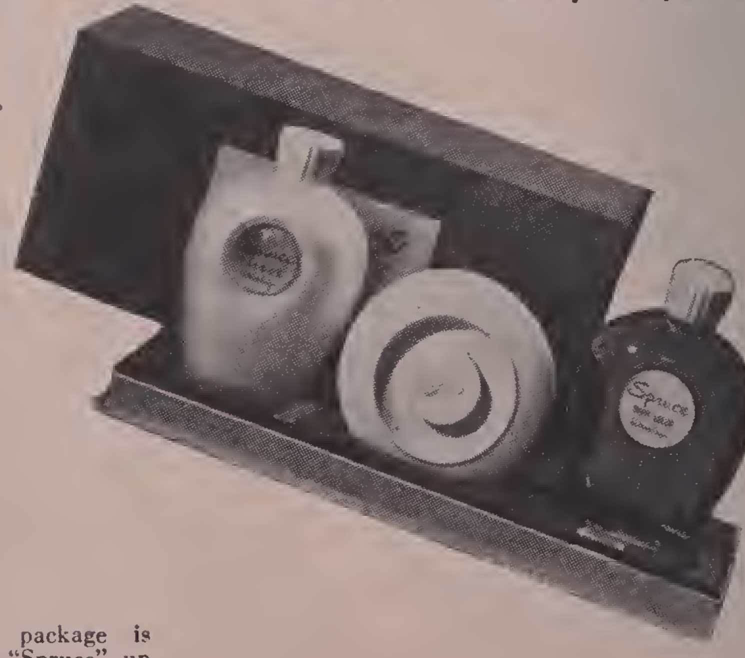
Yardley's compact combination of shaving cream and after-shaving lotion is what a traveling dad ordered. $1.65 plus tax.

Revlon states its case—and a beautiful one! Genuine leather, contains essentials for male nail grooming. $25.00 plus tax.

You'll never get the brush-off when he sees his pair by Hughes. They're mock tortoise. Nylon bristled. $10.00 a pair.

Christmas Loot

Xmas day he'll love you a little bit more—if you gift Mr. IT with one of these prize packages



This Wrisley package is guaranteed to "Spruce" up your best beau. Talcum, shaving bowl and lotion all for $3.00 plus tax.

There are many facets to the actresses' craft, especially the complicated matter of always looking exquisitely beautiful for closeups

Her hair still in curlers, Susan Hayward pulls out of her garage, bright and early in the morning, for Eagle-Lion where she's starring in "Tulsa," with leading man, Robert Preston.

So this is Glamor!

A quick, nourishing breakfast in her dressing room, before she starts the exacting business of makeup and she faces the camera.

So, her hair freshly washed and curled, Susan puts on eye makeup with a careful, practiced hand. Glamor, as we know, takes time.

Now her hair is carefully brushed and set, while a seamstress adds a note of perfection to her gown for the big love scene—

. . . and this is the glamorous kiss shot between Susan and Robert Preston—in which both are covered with Tulsa oil and mud!

the snake pit

the snake pit has been filmed!

With all the emotional impact and
penetrating insight that made
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book of our time—the story now
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THE SNAKE PIT

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CENTURY-FOX

also Starring
MARK STEVENS
LEO GENN
with
Celeste Holm · Glenn Langan

Directed by ANATOLE LITVAK
Produced by
ANATOLE LITVAK and ROBERT BASSLER

and Helen Craig • Leif Erickson • Beulah Bondi • Lee Patrick • Howard Freeman • Natalie Schafer • Ruth Donnelly • Katherine Locke • Frank Conroy • Minna Gombell
Screen Play by Frank Partos and Millen Brand • Based on the Novel by Mary Jane Ward

Your Hollywood *Memo from the Editor*

Bob Mitchum's movie fate rests in the hands of his fans. What will be their verdict?

Movieland takes a stand on the Bob Mitchum predicament. After you read our reporter's story on the following page—you will, too

On page 24 of this issue we are publishing the truth about Robert Mitchum's arrest on a narcotics charge. MOVIELAND reporter Kenyon Lee was at the jail in a matter of minutes after the four were apprehended so that you have been given the straight, reportorial facts.

There is, however, a human side to every fact story and there is always the element of compassion that often is omitted in reporting. It is this element of compassion—of sympathy, understanding and forgiveness—that I hope you will exercise when you read Kenyon Lee's story and before you judge Robert Mitchum.

Bob's hard luck in this case is paradoxically the fact that he's a celebrity—a big name. If he were an obscure chap, you'd say, of course, he had no right to get mixed up in the drug racket; if he's an addict, he must be cured. Punished, yes; but definitely rehabilitated and forgiven.

Bob Mitchum deserves the same consideration. It's unfair and it's un-American to kick a man when he's down, but when that man is a movie actor, by some unhappy happenstance he becomes a football for all the smart-aleck columnists and gossip-mongers in town.

Bob probably needs medical treatment. This he will get. Bob probably will be punished by law. This he deserves. Bob may be pilloried and persecuted because he is a celebrity. This must not happen.

You can prevent this. You, the public, in the last analysis, are his judges and you must be merciful, compassionate and fair. You must remember that Bob Mitchum has brought entertainment, escape and happiness to millions. You, by your loyalty to him now, can help him to rise to new heights; a better, a healthier and a chastened man.

Please give Bob Mitchum a break.

B. L. C.

How much will little Chris be affected by his dad's mistake?

Whatever happens, Bob will accept the decision without flinching. But can he prevent it from affecting his sons?

This shock may be what was needed to straighten Bob out —about himself and about his marriage that seemed ruined.

Bob Mitchum is a sensitive man whose life has led him into strange paths. Now, when his career, marriage and future are threatened, we ask you to read the facts, and we make a sincere plea for leniency—and forgiveness

BY KENYON LEE

★ It was 3:00 A.M. of September 1st, 1948. I was asleep when the phone rang. My tip-off man at the Los Angeles County jail said excitedly, "The Narcotics squad has just picked up an actor named Mitchum. Thought you might like to know. They're bringing him in now."

I raced down to the jail at sixty. When I got there, Mitchum was sitting on a bench waiting to be booked. He looked terrible. His hair, which he wears long, was disheveled; his skin was white, and a frightened little smile replaced the usual sardonic twist of his lips.

The booking sergeant called him to his desk and asked many questions. The only one I could hear was "What's your business?"

Mitchum managed to grin weakly. "Ex-actor," he said in a last attempt to keep up his reputation as a wit.

The newspapermen began to close in, began tossing questions at Mitchum from all sides.

"When did you first smoke marijuana? How you gonna plead? What is your wife going to say about this?"

Mitchum shook his head from side to side as if the questions were making him groggy. Someone asked, "How did the stuff affect you?"

He turned slowly to his inquisitor. "Why don't you try it yourself," he said.

I decided to question one of the narcotics men to find out exactly what had happened.

A few hours previously, it seems, Mitchum and a friend of his, Robin Ford, had gone for an evening of fun to the Laurel Canyon home (*Please turn to page 96*)

Who's to

Blame?

Don't blame the body beautiful for Patricia Neal's big movie break. This girl really acts with the brain—not the hips!

No wonder she likes Hollywood. Her first film, "John Loves Mary," stars her with Ronald Reagan, Edward Arnold.

She Didn't Need a Sweater

BY HELEN HOVER WELLER

Pat whistles and even that usually cool sophisticate, Jack Carson, does a double take. He's not the only one who can't resist her!

★ Patricia Neal is a long-legged, frank-eyed, wide-smiled beauty from Knoxville, Tennessee, who bears every indication of being the most outstanding of the newer crop of actresses.

Without any previous introduction to movie fans such as playing a small role in pictures or being seen here and there with Mickey Rooney or Peter Lawford, the girl has been launched into stardom by Warner Brothers in her first two pictures. And what stardom! Just listen:

For the past year, the Class A roll call of Hollywood women stars has been considered for the role of Dominique, the fiery heroine of "The Fountainhead," the best-seller which Warners is bringing to the screen with Gary Cooper as the male star. Barbara Stanwyck, who brought the novel to the studio's attention, had her heart set on playing Dominique. In fact, she was so hurt that she didn't get it that she broke off with Warners as a result. Bette Davis was rumored for the role. So was Lauren Bacall. And Jennifer Jones. Even Garbo was considered!

That gives you some idea! It was the most hotly-contested female part that Hollywood has produced since Scarlett O'Hara. And of all the big stars after it, the girl who won it is twenty-two-year-old Patricia Neal, who has yet to be seen in her first picture!

"The Fountainhead" (*Please turn to page* 78)

Laddie's always tanned. →
Now he's two shades darker
after fishing in the sun.

PRODUCTION: Summer Holiday

CAST: Sue and Alan Ladd

TIME: A week away from filming "One Woman

PLACE: Gull Lake, Minnesota

This is more fun than fishing

Laddie chooses bait-ugh!

Action! "Bites" at same time.

Proud? You bet!
Tasted good, two.

Despite rumors about her health, she ➤
always turns in top-flight performances. Next is "Words and Music."

As a child Judy (right) knew little of normal youth. She and her two sisters grew up on vaudeville stages.

At 14 Judy entered the tough, competitive and adult business of carving a movie career. One of her first films was "Pigskin Parade," with Patsy Kelly, Johnny Downs, Betty Grable.

Sixteen-year-old Judy was plump adolescent with sparkling eyes, unbelievable energy and vivacity, a promising future.

For the past six months Hollywood gossips have been having a field day at Judy Garland's expense. What's wrong with her?

Psycho-Analyzing Judy

By GARDNER MAXWELL, noted psychologist

★ For the past six months Hollywood gossips have been having a field day at Judy Garland's expense.

They've been saying that there is something very definitely wrong with her health; that she is afflicted with a mysterious malady which her doctors refuse to reveal. They've been intimating that unless she fully recovers her strength, one of the most brilliant and meteoric screen careers will come to an untimely end.

This is pure claptrap.

Judy's studio insists that nothing is wrong with her, that she just needs a rest, that within a month or two she will be the Judy of old.

Her studio has been claiming that for the past two years. It's true

(Please turn to page 32)

continued

Judy isn't the same vivacious girl of old. In months gone by, she's suffered a lot of wear and tear. She's lost weight—poundage she could ill afford to lose. Her once adolescent plump cheeks have become thin and drawn. Her eyes once bright and shining, seem to have said farewell to their sparkle. She has shown, according to extras who worked with her, a marked decrease in energy and reaction time, and the culmination of all this has been her replacement by Ginger Rogers in "The Barkleys of Broadway."

But since when is this so unusual, especially when you realize that Judy was never very strong to begin with and that in rapid succession she finished three sensational movies, "The Pirate," "Easter Parade," and "Words and Music." All three were musicals which required long hours of study, rehearsal, and back-breaking effort.

Whether she's addicted to migraine headaches or nervous breakdowns, whether the diminution of her energy quotient may be attributed to childbirth,

Her first love was a musician named Artie Shaw. To Judy he was Sir Galahad with a clarinet. When Sir Galahad rode off with fair damsel Lana Turner, teen-age Judy was left with a broken heart.

Fame rested lightly on Judy's youthful shoulders. At seventeen she probably felt that stardom would make her the happiest person in the world. But her career has shown that she may not be

Marriage to composer Dave Rose was short-lived. Friends said they were too much alike: temperamental, hard-working, ambitious. But Judy tried to make the marriage work: in fact, tried too hard.

When Judy and Vincente Minnelli married, all was well for a while. After birth of daughter Liza, Judy had to refute more divorce rumors. But now she prefers to ignore them with "no comment."

whether she takes large dosages of aspirin or small dosages of vitamin B_1—all this is in the realm of speculation.

Judy has this to say about herself and says it vehemently: "I can't understand where these stories of my breakdown—my supposed breakdown—began. I don't know anyone who's been more victimized than I merely on the basis of unfounded gossip.

"The truth of the matter is that I left 'The Barkleys of Broadway' on the advice of Mr. L. B. Mayer. He knew I had completed three hectic pictures in a relatively short period of time and one day he said to me, 'Judy, why don't you rest up? We want you in top condition for "Annie Get Your Gun."'

"I'd been working very hard and I thought that was a swell suggestion and I agreed to follow it, so I bowed out of the picture. I used to be anemic and I needed vitamins and lots of rest so I went to my doctor and he began building me up. Today I feel wonderful; I'm ready to start in on 'Annie.'

"I give you my word there's absolutely nothing wrong with me. I weigh 111 pounds, more than I've weighed in years. I eat well. I play well. I sleep well, and I repeat that mentally, physically, and spiritually I'm really tops.

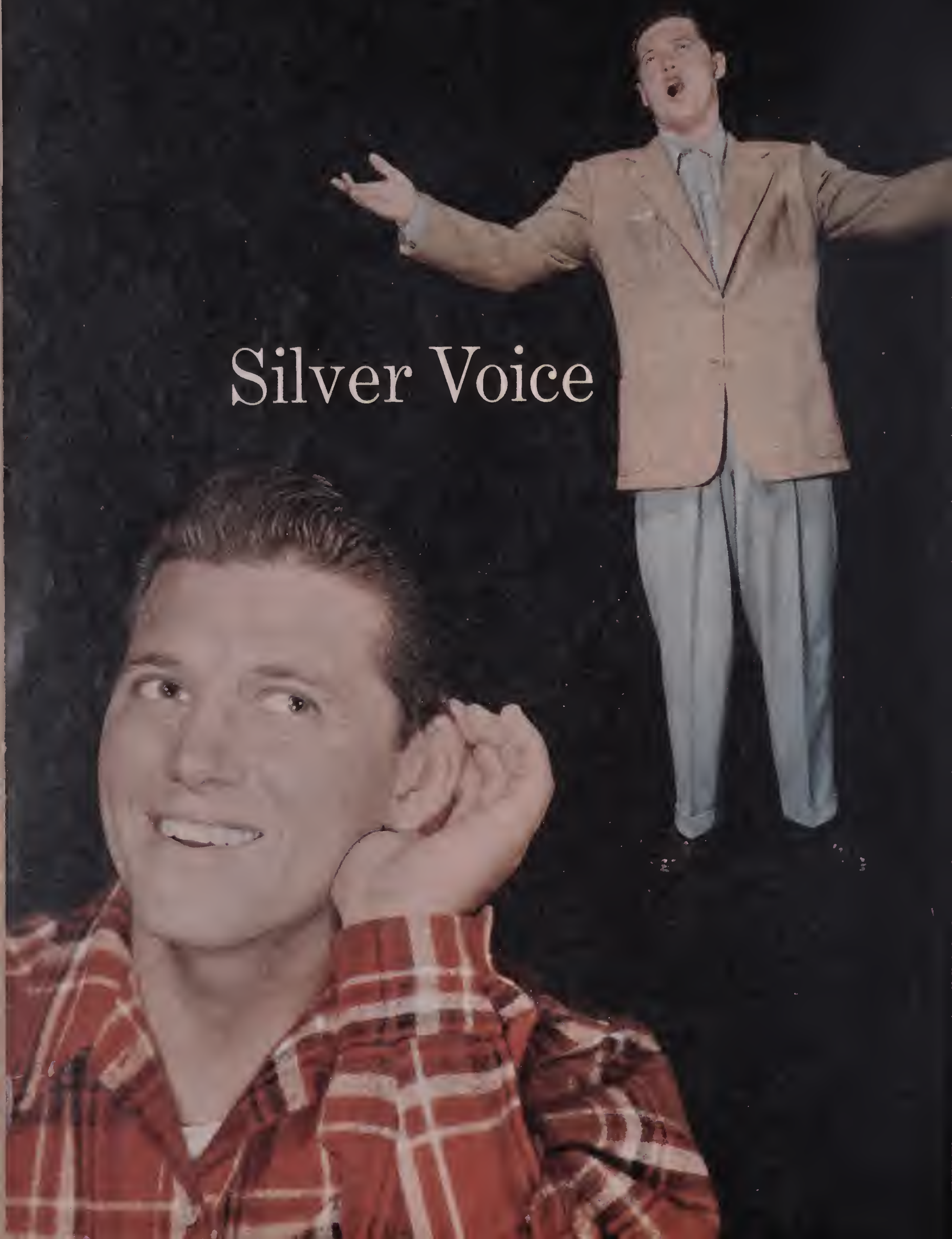
"How these stories about my breakdown got started I'll never know. One fellow who's been writing a lot of slanderous material about me is really beyond my understanding. I've never met him and where he gets his material from, I don't know.

"I do know, however, that I've never been happier than I am right now. I'm going to New York with my husband and my child. I'm going to see 'Annie Get Your Gun' about four or five times. I'm going to have conferences with Ethel Merman who stars in the play, and if that's the way a sick girl is supposed to behave, then you've got me."

Further proof that Miss Garland is not the desperately sick patient the rumor-mongers make her out to be is the fact that (*Please turn to page* 90)

The Judy of today has solved her problems. She's back in the Hollywood swing—but only until she starts work on "Annie Get Your Gun."

Silver Voice



◂Gordon's luck in winning Sheila makes up for all the tough breaks he may have had.

By Dorothy O'Leary

Gordon MacRae

This success story is more than a press agent's dream—for it really happened. Meet Gordon MacRae who's had more ups and downs than a Coney Island roller coaster

His first screen role was dramatic but he sings in "Look for the Silver Lining."

★ In all of Gordon MacRae's 175 pounds there isn't one ounce of indecision. He knows what he wants and goes after same with the determination and tenacity of a hungry bulldog digging for a bone.

From schoolboy days he's wanted to sing and act; he has been doing just that since he was nineteen. His career in the intervening eight years has had as many ups and downs as Coney Island's best roller coaster—despite which he has never lost confidence in one G. MacRae.

Right now this energetic young man from Jersey is riding higher than ever before. With radio, record and picture contracts bulging his safe deposit box, it seems he's up there on that happy high plane of success to stay.

At 28, he is breezy and assured, confident and ambitious, but he isn't brash in the way of the early Victor Mature. Gordon knows his capabilities and doesn't believe in underestimating them. He is known and popular as a singer; now he'd like to be popularly known as an actor as well—and says so.

"I know I can act. I did it on the stage before I signed a picture contract," says he earnestly. "For that reason I'd like to alternate straight dramatic roles with singing assignments for the screen. So far that's what I've been doing, and I hope Warners will let me continue. I don't want to go too fast. I'd like to build slowly in picture work, so that I'll still be here twenty years from now," he adds, with the business acumen undoubtedly inherited from Scottish ancestors.

He has not inherited any trace of the parsimony traditional with the Scotch, however. He has a Cadillac car, a house with a swimming pool and (*Please turn to page* 88)

I like the variety of roles I've had since coming to Hollywood. "Blood on the Moon," with Bob Mitchum, is my first western.

I Love What I'm Doing

A lot of things have happened to Barbara Bel Geddes during the two years she's been in Hollywood. She's happy now—but there was a brief time when she almost sold her movie career short

I didn't know whether I could be happy out here. When I arrived I had quite a chip on my shoulder.

By Barbara Bel Geddes **As told to Lynn Bowers**

★ Two years can be an eternity or they can fly faster than a roof-top in a hurricane, depending upon whether you're interested in what you're doing or just plain bored. I mean not only in Hollywood or as an actress, but anywhere and in any kind of job. You have to like your town and your job no matter where you are or what you do in order to be happy and feel you're contributing something to yourself and to the people around you.

Acting happens to be my profession and Hollywood my home. And at the moment I'm a very happy girl. I haven't always been in this delightful state during the two years since I transferred my affection from the stage to the screen. I've had doubts and disappointments and frustrations.

There was a time after I had finished being Katrin in "I Remember Mama" when I would have sold my movie career very short. If anyone had crooked a finger, beckoning me back to New York and the stage, I would have gone. I was seriously concerned because I knew it would be next to impossible to ever find another part like that.

Fortunately no stage offers came my way and I'm glad. I think perhaps now I'd be very reluctant to give up all the advantages of my life in Hollywood for a part on the stage, no matter how fat the part might be. I'm much too contented as things are right now, thank you.

Contented. Not complacent. You can never afford self-satisfaction, not in this business, even after you're a well established star, which I'm not—yet.

When I first arrived here I think I had quite a chip on my shoulder. I knew it was going to be a difficult thing to find my place on the screen because I don't fit into any particular classification. I'm young, look even younger than I am—which at this point in my career is not any great advantage. (I'll just hope I can hang onto that particular characteristic until it does do me some good.) I'd been doing ingenue roles on the stage but that's one of the most difficult of all types to grow away from—and, of course, you can't be an ingenue indefinitely.

So I was understandably bewildered over getting several Hollywood offers. RKO, with whom I signed, was going to have quite a time, I thought, fitting me into a slot which would turn me into a profitable (*Please turn to page* 75)

In Enterprise's "Caught," I get a chance to wear gorgeous gowns designed by Orry-Kelly.

"I was brought up to be a home girl, not an actress," confesses Audrey Totter, who's fast becoming No. I Screen Siren

Through the Looking Glass

The most exciting moment of my life came when I learned I was to co-star with Robert Montgomery.

★ LIFE'S FIRST LESSON

Came to me when I was two-and-a-half and enjoying my first picnic in my home town of Joliet, Illinois. As I bounded over the grass and flowers, I saw a bee light on my father's knee; I gave out with an enraptured "Ooooh!" and ran to pick up the lovely golden thing . . . . It stung me.

MY GRANDPARENTS

Were Swedish; my father a Viennese; as soon as I could talk I used to imitate them; accents fascinated me, and as I grew up I made a business of copying every new one I heard; all of which came in handy during my years in radio, when I played innumerable character roles.

"The Saxon Charm" gets some competition from the Totter charm when Audrey turns on the moanin' low blues. She's good—photogenic, too!

(Please turn to next page)

Through the Looking Glass *continued*

I WAS BROUGHT UP

To be a home girl, not an actress, though I can't remember when I didn't want to act; my mother taught me to cook, sew and take care of a house; I still like to bake cake and pie, though I seldom have time to do it.

I LIKE

Cream in my coffee; flat heels for walking; period pictures; fishing; polka dots; and going to the zoo.

I DISLIKE

Brussels sprouts; the color orange; dim rooms in the daytime — at night they're rather romantic.

(Please turn to page 85)

It's fun to work out a new character—or to meet a new man. Both are exciting!

I like elephants—animate or inanimate! Friends know this, so I have a collection!

I like to bake—cherry pies in particular. Cherries seldom last if I pit them, though!

Moment of rest in the sun before Bob Stack and leading lady Barbara Britton start their chores around the Laguna Beach Playhouse.

Accent on Fun

All work and no play doesn't fit into the scheme of things when Barbara Britton and Bob Stack get together

ALLGOOD TOZERE
THOMPSON CURTIS
IN OUTWARD BOUND
BOX OFFICE

Sweeping and raking are a good warm-up for "Accent on Youth" rehearsal which follows.

★ At the Laguna Beach Playhouse actors don't just act—they also take care of the lawns, sweep floors, paint stage sets—and all for the pleasure of appearing in a stage production.

When we heard that the Playhouse was presenting "Accent on Youth" with Bob Stack and Barbara Britton, our photographer rushed out to check on the two youngsters' activities and discovered that there's more to summer stock than we thought. But it's not all work; at least not for Bob and Barbara who manage to combine business with pleasure.

please turn to next page

Blame Bob and Barbara if the scenery doesn't look right on opening night! "Flats" are painted between corny jokes and great laughter.

Their own roles are forgotten as they watch veteran actress Sara Allgood demonstrate some fine points of proper stage technique.

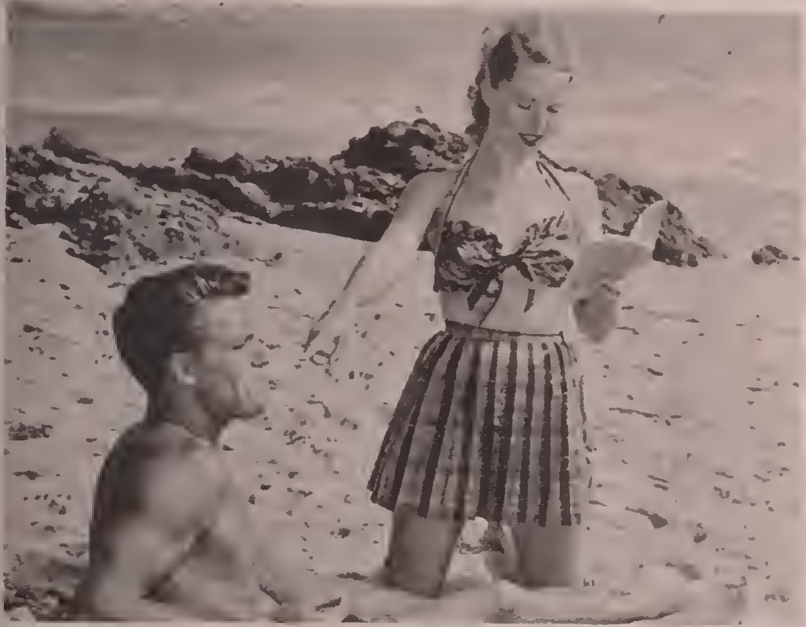
This gay banter is a pre-rehearsal of lines, enjoyed with a cup of coffee in the Playhouse kitchen. They're due on stage in a moment.

Under the direction of Dean Severence, assistant director at the playhouse, Bob and Barbara hold their "sides," ready to rehearse.

Does this come under the heading of work? ➤
Well, yes. They'll rehearse at the beach.

Lunch will hit the spot after this busy morning! Barbara's beach house is nearby and there's a hefty lunch waiting for the duo.

Have a heart! Remember those lines quickly, Barbara. Bob's knee is going to give out any minute now. Barbara's still perplexed.



Turn about is fair play. It's Barbara's turn to cue Bob. He's just finished filming "Miss Tatlock's Millions" for Paramount.

Now Barbara's collie, Yansi, is in the act. His chances of a romp are slight, for Bob and Barbara are talking—and not about acting!

Accent on Fun

continued

Nobody can figure out the wedding plans of

Hollywood's most handsome and most eligible bachelor!

Not even the three beauties in question . . .

IS GABLE IN A MARRYING MOOD?

By ARNO JOHANSEN

★ Clark Gable has many distinctions, but insofar as the women of the world are concerned, he has one which towers infinitely above all the others.

He is the most handsome eligible widower in existence.

He is tall, well-built, and wealthy. He likes witty, attractive women, and he likes to get married.

As a matter of prediction, he will be married within the next two years.

It is this writer's prophecy that he will marry either Anita Colby, Iris Bynum, or Mrs. Dolly Hylan Hemingway Fleischmann O'Brien Dorelis.

In all probability, it will be this last, known popularly as Dolly O'Brien, who will become the fourth Mrs. Clark Gable.

Of course, the possibility exists that Gable will run into some girl no one has ever heard of, and she will wind up his wife; but Clark isn't the impetuous type, and such contingency is hardly likely.

Gable, despite his screen characterization as a great lover, is in reality a slow-starter with women. Mature and intelligent, (*Please turn to page 82*)

No. 1 contender for title of fourth Mrs. Gable is socialite Dolly Dorelis.

Gossip ran wild when Clark said fond ship farewell to Mrs. "Slim" Hawks.

"Nothin' to it," says Gable when reporters ask if he'll wed Anita Colby.

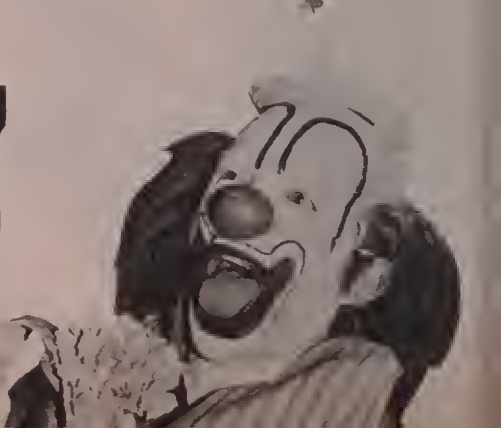
Next on Gable's movie schedule is M-G-M's ➤ version of stage hit "Command Decision."

Dennis O'Keefe wasn't quite prepared for Mike O'Shea's clowning with Frankenstein's head.

A night at the circus was never like this! Hollywood's movie stars take over Ringling Brothers' Big Tent for a daring, sensational, breathtaking show

Hey, Rube!

You'd never know it—but ➤ the clown is Bing Crosby!



STUDIO MA DEPT.
STU

That's what Rosalind Russell gets for wearing such an elaborate headdress when funnyman Danny Kaye's around.

No telling who's who in this show! Ann Blyth's curiosity brings the discovery that she's pinching a real clown.

Danny Kaye got a hand from Van Johnson and Peter Lawford before the show started. Later Van turned into a clown.

★ The Greatest Show on Earth was really that when the Ringling Brothers' Circus came to Hollywood. More than 10,000 excited fans packed the Pan-Pacific Grounds to watch the Hollywood stars hit the sawdust so St. John's Hospital could have a new 100-room wing.

Bing Crosby, Greg Peck, Van Johnson were clowns for the day. Virginia Mayo and Ray Milland did stunts on horseback. Burt Lancaster amazed everyone with a sensational acrobatic act. And pretty Ann Miller, in spite of the earlier embarrassment of a broken brassiere strap, danced gaily with the elephants.

By the end of the evening, $175,000 had been raised for charity, more than 300 stars had taken part in the gala performance—and Hollywood was proud of a good deed well done!

Ta-de-dah! Presenting dare-devil elephant rider Esther Williams who wowed the crowd with her be-spangled costume.

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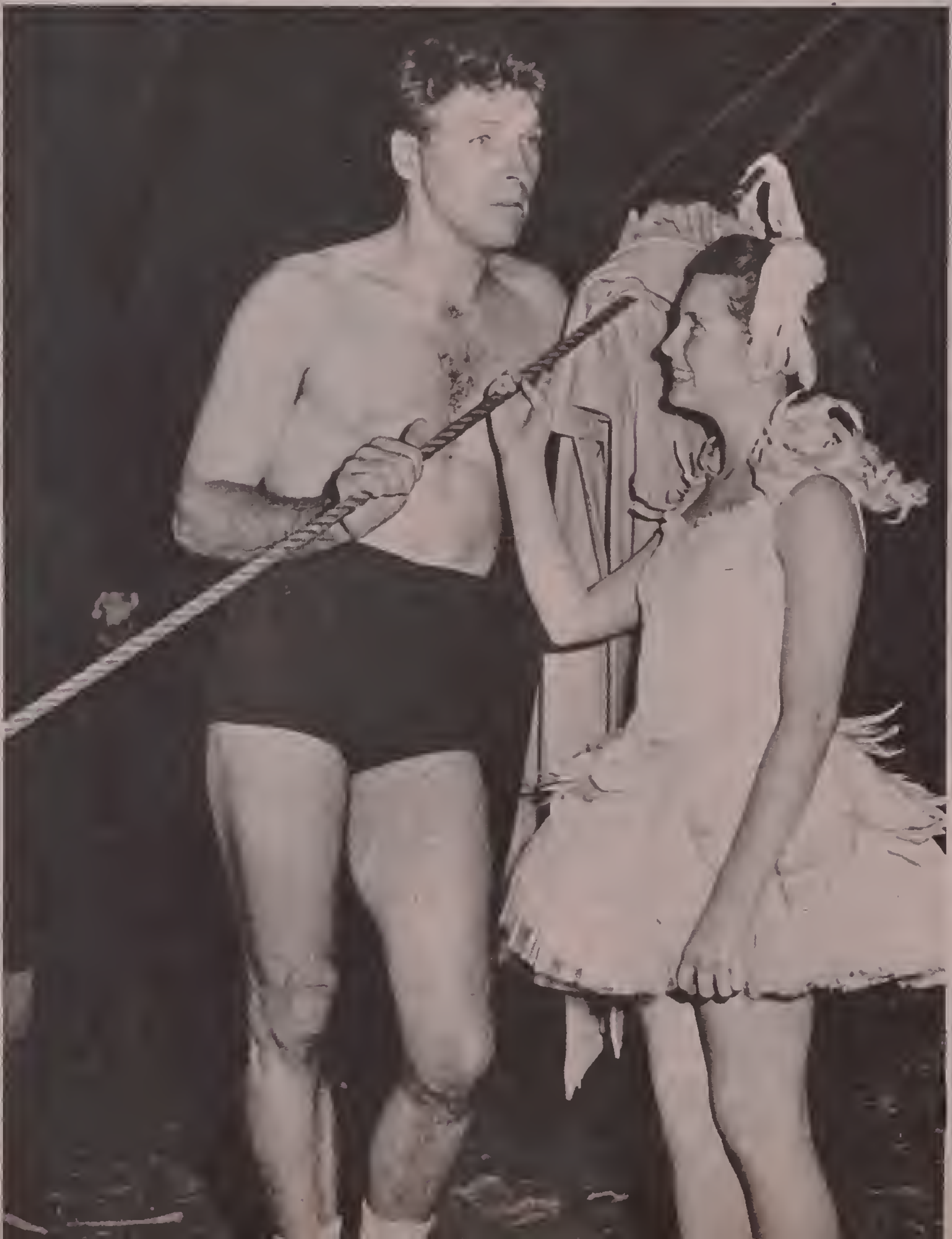
Is that envy in Greer Garson's lovely eyes as she watches fellow actors having fun? She and beau Buddy Fogelson were spectators.

When Jennifer Jones wasn't watching stars make up for the show she sat with David Selznick and sons Danny (left) and Jeffrey.



Margaret O'Brien tosses admiring looks at Burt Lancaster who used to be a real circus man.

Circus youngsters are loyal to ladies of the big show, but this one shifted allegiance after taking a look at lovely Liz Taylor.

Merry Christmas.

Pretty as the picture she created, Betty Grable's appearance as Christmas card drew raves from mob.

Circus clowns (left and right) grin approval as Virginia Mayo is lifted to shoulders of Jack Carson and Mike O'Shea after her horseback stunts.

Hey, Rube! *continued*

Leopards almost changed spots when Dan Dailey started "barking" wonders of the menagerie.

Celeste said Dan was easy to look after—and she was right. I only wished he could talk more about his glamorous actress-mother, though.

Something was said about mealtime, but I was more interested in asking about her "Snake Pit" role.

A Baby-Sitter IN HOLLYWOOD

★ Being a baby-sitter in Hollywood is a pretty adventurous life.

One evening you may be sitting for Princess Fatima, the fat lady in the circus, and the next night you may be answering Loretta Young's telephone.

Take what happened to me, for instance. Two weeks ago, the sitting service I work for called up and told me to report to the residence of a Mr. and Mrs. Schuyler Dunning. If that name doesn't ring a bell for you, I can only say it didn't for me, either.

Schuyler Dunning, I repeated—sounds like the name of a stock broker.

Anyway, I took my copy of "Forever Amber," carfare for the bus and headed for the address I'd been given. I found the Dunning home—a low gray house, set well back from the road in a grove of eucalyptus trees.

I knocked on the geranium-red door and Mrs. Dunning opened it almost immediately.

At once, her face teased my memory. I knew I'd seen her somewhere before. She was younger than I'd imagined and much prettier. With her soft blonde hair, her baby-blue eyes and her fair complexion, she looked like a girl in a travel poster advertising trips to Scandinavia.

"Come along into the kitchen," she (*Please turn to page* 76)

After a bit, I summoned up my courage and asked: "Miss Holm, how can a girl become an actress like you?" Her advice was tops.

All dressed up and ready to go. Celeste smiles at my oh's and ah's while husband Schuyler Dunning's eyes say much more.

How exciting can baby-sitting be? Pretty Virginia Hallock thinks it's great—after her first assignment turns out to be Celeste Holm's son!

I thought, "Imagine me! Baby-sitting for movie star Celeste Holm's son!"

By Ina Mae Autry

How would 120 saddles fit into your housekeeping scheme? Mrs. Autry solves the problem: A special room for these gifts from Gene's fans. Some saddles are too elaborate for general use, but make fine display.

"The Big Sombrero" is Gene Autry's new film.

MY HERO

No man's a hero to his wife, you say? Well, you're wrong, according to this happy wife of cowboy star Gene Autry—

★ Sometimes when I read popular fiction I marvel at what is described as the "ideal" man. The hero types seem to be very much alike and one gathers from the author's presentation that this standard character is all that a woman wants.

What I am about to write represents my first attempt to express what I feel, and I may do it awkwardly. However, speaking as a happily married woman, I think that girls who are growing into womanhood and experiencing their first serious romances should be told that some of the most satisfactory husbands on earth do not quite fit into the fictional pattern.

I can best do this by holding the fictional pattern up for comparison with my own husband.

To me, Gene is all that a woman could want, but I smile to imagine how he would be regarded by a lady novelist.

First of all, the hero type appears to be a fellow who is always pressing the catch of a velvet box to reveal some rare gem on every holiday occasion.

That sort of thing is not for Gene. Long ago we arrived at the understanding that it is more fun to give when we feel like it, than to stick to a cut-and-dried rule about giving gifts on certain days such as holidays,

That Champion's a real ham! Look at the way he eyes the camera when he should be acknowledging the introduction to his son, Little Champ. Gene's training L. C. for a film career, too.

birthdays or anniversaries. When either of us sees something we think the other would like, we buy it—for the 12th of August, for instance, or for the 18th of February.

One day last summer Gene telephoned to ask, "Honey, how would you like a Cadillac?" I said I could get along nicely with a Cadillac, thinking it was some sort of joke. "Okay, I'm bringing one home for you," he said. What a thrill—doubly thrilling because it was totally unexpected.

On another occasion, when he returned from Mexico, he brought me an exquisite antique ring. I can't describe the design, but it was something I had never seen before, and it was so outstanding that all of my friends admired it. (And admired the thoughtfulness of a husband who would select it.) This incident does not have a happy ending because someone stole the ring from the dresser in our hotel in Dallas when we were on tour.

Most magazine heroes are acquainted with such exotic foods as vichy-soisse, truffles, and Baked Alaska, and are capable of ordering a lavish dinner in French.

My husband, if left to his own devices, would never order anything but steak, green salad, potatoes, and coffee. If I want something odd and different, he is glad to ask for it for me, but he will have no truck with it when it arrives.

When we are dining at home he likes to have me cook black-eyed peas, mustard greens, cornbread, and other typical Southern foods. This fare may not be imaginative, but Gene always insists that it tastes wonderful—a charming attribute in a husband.

Story-book men are usually dressed like an *Esquire* manikin. Because of his work

(please turn to next page)

Story book heroes usually are authorities on women's clothes. Gene seldom notices what I'm wearing, likes everything except black—and maybe my silly hats.

I like Early American; Gene prefers ranch style decor. You can see how we arrived at a happy combination of tastes.

MY HERO *continued*

—Gene wears very bright cowboy clothes. However, when he wears standard business clothing, his suits are of beautiful material. I must admit that he has highly individual ideas about some of his color combinations, and occasionally his notions about the desirable cut of a suit are all his own . . . but that's what makes him refreshing to me.

The "ideal" man is represented as noticing women's clothing with the authority of a Mainbocher. Gene never notices what I am wearing, just as long as it isn't a black garment. He doesn't like black. He doesn't like any of my hats, either. Not that he makes a fuss about them; he just laughs.

I am still naive enough (after sixteen years in Hollywood) to get a kick out of seeing motion picture stars. When Gene and I were invited to a particularly elegant party which was attended by most of the greats of the picture industry, I sat breathless at our table and frankly stared at the gorgeous women in their sumptuous gowns.

Afterward I asked Gene if he had noticed how utterly beautiful this star or that was, if he had observed how superbly she was dressed. All Gene said was, "I'm sorry, honey, I guess I was busy talking to one of the men." He meant it. Gene, like many husbands, pays no attention to women's clothing. At times this can be a highly comforting habit in a husband.

This indifference to outer appearances is a clue to Gene's character. He is always more interested in what people do or say, than in how they look.

Occasionally, on the pages of a magazine, one meets the artistic hero who whips up a stunning interior decorating plan with no pain at all. Those boys should meet my Gene. Before our Hollywood house burned, I assured Gene that he was to arrange the ranch house (where we are now living) exactly as he liked.

Promptly he installed a set of mounted Texas long horns, having an eight-foot wingspread, over our bedroom fireplace. As long as we used the ranch house only as a vacation spot, I lived guardedly with that memento of a bygone steer, but when we moved in on a permanent basis, I knew those horns had to go.

"But they look wonderful," insisted Gene, sincere conviction nicely blended with ribbing. "I admire them. You don't. We're caught on the horns of a dilemma."

From that day to this we have called that particular set of horns "the dilemma's antlers." They are now on the *outside* of the house. I won that contest; lost the next. And that wasn't the end of the matter, either!

Our second quandary concerned our bedroom furniture. I had been thinking along Early American lines and Gene had wagon-wheel pieces in mind. "Strictly ranch house," he said.

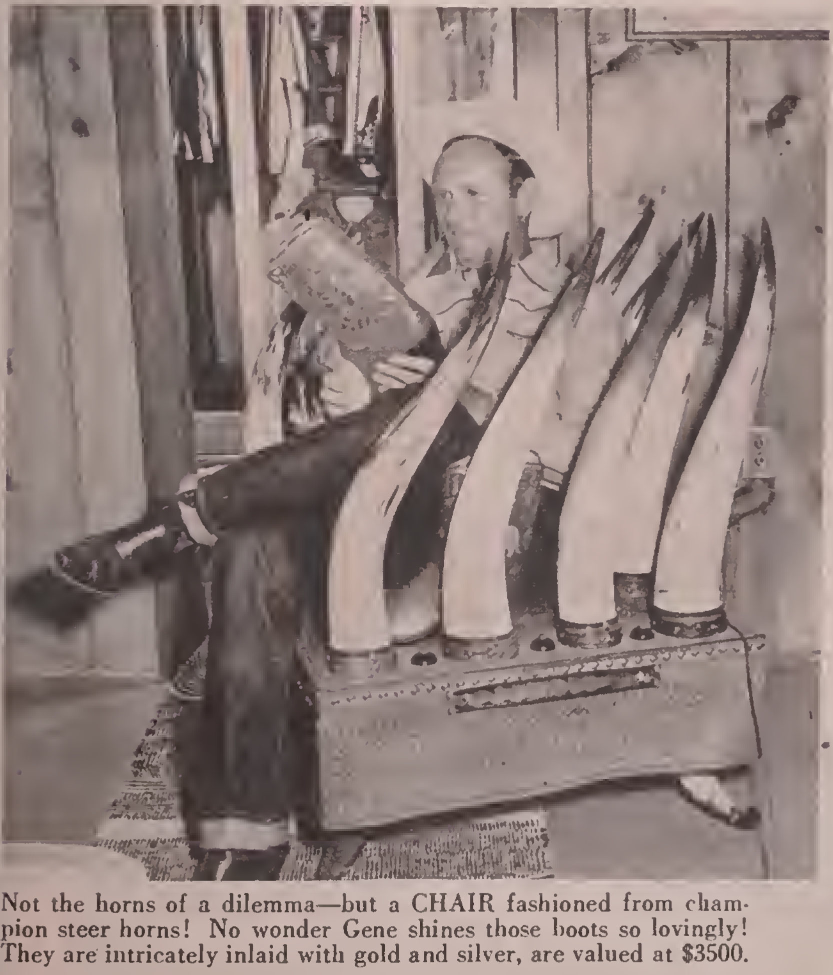
He discovered a series of wagonwheel furniture items pictured in a magazine, wrote to the manufacturer to inquire about them, and was overjoyed when the manufacturer forwarded a complete bedroom suite, gratis. We are still using it.

In fiction, the ideal man is a fiery creature and a dangerous enemy; he has "Don't tread on me" tattooed on his soul.

My private life hero is the most forgiving human being I have ever known. I have never heard him say he hated anyone. He is always the first to mention good characteristics of any individual under criticism. Even when anyone tries, deliberately, to harm Gene, he carries no resentment, but he is alert thereafter so that the harmful person never has another opportunity to cause trouble.

The bookish boys are sensitive to moods. My own partner, thank heaven, wouldn't recognize a mood even if it walked up to him, switching its tail. Not that he is insensitive. It's merely that his own disposition is so sunny that he is incapable of (*Please turn to page* 95)

An evening of peace and quiet beneath huge shade trees of Melody Ranch with Gene singing, strumming the guitar—all that a woman could want—this woman, anyway!



Not the horns of a dilemma—but a CHAIR fashioned from champion steer horns! No wonder Gene shines those boots so lovingly! They are intricately inlaid with gold and silver, are valued at $3500.

This is Gene at his best. A busy schedule doesn't keep him from visiting the bedside of unfortunate youngsters. Here he's entertaining at a Shreveport (La.) hospital.

Mr. and Mrs. Proprietor arrive in a pony cart at their shop in High Tor, N. Y. On auction day, Buzz and Paulette are on hand to do honors.

They came, they saw and they bought—and who could resist? That new team of antique dealers, Burgess Meredith and Paulette Goddard, is enough to break down anyone's sales resistance

Wanna Buy?

Paulette moves around with the customers when the auction gets into full swing. Perhaps Buzz Meredith could do with fewer distractions—at least until he gets the hang of this barking routine.

Here's a pretty demonstration—of Paulette's curves and a tricky grinder.

When auction time's over Paulette film's Para.'s "A Mask for Lucretia."

Hey, who's the auctioneer around here? Looks as if Buzz is sold on Paulette!

Valentino's hold on the affections of women has never been equalled. Is there an actor today who can duplicate his charm, his appeal, his male magnetism, his hold over women?

Lover, Come Back!

By ALYCE CANFIELD

★ In the heart of New York, 30,000 women of all ages were pushing and shoving near the Campbell Funeral Church. The four-abreast line extended for six blocks. One hundred and ten special policemen had been called to keep order. At one time, Broadway had to be closed to traffic for several hours as the crowd broke line and surged in one solid, adoring mass to the funeral establishment.

Time after time during the afternoon a dozen mounted policemen were forced to charge the crowd. Feet were trod on, clothes were torn, umbrellas and even shoes were wrenched from their owners as women fought to keep their places in line. Women shrieked, moaned and wept hysterically. Ambulances were summoned. An emergency hospital was set up on the first floor of Campbell's

When Tyrone Power makes love on the screen, women sigh, but never has any actor managed to capture the look of love and desire Rudolph displayed when he swept Agnes Ayres away in "The Sheik." The audience, to a man, swooned.

Was it the allure of his foreign suaveness that made women worship him? Then why not Boyer to succeed Valentino? He, too, is foreign and his husky voice exudes sensuality. But, although Valentino never spoke in pictures, his eyes suggested far more than words.

to take care of the casualties. Every few minutes the police would carry into the place some woman who had been trampled upon or who had fainted.

At the end of a hectic day, Police Commissioner McLaughlin said, "This is the most unprecedented riot in the history of New York." *The date was September 24, 1926.* Rudolph Valentino had died the day before, and his body was resting in state for the public to see.

Valentino's hold on the affections of women of all ages, nationalities, occupations, social positions has never been equaled. Never has an actor been so completely adored by shopgirl and debutante alike. Paris, and Italy—his homeland—mourned along with the rest of the world. Even the usually sedate London Times reported eloquently, "The greatest lover in the history of the cinema is dead."

Valentino was a box office bonanza, a phenomenon, a freak-success. In analysing his popularity, he, himself, said lamely, "Perhaps the foreign blood showing in my face and bearing has had something to do with the reception I have had by the American public. The Anglo-Saxon has a distinct flair for the Latin. It is the call of strangeness. The allure of the alien, the unknown. The pique of interest in what we are not ourselves."

But, although there have been many foreign importations eagerly heralded by various producers, discoverers and studios, twenty-two years have passed and there has not yet been a successor to Valentino.

Sure, there have been many who have captured the public fancy. Most enduring of these is Clark Gable. There have been Ray Millands, Ronald

please turn to next page

Lover, Come Back! *continued*

Colmans, Charles Boyers, Van Johnsons and Humphrey Bogarts. The Alan Ladds have had their day, and the Gary Coopers. But not one has worn the title of the screen's greatest lover. Not one has captured, en masse, the female heart. Today, as yesterday, the screen's greatest lover remains a man who died almost a quarter of a century ago—a man of Latin good looks, foreign gentleness and charm, and definite masculinity: Valentino.

The money his pictures made is legend. Wherever they were shown, women stood in line to see them. Once inside, they stayed for repeat performances. The flapper—the equivalent of the bobby soxer in those days—was hysterical in her worship of him. But so were the mothers, and older, more mature women. No woman ever thought of Valentino as a son. No wholesale mother complex explained his popularity. Rather, the answer was revealed by the New York Times. Said that circumspect paper, "Valentino was the screen's greatest lover not only because he knew the technique of making love to women—but because he knew how to worship them."

There were other facets to his personality that had particular charm for women. For one thing, he had sensitivity to such a degree that he was not ashamed to show it. He had a way of expressing himself with words that showed unusual and even poetic thinking. When he first landed in New York, for instance, a poor immigrant boy from Italy, he was snubbed, lonely, broke. Of those days he later said: "How lonely you can be in a big city. How people—just people with their indifferent faces—can isolate you from the world."

Of show girls, he remarked, "To me, they are houris, blessed damosels, enchanting and enchanted visions of rare delight . . ." thus describing the allure show girls have always had for the male sex.

Of his mother, at the time of his father's death, he said, "I think my mother and father had one of the dearest married loves it has ever been my privilege to see. But, when he died, she was tearless and upright. Grief she knew, of course. But in her grief I had the (*Please turn to page* 94)

Louis Jourdan has the same sensitive yet sexy approach to a love scene, but his brittleness would prevent him from being able to capture, en masse, the female heart as did Valentino as "Monsieur Beaucaire."

Ricardo Montalban puts sex into a dance with throbbing intensity as Valentino did, and he might enjoy the same fabulous success could he display the male savagery with sexual implications Rudolph did in "Son of the Sheik."

Rossano Brazzi is Italian and in his country is an actor of great distinction. It remains to be seen whether he has Rudolph's Latin charm and heavy Italian sex appeal. Is he the logical successor to title of The Great Lover?

Hollywood editor Helen Limke welcomes prize winner Joyce Herzog as she arrives at Burbank airport. She's *Movieland's* guest for a week.

Dreams Come True

Here's that once-in-a-lifetime thrill! Joyce Herzog comes to Hollywood for a week's stay as Movieland's guest. She gives the town a whirl and collects the prizes she won—just for being a typical American girl

★ Dinners, dates, handsome men and dazzling movie stars—all this and a screen appearance in Enterprise's new picture, "Caught," which co-stars James Mason and Barbara Bel Geddes—what more could a girl want? That's what Joyce Herzog wondered after spending a gay and busy week in Hollywood as the guest of *Movieland* Magazine. As prize winner of Movieland's typical American girl contest Joyce enjoyed the sort of vacation all movie fans dream about—and with all expenses paid! Our winner didn't have time to keep a record of her trip, but we were on hand to take pictures of Joyce's dreams come true—pictures a lucky girl will want in her scrapbook forever.

At Studio Club, where she'll stay, Joyce dines with actresses Cynthia Morley, Dottie Brown, who give helpful hints for her film debut next day.

Seems silly to glamorize a pretty girl like Joyce but it's all for Art. Make-up man Gus Norin gets our winner ready for her first movie role.

When this shot was taken, Joyce was wishing she had brought her knitting to while away time between scenes.

Here's Joyce doing her bit role in Enterprise's "Caught." Star of picture, James Mason, can be seen at extreme left.

What do stars talk about? Joyce finds out by listening to Barbara Bel Geddes, James Mason.

please turn to next page

The Brown Derby Hollywood

Lunch with Mike North at the Brown Derby would be a high spot in any girl's life. She doesn't rememher what she ate—hut it was wonderful!

Photog Scotty Welbourne catches Joyce's pixie smile for a real glamor portrait.

Dreams Come True *continued*

At the moment Joyce seems more interested in food than in John Lund. With John, it seems the other way round. We agree with him that even caviar couldn't hold a candle to her!

Evening finds Joyce at Bob Stack's party for Jeanette MacDonald after the star's Hollywood Bowl concert.

"Such a glamorous party," Joyce tells host Bob Stack. Looking at her, he agrees—and very enthusiastically.

She has seen so many stars she's practically star-glazed! And there are more to meet! Here's favorite Diana Lynn.

Ho-hum. Another handsome movie star. Is Joyce getting blasé? Not so you can notice! She's thrilled about going to lunch with Ronnie Reagan.

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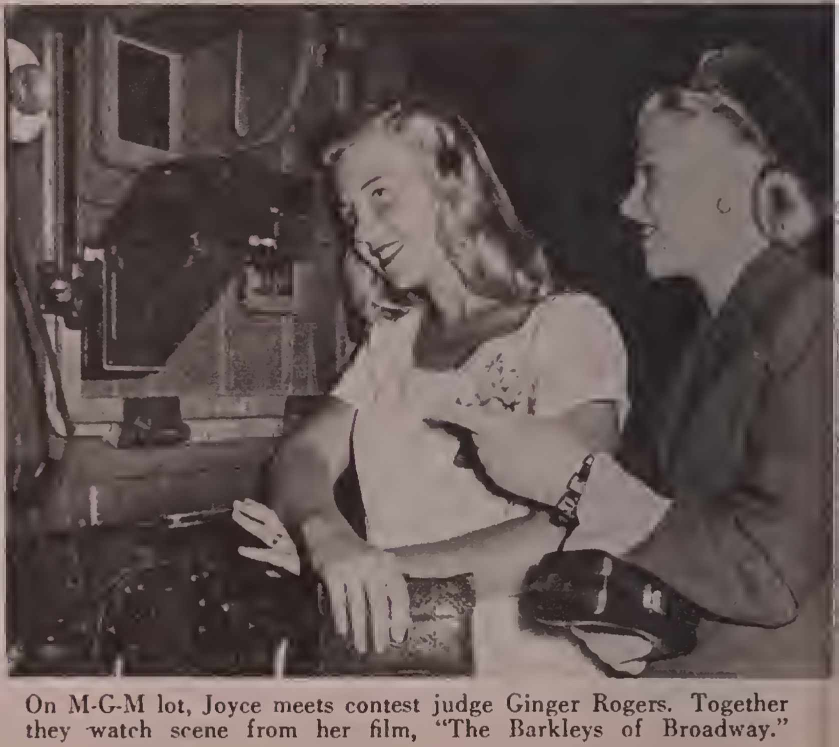
Joyce claims another prize: Three pairs of Carthay original playshoes presented by Sidney's of Hollywood. Notice how she resembles Ginger Rogers?

Next stop is Keneth Hopkins' Beverly Hills Salon where Keneth gifts Joyce with smart Hopkins-designed chapeau.

Another day, another prize. Here our winner gets a few pointers on correct posture and walk at Mary Webb Davis' model school.



On M-G-M lot, Joyce meets contest judge Ginger Rogers. Together they watch scene from her film, "The Barkleys of Broadway."

This evening's date with Johnny Sands ("When a Man's a Man") isn't hard to take! They rhumba as if they'd danced together for years.

Movieland publisher, Alex Hillman, gets a first-hand description of Joyce's gay Hollywood whirl when they meet at a Ciro party.

End of a perfect evening and week in Hollywood. Every minute was delightful—"something I'll never forget, thanks to *Movieland*."

Golf

Tee for two is a pleasant game under ordinary circumstances—but if your partner is Jack Carson just throw the rule book out the window

By **BILL CONSELMAN**

★ The Lakeside Country Club is a rich, opulent, little association of divot diggers nestling on the edge of Toluca Lake at the bottom of a low range of rolling hills. A short mashie shot to the east stands Warner Brothers Studios. Although it isn't absolutely necessary to be a movie star to belong, the greater part of the Club's membership list reads like the honor roll of the motion picture industry.

Several of its members live directly across Toluca Lake and have their boats moored just off their front lawns so that when they feel like a round of golf they can, en route, get in a spot of boating on tiny Toluca Lake.

There are many legends and treasured tales about the Lakeside's colorful members and guests. Here was the scene of many fabled duels of golf and repartee between Bob Hope and Bing Crosby.

During the gin rummy era, as time is measured in Hollywood, an addition was made to the clubhouse to accommodate the large number of members who forsook the fairway for the card table. Never since has the grass on the course grown so virginally untouched by human feet.

These thoughts chased through my mind as I waited for the arrival of Jack Carson and Dennis Morgan, who were to play in what I thought might be a gold battle of titans. I was to walk around the course with them as moderator. Jack arrived first; big, brown and bouncy.

"Where's Morgan?" he roared. "I'm all primed and ready for him today."

"He's not here yet," I told him.

A smile of satisfaction spread over Carson's face. "Has to screw up his courage to face me. Come on

If filing spikes is unnerving to baseball opponents it should work fine here, too.

. . the Carson Way

Gotta brush up before Dennis Morgan shows up. Whaaat! It says if you don't play a stymie it costs a stroke. I'll ignore that rule. What do these guys know about golf!

Sand traps aren't a worry. When no one's looking he'll toss the ball on the green.

please turn to next page

Anything goes on this fairway. F'rinstance, here's how you sink a ball the Carson way.

Jack asks the whereabouts of his regular caddie. Eddie Gibbs tells him the boys flipped a coin when they saw him coming. "Glad you won?" asks Jack. "I didn't," he answers.

Golf . . . the Carson Way *continued*

over to the practice green. I want to oil up my birdie gun."

He took several balls and a putter and tossed the balls to the grass. With a wide elbowed stance he approached one of them. He shuffled his feet and looked up at me.

"Nothing helps your putting so much as having your feet firmly and solidly planted." If Jack's feet were any more firmly planted, I thought, they'd sprout roots. A look of immense concentration came over his face. Finally, and with infinite tenderness, Jack tapped the ball in the direction of the hole. The ball rolled several yards past the cup. Jack raised his head beaming. "See that?"

"Yes," I said. "It missed."

"That's not the point," Jack said, reprovingly. "The last time I played I was hitting them short. It's plain as the nose on my face that I hit that one long."

"But," I persisted, "what difference does that make as long as it doesn't go into the hole?"

Jack withered me with a glance. "Fundamentals. Of course you don't play so you can't know how important they are. When your fundamentals are solid, you don't have to worry whether the balls drop or not."

With Carson's conception, I visualized new and happier vistas for the game of golf. Jack poked the rest of the balls at the hole. All were long and none went into the cup. As he arranged the balls for another try, he chuckled:

"I just can't wait to get at Morgan today. The last five times we've played he's been hitting them off four-leaf clovers, but today it'll be different. I've got the feel of my putter." Just then a boy came running up to us.

"Telephone for you, Mr. Carson," he said.

"Thanks, son." Carson gave the boy a benign smile (although I felt sure he would have been happier with something more tangible). Jack handed me the putter. "Here, take a few pokes at it yourself. You'll see it isn't as easy as it looks." Carson strode toward the clubhouse, the tails of his untucked sports shirt flapped nonchalantly around him. A few minutes later Carson returned. He was dejected.

"That was Morgan. Said he'd been called to the studio for retakes and couldn't play. A pretty weak

Lots of people would think this an impossible shot—but not Jack. He won't break par, but he's a cinch to break an arm.

excuse. That guy is psychic. He knows when I'm due for a good day. Oh well—" he sighed and brightened. "C'est la vie." He picked up the balls. "I'll hack around alone and I can teach you a few fine points of the game—seeing as how you don't play," he added brightly.

Carson strode to the caddy house and returned with a stolid, impassive caddy. Jack teed up and the caddy handed him a club.

"This," Carson elucidated, "is known as a driver. Now follow me closely and you'll see how the proper tee shot is made. Notice how before I address that ball I look sharply at the distant flag which tells me where the green is." His look was the look of eagles. "Then planting myself firmly before the ball in the proper position, and with the club held neither too tight nor too loose, I start a slow, controlled but very graceful backswing."

Carson suited his actions to the words and, just as I was waiting for the shot he abruptly lowered the club without hitting the ball.

"Why didn't you hit it?" I asked reasonably.

"That was just to show you (*Please turn to page* 84)

Morgan cancelled his date. Guess he was scared I'd beat him. You can see I'm in fine form today.

This is one way to win a game! Jack Carson finds an easy way to earn a buck when he calls a fair ball for Swooner Ronnie Reagan.

Double-batting by Frank Sinatra and Joan Leslie comes under the heading of foul play, according to irate umpire William Demarest.

play-ball!

ANNUAL ALL STARS SOFT BALL GAME GIVES HOLLYWOODERS A FIELD DAY AS THEY FROLIC FOR CHARITY

Russell's boys lost the game, but Bill Demarest lost more when both teams protested his final decision.

★ Sport enthusiasts would have torn out their hair by the roots had they witnessed the zany soft ball game between the (Andy) Russell Sprouts and the Sinatra Swooners. Teams were composed of top Hollywood star names. Umpiring—if it could be called that!—was at the tender mercies of Jack Carson and William Demarest. The only serious thing about the entire evening was the cause: Charity.

In spite of the antics of the teams and their beautiful bevy of bat girls—Betty Garrett, Jane Powell, Virginia Mayo and Beryl Davis—the score was legitimate! Frankie's boys ended up by beating Andy's team 18 to 10.

Take a look at the pictures on these pages. They'll give you an idea of the good time everybody had!

Squeeze play by Bob Mitchum wins approval of the crowd. Esther Williams doesn't mind it, either.

Mickey Rooney catches a high one—but only long enough for Beryl Davis to tape on his glasses.

When a Russell Sprout fails to connect, Peter Lawford gives encouragement for more of same!

No, this isn't a base slide. It's Eddie Bracken wallowing in Gene Kelly's birthday cake. Idea was to present it before game started. Eddie did—and with a bang.

Radio's Bill Thompson and bagpipe give the Sprouts new spirit. Bat girls Garrett, DeHaven and Williams are more worried about eardrums than the game now!

Your fan Club

By MARCY LEVINSON

No organized fan club is more loyal than the group which has banded together spontaneously to pay homage to the great Ingrid Bergman

When we rave about our star, about her beauty and graciousness, it's not that we're merely impressed. We're actually inspired.

★ I decided to do a story on Ingrid Bergman but I wanted it to be a true and honest picture of that very lovely and talented artist. I asked myself: How can I—just a fan and not a writer—put into words the inestimable charm, the vivacity, the spontaneity of this lady? And then I remembered John Gunther. He brought nations out in the open with his frank and knowing pen; and I'd like to bring into true focus the things I know to be true about Ingrid Bergman.

When I was old enough to grow out of Mickey Mouse, like most every other girl, I became interested in being attractive. I spent every penny of my allowance on lipsticks, rouge, eye shadow, hair lacquer and nail polish. My mother, who rates a movie contract herself, tried to explain to me that tons of makeup tend to cover up the real expression of a face, but I couldn't see it that way—until the day she took me to see one of Ingrid Bergman's films.

I looked at this slim, boyish figure in plain sports clothes, casually arranged hair, beautiful poise, lack of makeup, and then and there I was hypnotized. But, still wary, I did not believe that she followed this routine in private life, so I started to read everything I could find about her life, her tastes, her aspirations, her struggles.

First thing I knew, I was combing the city for her pictures, old and new, American and foreign. Something impelled me to peel off the first layer of my makeup. I started to use a more natural shade lipstick, let myself down from those spike heels to comfortable sports flats. I discarded those fussy dresses with beads and bows and turned to loose fitting sports clothes. One day, I gazed at myself in the mirror—long and inquiringly.

Yes, I was beginning to be Ingrid Bergman outwardly, but how about the "inner me"? Was I kind, was I modest, was I warm? During my quest to know Ingrid Bergman, many incidents stand out in my mind which show her genuineness.

I remember one day when a crowd of us fans mobbed the stage entrance of the Alvin Theater in New York where Miss Bergman was playing in Maxwell Anderson's "Joan of Lorraine." As she emerged from the stage door the entire mass closed in on her, shouting and pushing. From the center of this milling crowd, a little child, practically trampled on, began to cry.

Miss Bergman, in true motherly fashion and without a word, delved into the surging tower of excited autograph hunters, picked up the child in her arms and set her down in a little spot away from the mob, with the remark that "little children were not meant to be trampled."

Ingrid Bergman was at that moment quite upset by our actions and while she can be gracious and charming, she can also display a fine sense of right and wrong. Bluntly she told us that we were inconsiderate! And we knew we were wrong.

During a recent broadcast, when Miss Bergman played Anna in Tolstoy's immortal "Anna Karenina," several of her ardent fans were forced to remain outside the studio because there weren't enough tickets to accommodate all the people who wanted to see the performance.

Shortly thereafter the door to the studio opened and with a wave of her arm, Ingrid ushered her fan-friends into the studio, to improvised seats in a front row, from where we witnessed an inspiring performance.

Yes, these things I saw with my own eyes. And because I couldn't see enough of my idol, I followed her with other camera-crazy fans from hotel to restaurant, from shop to stage entrance. I got to know the tweeds of her coats, the shades of her stockings and each time we snapped her, either unawares or posed, she was always "one of us."

None of her real fans stands in awe of Ingrid. She just seems like "one of us."

She remembered our names, commented on our sweaters, asked about our grades in school. When we walked on the avenue with her, it was arm in arm, with her followers trying to keep in step with her long strides.

Rain does not deter our Ingrid from walking. On many a rainy afternoon one could see her blond, tousled head, tall above the crowds, bobbing along Fifth Avenue, enjoying the feel of fresh rain in her face. She often did a bit of jaywalking, just like many ordinary pedestrians.

So close to her did we feel that her problems were our problems and ours hers. It is a feeling of comradeship that we feel for Ingrid, not that awed feeling one has for the great.

Ingrid Bergman has no actual fan clubs—she doesn't believe in them—but spontaneously crowds of folks, youngsters and oldsters alike, have virtually banded together to pay homage to this brilliant star that shines so brightly in this funny, troubled world.

THE END

I LOVE WHAT I'M DOING

(Continued from page 37)

investment, but that was their problem.

I didn't know whether I'd be happy out here, away from my friends in New York. Carl—that's my husband—and I were sure we'd like the climate and the outdoor kind of living which is the most wonderful thing about California. We knew our daughter, Susan, would be better off in our own backyard than she would be taking an occasional outing in Central Park. But could we make friends, find our kind of people?

We could. And did. After two years we've made so many friends that now we worry because we can't see all of them as often as we'd like to. It's a great cross to bear when we have to turn down invitations when I'm working but, of course, you can't work all day and play at night unless you want to ruin your career.

I also got a very pleasant surprise when I started working in pictures. I didn't expect to find them such a challenge. On the stage you get in a play which is a success (you hope). If it is you have a long run, do the same part night after night. When I get set in a part on the stage I never change the way I do it, not a line nor a gesture. Although I don't think many actors like to admit that doing the same role for months is monotonous and bound to become mechanical, it's unavoidable. I'm afraid I do feel that doing the same thing over and over *is* monotonous. But pictures certainly aren't.

Comparing them with the stage—if I'd been in a hit show in New York it would have run for at least a year, possibly two. In two years I've done four pictures. And in spite of the worries I've had about finding the sort of pictures I felt I could do and dreading the prospect of becoming a perpetual ingenue, I've been: a bewildered girl deeply in love (The Long Night), sensitive adolescent (I Remember Mama), a hard-riding, straight-shooting gal of the West (Blood on the Moon), and finally, a sophisticated woman (The Best Things in Life Are Free). That's quite a varied list, each part different, each a new problem to face, all of them fun and interesting in their own ways. (And not a single ingenue in the bunch.)

I liked doing "The Long Night" with Henry Fonda. He's *such* a good actor and playing with him kept me on my toes every moment. "Mama," of course, was a dream picture—wonderful story, learning more than I ever thought I'd learn in a lifetime from that superb director, George Stevens. I enjoyed learning to ride and shoot in "Blood on the Moon" and the experience of going on location in Arizona, where I'd never been before, is something to remember always.

Now in this picture, there's a whole new set of experiences—wearing the beautiful clothes that Orry-Kelly designed for me. Being scared to death that I'd lose the huge diamond ring which the studio supplies. Working also with Bob Ryan, who's a wonderful guy on the set and off. Meeting James Mason, who's in the picture, and finding that he's a very pleasant, charming man.

Being at another studio is, again, an experience. I've always made my pictures at RKO and I'm fascinated to see the difference between their methods of operation and those at Enterprise.

I didn't know whether I'd like it there as well as my home lot or whether they'd like me. Someday I'll get it through my head that Hollywood is essentially a very friendly place and that as long as you behave like a human being you'll be accepted and liked, no matter where you go.

On every picture you meet a whole new group of people, usually from the producer right on down the line, including the technicians. I used to be afraid of that—the unfamiliar. Now I know it's wrong to be afraid, that new people are just as nice as old friends.

There *is* one thing about acting for the screen that bothers me and I don't suppose I'll ever get over it. It's the idea of never being able to carry a performance through from start to finish. Just as you get all keyed up for a big scene you have to stop and start over again for a long shot or a closeup or another camera angle. It's disconcerting, difficult, and rather frightening. You wonder if you're going to be able to get back into the mood of the scene and you're quite sure you won't.

Come to think of it, there are other things. You must continually be preoccupied with the way you look. Is your hair in place, your makeup right, your dress not wrinkled? You must always be peering at yourself in a mirror, examining your features. (Even the fun of watching yourself in the mirror palls after about two days of doing it every five minutes.)

Then there's that awful moment when you have to see yourself on the screen. You reach the depths of despair—you look awful, your acting's lousy, what ever made you think *you* could be an actress? People around you say you're swell, did that scene to perfection. You feel that they're exaggerating something awful.

There's also the matter of talking about yourself to the press. In New York I didn't have many interviews but in Hollywood you inevitably have to face them. (And would be very hurt if you didn't.) But you feel like an awful ham, trying to make your life and activities sound interesting enough to get in print.

It used to be that I could wander around this new home-town of mine without one single person giving me a second glance. It hurt me a little, I must admit. Now people are beginning to recognize me and it makes me quite proud and happy. I think it's a fallacy that stars don't like that sort of attention from fans.

I think one of the biggest kicks I've had out of a Hollywood career was when my father recently came out here. He's a theatrical and industrial designer, with many of Broadway's most famous settings to his credit. I took him around and showed him some movie sets. He was fascinated, particularly with a bottle of champagne which was opened several times, each time with a loud pop. He asked me what they put in the bottle to get the pop. I told him it was champagne but he wouldn't believe me until I took him over to the prop man who was in charge of popping corks and proved my point. I think my father is going to stay in Hollywood and do some set designing, partly to find out if they always use champagne for champagne in movies.

Living and working in Hollywood isn't always perfect. There are times between pictures when you wish to heck you were working. Then there are the times when you're working and you wish to heck you were loafing.

You have to buy a house because the lease on the one you're renting expires and you can't find another place to rent. You always have to move right in the middle of a picture. Then you get all settled in the new house and find you don't like it as well as you thought you would. So you start looking around for another one, which you'll find when you're right in the middle of another picture.

But I like what I'm doing. I'll go even further—I *love* it.

THE END

Robert Ryan, Barbara Bel Geddes, Marcia Mae Jones "take five" between scenes in "Caught." This is Barbara's first time to be a glamor gal in films and oooh those Orry-Kelly gowns!

A BABY SITTER IN HOLLYWOOD

(Continued from page 51)

Virginia Hallock spies Celeste's "Oscar," remembers star kidding glamor acting . . .

said pleasantly, "I want you to meet Dan. He's the baby you're going to watch."

Dan Dunning, all of two years, was sitting in his highchair looking up at me over his mug of milk.

"What does he remind you of?" his mother asked.

I could think of nothing to say except that he reminded me of a typical little boy.

"With those two big front teeth of his," said Mrs. Dunning, "he reminds me of a happy little gopher."

I smiled, and Mrs. Dunning started to brief me on her baby-boy. He was very obedient, she said, and he had thus far never been spanked. He also, it seemed, liked to go around barefooted, bang on the piano, and rest his head on Bailey, the family cat. He had a bad habit of opening ink bottles, and I was to keep my eyes open when he got in the vicinity of the desk.

I said I certainly would, and Mrs. Dunning said, "That's fine. Now I'd like you to meet my husband."

I followed her into the living room. Mr. Dunning was reading the newspaper. He was sitting in the easy chair beside the fireplace. He got to his feet. I perceived right away that he was the king-size edition of his pocket-sized son.

As my eyes traveled over his shoulder to the mantelpiece behind him, I quickly realized the identity of Mrs. Schuyler Dunning. For there, standing on the mantelpiece reflecting its figure in a mirror, was an "Oscar," a gold "Oscar."

This was the celebrated Academy Award!

No wonder Mrs. Dunning had looked familiar to me.

She was Celeste Holm. And she had won that statuette for her supporting performance in "Gentleman's Agreement."

For the rest of the evening I was a rather unhinged sitter. I've always wanted to be an actress myself, and here at last was my golden opportunity to watch a great actress when she wasn't giving a performance.

"Study her every movement while you can," I urged myself. "Listen to her every vocal inflection and maybe you can learn something."

As nearly as I can remember Celeste Holm's words, they were these: "If you get hungry, dive into the refrigerator. There's cheese, celery, applesauce, noodles and some salami. If you get bored, we've got a lot of records. Play as many as you like, only please put them back. Mr. Dunning and I won't be out too late."

What can a young actress-to-be learn from such advice as that? Certainly not much. But that was only my first night at Celeste Holm's.

Celeste "hams" on traditional bear skin. The sultry siren's not quite her type . . .

After about my twelfth time, after sitting for Celeste when she was nervous and tense before a radio show, when she was getting beautifully dressed in a gown of her own creation—did you know, for example, that she herself made the gray taffeta dress she wore to the Academy Awards?—after working for her under all sorts of conditions and circumstances and getting to know her, I summoned all my courage one night and said, "Miss Holm, how can a girl like me become an actress like you?"

Celeste shook her lovely blonde head. "You don't want to do that," she said. "Not really."

"But I do," I insisted.

"Maybe so," Celeste continued. "But you don't want to become an actress like me. You can't ape anyone. If you really, honestly want to act you must create something that's yours. You see, the only important reason, the only important motivation behind acting is the desire to create. You've got to have a creative urge so strong, so very much your own, that it's overpowering."

I must have looked a bit depressed at that answer, because Celeste laughed. "That doesn't help you very much, does it?"

"No," I admitted, "it doesn't."

"Well, let me put it to you this way," she said. "A lot of youngsters who don't know anything about the stage or acting think it's just a marvelous way of making lots of money. They read about actresses and their fur coats, and their goal becomes luxury, not acting. You must ask yourself honestly, 'What is my goal?' If it's the money you're after, then you'd be better off hunting a millionaire."

"But it's not," I insisted. "I'm taking all the drama courses they have in school. I'm reading plays all the time. I honestly want to get an acting job after I'm graduated."

When she saw how earnest I was, Celeste sat down and told me how she had prepared herself for a career. She had always wanted to become an actress ever since the age of six. When she'd been graduated from the Francis W. Parker High School in Chicago, her father (he's an insurance executive who heads the American branch of Lloyd's of London) suggested that she go to college.

Celeste said, "I'd rather not. I want to go on the stage."

Unlike most fathers, Mr. Holm said, "All right, if that's what you want, you go ahead with it. I'll pay your expenses until you get your first job. I'll make believe I'm sending you through college."

Nowadays, of course, many of Celeste's friends say that she had the doors opened for her; that her parents had friends; that they made all the Broadway contacts; that she really had a lot of luck. That's not true. Few people outside her immediate family know how carefully and systematically she planned her assault on Broadway. She was more deliberate in her offensive than any five-star general.

Maybe a seductive senorita? Better snap that picture, she hasn't had lunch yet . . .

Each morning, for example, she would buy *The New York Times* and pore through the drama section. She would jot down the names of every producer who was even thinking about a play. She would then scoot over to their offices for interviews. Most of them wouldn't even see her.

Smart girl that she is, Celeste then hit upon a better idea. Instead of trying to fight her way into the office of a producer who was in the throes of production, she decided to read for those producers who weren't busy. She made a card file of all the play producers in New York. She called on every one of them. For the most part they were just as anxious to discover new talent as she was to discover a job.

"I found that kindnesses, little kindnesses, got me into many a producer's office," Celeste told me. "I tried to be considerate of everyone I met, and was happy to discover that being nice to secretaries is particularly rewarding. Maybe it's because a lot of people overlook secretaries just the way they overlook office furniture. In several instances we became fast friends and often they were able to give me casting news."

Celeste also has a theory on how a girl should dress when she's looking for a part. "If I knew what sort of role I was trying to land," she confided, "I'd dress the part. Not to an extreme, of course. But if the part called for a suave, sophisticated woman, I'd wear my hair up. If the part was for a farm girl, I'd wear a simple dress."

In addition to giving me such wonderful advice as the above, Celeste Holm pays me—how do you like that?—for being her sitter. I should be paying her!

It's the most wonderful break I've ever had. I've learned an awful lot from her, and of course, I'm the envy of all the other baby-sitters in the neighborhood.

They're always coming around and asking me if I've heard any new movie gossip, and I usually tell them no.

They've been more insistent than usual, however, so I've asked Celeste if I can tell them how she landed her role in "The Snake Pit," and she said, "Sure."

Anatole Litvak was signed to do the picture. Celeste ran into him on the lot one day. She didn't know him, but she followed him into one of the studio's self-operating elevators. She then calmly pressed the emergency-stop button and stalled the elevator.

"Mr. Litvak," she said to the startled man, "I want to be in 'The Snake Pit.'"

"I'm sorry, my dear," said Litvak, trying to humor the girl, "we've already signed Olivia de Havilland for the part."

"What about the role of Grace?" she asked. "Have you cast that yet?"

That was all right with Litvak. He knows a good actress when he sees one. A front office executive, however, wasn't so keen on Celeste being in the picture, because she would have comparatively little footage, so he tried to discourage her. "You can play the part of Grace who goes mad," he said, "providing you shave off all your hair."

Without batting an eyelash, Celeste agreed. The executive was so overcome by her determination to play the part that he gave her the role and let her keep her lovely blonde hair, too. (She used a wig.)

THE END

She's not a femme fatale either. But for acting, she's tops. See her in "Roadhouse."

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REMINDER

(Courtesy Mother Nature)

THE TURN OF SUMMER into fall is Nature's most poignant reminder of another year gone by. It's a reminder that should make you think, seriously, that you yourself are a year closer to the autumn of your own particular life.

What steps have you taken . . . what plan do you have . . . for comfort and security in those later years?

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State of New York }
County of New York } ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Phil Keenan, who, having been duly sworn according to law, deposes and says that he is the Business Manager of Movieland and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily, weekly, semiweekly or triweekly newspaper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Acts of March 3, 1933, and July 2, 1946 (section 537, Postal Laws and Regulations), printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Movieland Inc., 535 Fifth Ave., New York, N. Y.; Editorial Director, Beatrice Lubitz Cole, 535 Fifth Ave., New York, N. Y.; Managing Editor, Peg Nichols, 535 Fifth Ave., New York, N. Y.; Business Manager, Phil Keenan, 535 Fifth Ave., New York, N. Y.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.) Hillman Periodicals, Inc., 535 Fifth Ave., New York; Stockholders: Rita Hillman, 535 Fifth Ave., New York, N. Y.; Alex Hillman, 535 Fifth Ave., New York, N. Y.

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PHIL KEENAN, Business Manager

Sworn to and subscribed before me this 16th day of September, 1948.

(SEAL) MARGARET ROTHENBERG.
(My commission expires March 30, 1950.)

SHE DIDN'T NEED A SWEATER

(Continued from page 26)

followed right on the heels of "John Loves Mary," which introduced Patricia to the screen. This is another role that was regarded as a prize, having been adapted from a Broadway smash comedy hit.

So let's meet the girl who, a complete unknown to movie fans, wrapped those two plum roles right around her pinkie.

It is Patricia's good fortune that she neither looks nor acts like any other established actress. She's very tall, yet never appears like a big girl, the way Bergman does, for instance. Perhaps it's because she is gay and young and informal, not coldly statuesque. Her proportions are slim and willowy, and she has a friendly, sunny face with broad cheekbones and a wide, squarish sort of smile that will undoubtedly be imitated when she's been seen on the screen.

She wears her blondish hair casually in a short bob, her voice is low and confidential and she has a nice, unactressy laugh. She looks healthy and pleasant. It's a welcome relief to find that a studio would put everything behind a wholesome-looking American girl who has none of the usual distinguishing marks like a sultry accent or four discarded husbands.

This is a tribute to her, for it can never be said of Patricia that she got the big break because she wore a sculptured sweater or ran around with the "right" people. The girl can act—and she acts with the brain, not the hips. She's devoted twelve years to learning the ropes.

Ever since Patricia was ten years old, she wanted to be an actress—and from that time on she's had a one-track mind about acting. The desire came suddenly. She'd never thought of it before. She was one of those gangling all-arms-and-legs youngsters who never dreamed that some day she might be a beauty, an actress or any kind of performer.

"Then one afternoon," she remembers, "at a church entertainment, a woman walked out on the stage and gave monologues. I was enthralled. As I walked home I knew what I wanted to be: someone who could do to audiences what this woman had done to me."

Patricia had a pair of understanding parents who held no alarming views on the subject of acting. When she begged for dramatic lessons, she received a course with the best teacher in town, as a Christmas present.

"There are many excellent drama teachers in smaller cities," she says. "New York offers the most opportunities for the finishing touches and ultimate experience, but you don't have to leave home in the beginning to get the basic training."

Patricia became the bright and shining light at club socials, doing her monologues and recitations with youthful vigor. She was mad about acting, even falling in love with the leading man of the "Tennessee Valley Players" when she gazed upon him rapturously on the stage. She looked at everyone connected with the stage with adoring eyes. Eventually, she joined the troupe, but her crush subsided when she met the leading man and discovered that he was bald and was old enough to be her father.

By the time she was sixteen, she had spent several summers in stock companies, where she sandwiched in Shakespeare and Ibsen along with such unaesthetic duties as cooking for the whole troupe and mending their costumes.

"You can't exactly get big-headed," she says, "when part of your glamorous career consists of wrestling with a meat loaf!"

Then she went to college in Chicago. After two years of being the sorority girl she became so bored she quit.

Finally, the Try. Broadway. She had $60 in cash and the boundless enthusiasm of the young and starry-eyed. She bunked up with four other girls in a two-room flat and they lived on tuna fish four nights a week. She got a part-time job scooping ice-cream in a drug store, and that took care of her lunch problem.

She would hurry along Broadway like a happy, young gazelle, and from the crowd of young actors and actresses who make up a clique of their own, got to know what was going on. She knew what offices were casting and which were not, and she learned the best way to slide past a producer's secretary.

Finally she read for the producers of "Voice of the Turtle," and was convincing enough to get the job of understudying the two women stars in the play.

She had a chance, only once, of stepping into one of the roles when the actress who played the wise-cracking Olive became ill. The thrill of actually performing on a stage before a big-time audience made it difficult to take the ignominy of being an understudy any longer. Understudy work was mostly a backstage existence. "And after all," she explains, "how many socks could I knit back there in the dressing room!"

She continued the dogged routine known as "making the rounds." Eventually she managed to get a toe-hold on the theatrical scene and was cast in a leading role in a play—a lemon. Then she went into summer stock, and while the play never amounted to much, it was the turning point. She was *Seen!* That is important to a young actress just starting out. You may be in a flop play, but if your role is good and if the right people see you and like you, anything can happen.

Of course Pat's happy about her name plate. It shows she's one of Warners' new stars!

Lillian ("Little Foxes") Hellman and Richard ("Oklahoma") Rodgers were in the opening night audience, and almost simultaneously they sent for Patricia to read for them. She read, and almost fell over in stunned delight when she learned that both producers wanted her for the play each was producing! Rodgers offered her the lead in "John Loves Mary." Miss Hellman, the lead in "Another Part of the Forest."

It was a frantic moment of indecision, but Patricia chose "Forest" because the drama of the role intrigued her. Both were hits, although "John Loves Mary" outlasted the other.

But that didn't matter to Patricia. Miss Hellman's play was an important production, and the vixenish Regina was such rich dramatic fare that Patricia won five awards that year as Broadway's most promising young actress. All this happened in her very *first* New York stage role.

It wasn't surprising that nearly every studio in Hollywood made overtures, offering her some of the most enticing contracts ever handed to a newcomer. She finally chose Warner Brothers because they promised her, as an immediate start, the co-starring role in "John Loves Mary."

"I felt that it was nothing less than fate that I finally play Mary," she says.

It was more than that. Patricia is an actress who loves to act. If she thought she had to sit around for months in Hollywood waiting for a role to come along—even though she was drawing a salary—she would never have come to the film capital. A juicy role waiting for her to take over immediately was the strongest lure.

When she arrived in Hollywood—a beautiful, lithe young thing straight from New York glory—she was taken in tow by many Hollywood hostesses. Being a gregarious person, Patricia went to many parties but soon found herself involved with too many people. She finally put a stop to it. She likes people—but her own kind of people. They're the amusing, informal crowd who like to have fun and talk theatre.

Then the romance rumors started—for example, the one with Jack Carson, with whom she worked in "John Loves Mary." There have been many printed versions of their romance, but Patricia laughs them off. She has a buoyant sense of humor and a frank, breezy style of talking. So has Jack. They get along well and go to dinner occasionally, but that's as far as it goes.

In fact, Hollywood's prediction for making big romances out of every date is still a new experience. She was surprised when she read that she and Ronald Reagan, who plays "John" to her "Mary," were going steady.

"It so happens that Ronnie and I enjoyed working together, but we've never gone out. It's rather discouraging," she laments, "when you've worked hard and long to become an actress, to find that your recognition comes from being someone's girl friend."

One of her closest friends, male, is a man who is not known to movie fans. He is Harry Kurnitz, a prominent movie writer and producer, whom Patricia first met in New York. He appreciates her enthusiasm and her quick humor and enjoys showing her Hollywood. Patricia likes his sophisticated wit and his impeccable knowledge about everything.

Do movie stars answer their own fan mail? Patricia Neal does hers between scenes.

They go highbrow at an art exhibit one day, the next afternoon they're likely to run out to Malibu for a beach picnic.

Her mother and her twelve-year-old brother have come out from Knoxville to be with her, and they all live together in a small Beverly Hills apartment. Like most Southern girls, Patricia knows how to cook, but she doesn't bother much with it now. Aside from swimming, she is thoroughly unathletic. She likes best of all to relax in a chair and read. She had to ride in "The Fountainhead," and never having been on a horse, she took riding lessons. She will exercise for her art—but that's about all.

She worked for a long time, in her stock-playing days, to lose her accent, and like everything she sets out to do has been so successful that there isn't a trace of a drawl in her low, husky voice.

She has a boundless enjoyment of things, of people, of good talk and good food She eats like a mule and never has to diet. She wears suits and well-tailored dresses. Dirndls and peasant clothes she passes up as being too cute for her type.

She's young and ambitious and life is a lark. She has no thoughts of getting married yet, but she has plenty of thoughts and plans where her career is concerned. She'd be happy to keep on making pictures without time off. She had a clause inserted in her contract permitting her to return to Broadway every now and then for a play. She is still stage-struck and probably always will be. After "John Loves Mary" and "The Fountainhead" her position as a star is as assured as if she had bought a controlling interest in the Motion Pictures Producers' Association.

Many of the town's eager bachelors have been trying to get a date. They send her flowers and perfumes and invitations to the tonier soirees. She's not very interested, for the time being. They'd have a better chance if they sent her scripts!

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Wild Bill

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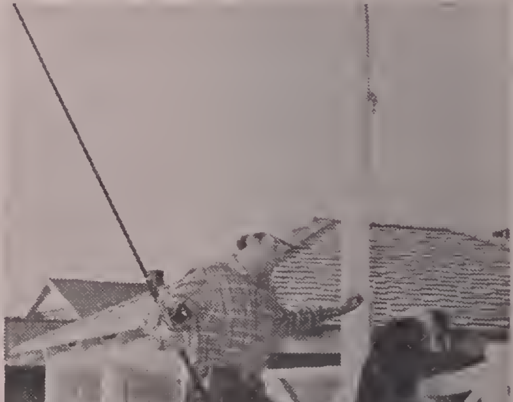

Bill totes a different kind of rod around his Malibu Beach home. This one for fishing.

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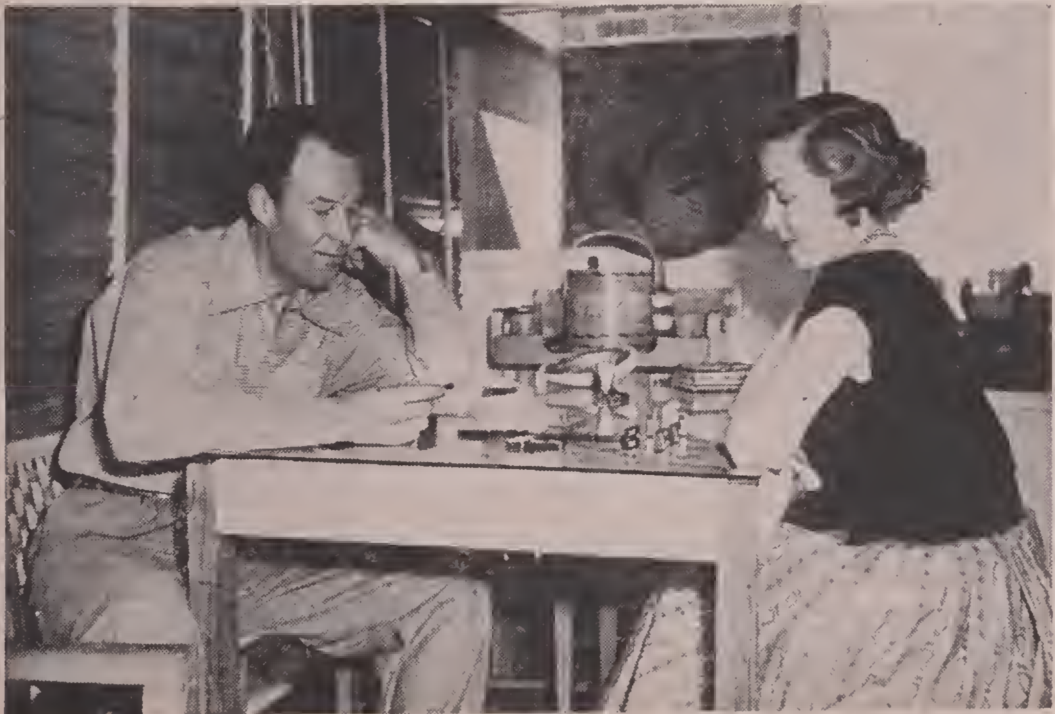

Here's a typical evening at the Elliott home. Looks as if Helen's learned some cowboy techniques from her husband. She didn't even need a lasso to corral Bill for a game of dominoes.

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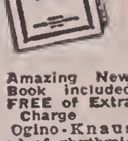

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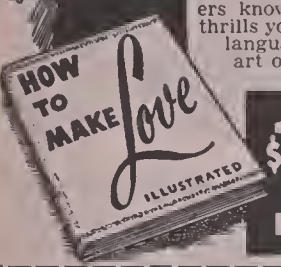

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IS GABLE IN A MARRYING MOOD?

(Continued from page 45)

he seeks breeding and brains in a girl. He likes older women with charm and poise, and superficial beauty means very little to him. He likes women who have a mind of their own and a tongue that can sprinkle a conversation with wit and anecdote.

Anita Colby, Iris Bynum, and Dolly O'Brien are bountiful with beauty, sense of humor, and incredible feminine charm.

These three women know practically everything there is to know about men, their strength, their weakness, their vanity, their temperament, their ego. And best of all they know how to make Gable happy.

Over a period of years, each has had her name consistently linked with Clark's, and still nothing has come of the rumor. Why?

Well, for one thing, Gable wasn't ready to settle down. In 1946, newly discharged from the Army, he wanted to readjust himself, re-adapt himself to the civilian way of life. Another reason was that the studio, fearful that the fans might have forgotten him, wanted him back in front of the cameras as soon as possible. In quick succession therefore, he made "Adventure," "The Hucksters," and "Homecoming." He had no time for love.

Now, despite his nine-year contract, it wouldn't kill him if he never again made another picture. In fact, he's been quoted as saying that he'd retire if he didn't get roles which suited him.

Gable is determined to enjoy life. That's why he spent the summer abroad. Significantly, both Dolly O'Brien and Anita Colby were in Europe at the same time. Had it not been for the sudden death of his father in Encino, Gable would have stayed on the French Riviera.

When his father died early in August of this year, Clark promptly booked passage and returned to the States. With the death of his father, Gable remained alone in the world.

This, plus the fact that he is accustomed to a wife around the house, is why Gable will probably get married within the next two years.

There comes a time in every man's life when he's ripe for matrimony, and this is the time for King Gable. If you doubt that statement, look at the man's marital record.

For six years, 1924-1930, he was married to Josephine Dillon, a dramatic coach with whom he still maintains a fond friendship.

From 1931-1938 he was married to Rita Langham, a popular society matron.

From 1939 until her sudden death in an aircrash during the war, Gable's wife was the irrepressible Carole Lombard.

In the past twenty-four years, he's been married seventeen, and if Carole Lombard hadn't met an accidental and untimely death, his third marriage would have been his last, for if ever there was a perfect mating, that was it.

Gable has finally gotten over the death of Carole, however; he's tired of living the life of a widower; he's not a playboy who can date a different girl each night. Mentally and physiologically he is ready for matrimony, and that's why he's about to make his choice.

Most people believe that he will marry Anita Colby, who is a beauty and fashion consultant for Paramount Studios.

She is thirty-three years old; her real name is Anita Coonihan; she was born on August 5, 1915, in Washington, D. C., daughter of Bud Coonihan, the cartoonist. Ten years ago, she was the prettiest model in the United States.

Her face has appeared on the cover of practically every leading magazine. She reads men the way you can read the top line of an optometrist's chart, but despite this she has never been married.

Anita Colby has known Gable for years but it's been only since his return from the Army that they've gone out together.

The columnists insist that if Gable ever marries, he will marry Anita, but this writer doesn't conform with that view.

Miss Colby, who has done promotion work for Columbia Studios and David O. Selznick, is a girl who knows her way around the theatrical world. It may well be that Gable is a little tired of the entertainment merry-go-round and is looking for someone removed from it.

He's a man who likes to get away from Hollywood as soon as he's finished a picture. That's why he goes hunting up north or fishing down south and lives on a ranch twenty-five miles away from the studio.

He finds Anita most compatible, however, and he is occasionally seen dining with her at the more popular restaurants. When reporters ask him if there's any truth to the rumor that he will marry her, he merely gives them a big, broad grin and says, "Nothin' to it."

Hollywood actors have been known to issue such disclaimers one day and get married the next, but Gable isn't one of these; and the chances are that if he were thinking of marrying Colby, he'd come right out and say it.

The fact that she went over to Europe this summer in the hope of spending some time with the actor further enhanced the matrimonial stories, but Gable left because of his father's death when she arrived so that all those pipedreams of a Colby-Gable wedding in Europe went up in thin air.

During June of this year a news flash was in circulation to the effect that Gable had eloped to Las Vegas with a beautiful brunette named Iris Bynum. Almost immediately everyone began asking, who is Iris Bynum?

She is an attractive, gray-eyed girl from San Antonio, Texas, who came out to Hollywood half a dozen years ago after catching Bob Hope's eye when he was touring Texas, playing Army camps.

She was under contract to Howard Hughes and Paramount Pictures for a while but she gave up her career or her hopes for a screen career when she got engaged to one of Jack Benny's gag writers.

The engagement was dissolved by mutual consent, and Iris began playing the field; first it was David Niven, then Fred De Cordova; then she met Gable at a party and Clark liked her immediately.

He says now that he liked her wit, her good sportsmanship, her ability to take it as well as give it when it came to verbal battles.

Iris has one of the most fantastically beautiful figures in Hollywood. She's a girl who specializes in outdoor sports, and she offers most of the attributes Gable likes in his women.

Unfortunately, she's too young for Clark. She's only twenty-five, and Gable, insofar as marriage is concerned, likes older women.

His second wife, for example, was six

years older than he; and Dolly O'Brien, whom he most probably will marry, is a woman in her fifties.

When you're fifteen, fifty sounds like a terribly old age, but Dolly O'Brien at fifty has more youth, more effervescence, more excitement about her than the average twenty-year-old girl.

She has beauty, poise, charm, intelligence, experience, and great wealth.

Gable met her in California before he joined the Air Forces and according to confidential sources which must remain nameless, he fell in love with her. He hoped, so the story has it, to marry her as soon as the war was over.

At the time, Dolly was a widow, her third husband having died. Her second husband, Mr. Fleischmann, was the heir to the yeast fortune and when he died, he left her most of it. She became entrenched in the Palm Beach social world. She lived abroad in Paris and on the Riviera. She traveled extensively. And to her natural charm and wit she added much worldliness and savoir-faire.

She had two sons both of whom are now in their thirties, and she is currently a grandmother, but so, too, is Marlene Dietrich; and Marlene is one of the most attractive women anywhere.

Anyway when Gable first met Dolly O'Brien, he was just emerging from the long shock and sadness into which Carole Lombard's death had plummeted him. He found the woman amusing, entertaining, interesting. She was wealthy in her own right, infinitely more wealthy than he was. Unlike hundreds of other women, she wanted nothing from him, no entree to the studios, no contacts, no introductions. She treated him not as a star, not as a movie king, but as an ordinary gentleman.

When Gable joined the Air Forces and was shipped to Miami for officer training, he managed after the grind was over to see Dolly on more than one occasion. Whether his friendship ripened into love at this point is difficult to tell; but it is known that he was quite surprised when, after his European assignment to duty, he received the announcement that Dolly O'Brien had gotten married to a Bulgarian count named Dorelis.

That marriage terminated in divorce last year, however; and Dolly O'Brien is now free. So, too, is Clark Gable.

Dolly went abroad this year and Gable followed closely behind. They did Paris together in July. They were scheduled to continue onto the Italian Riviera when Clark's father, William Henry Gable, passed away early in August at age seventy-four. Clark immediately booked passage on the Queen Mary to New York. Dolly stayed behind in Europe.

This winter, however, she will probably return to California or Gable will go to Palm Beach; and you will learn from your favorite columnist or newspaper that something between these two wonderful people is cooking, something called matrimony.

When you read about it, remember that you read it first in MOVIELAND.

THE END

CAN I HELP YOU?

(Continued from page 16)

PHONY TALENT SCOUT

Dear Miss Crawford:

Some weeks ago while at a local dance hall, I ran into a smooth fellow named Hector Caldwell. He told me he was a talent scout for 20th Century-Fox Pictures. Since I've always wanted to be an actress, I gave this gentleman a good deal of my time.

I went around with him, entertained him, even cooked for him. He had me read lines and play love scenes. I guess I should have been suspicious of him. But he spoke so knowingly about the movie stars. He said he knew you and Gary Cooper and Greer Garson and practically everyone I mentioned.

He asked me for twenty dollars so that a friend of his could take some pictures of me to be mailed to the studio. I gave him the money. The pictures came out bad, but he said that wouldn't make any difference. He'd take care of everything. He said a contract for me was in the bag. That was two months ago. I haven't heard from him since. Would you kind of ask around and find out if they have a talent scout named Hector Caldwell? Thank you.

Elaine F.
Oneonta, N. Y.

I have never heard of Hector Caldwell and neither has Twentieth Century-Fox. The man sounds like a thief to me. If I were you, I should report him to the police.

FRUSTRATED

Dear Miss Crawford:

I am in my senior year at high school. I am studying how to become a secretary—against my will. I want more than anything in the world to become an actress. But my mother just can't see it. Acting, she says, is a pipe dream. Stenography is much more useful. Mother says that when I get out of high school, I can get a job as secretary pretty easily, but that it's almost impossible to make any money as an actress.

My likes in the question don't seem to have any bearing on her decision. Naturally, I need some money to study dramatics. She says if I want to study dramatics I'll have to get my own money. This seems most unfair to me, as I didn't ask to be brought into this world. I'm miserable, unhappy, and frustrated and would appreciate anything you might suggest.

Lois B.
Pyote, Texas

None of us asked to be brought into this world, Lois; so you're not going to get any sympathy from me on that score. You say that your mother will let you study dramatics, providing you make money on your own for your tuition. To me, that seems the answer to your problem.

If you really want to become an actress, I mean if it's not just a whim or a passing fancy, then you'll take any sort of job and save your money. I did and I know many other actresses who did, too. They were waitresses and chambermaids and salesgirls; and at nights, many of them went to school. It's a tough grind. Make no mistake about that; but if you really want an acting career, that's how you'll have to get it.

Have you a problem? Let Joan Crawford help you by answering your question. Write her c/o Movieland, 916 N. La Cienega Blvd., Hollywood 46, Cal.

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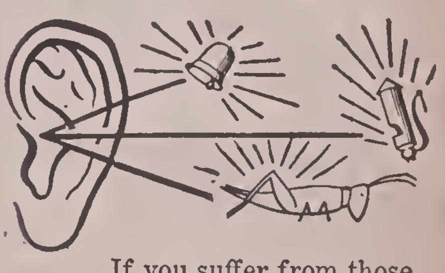

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GOLF THE CARSON WAY

(Continued from page 71)

how it should be done because you have never played. When you get as far along with the game as I have you can work out your own little changes and improvements. That is, once you have your fundamentals." Whereupon he again took his stance, jerked the club back and swatted the ball with energy. The ball soared up and out. Jack smiled at me pleased.

"Well struck," I said.

"Hooked it," said the caddy dryly. Both Jack and I followed the ball with our eyes while it was still in flight. Incredulously the little white pill had altered course and was now rapidly veering to the left as it lost altitude. It finally stopped among some bushes to the left of the fairway. Jack turned to the caddy.

"Exactly what I intended to do," he said warmly. "I intended to show my friend how to make a recovery from the rough so I put just the breath of a hook on the ball in order to drop it where it is."

Jack turned impressively to me. "No use taking the easy way around. You'd never learn anything that way."

We started down the fairway after the ball. "You know," Carson said impressively, "after all golf's just a game. You mustn't let it dominate you. . . . Take Bing for instance. Used to have a fairly level perspective on the game, but since he lucked in that hole-in-one at Cypress Point, he spends all his time on the course."

"I thought he was still on the radio and making pictures," I murmured.

"Sure," Jack replied easily. "But all that is incidental. The Golf Bug really has him. People used to think he was stuck on horses, but it was golf with him all the time."

We came up to the ball which was among some tall grass and scrub brush. The caddy gave Carson a club. "This is a two iron," Jack said and cast a piercing glance at the flag waving on the green. Then he bent over and picked up a wisp of dry grass which he tossed into the air. It was borne a few feet by the breeze. He watched it as a snake charmer watches a cobra. "That's to gauge the wind," he told me.

He stepped up to the ball. "Notice how firmly I hold the club and how solidly my feet are planted." He drew back and gave the ball a mighty whack. A great gobbet of earth and grass flew into the air.

"Too much divot," the caddy said impassively. Jack looked at the caddy as one looks at a child.

"Naturally. How otherwise would I show my friend what happens when one stands too far in front of the ball?"

We walked a few feet to the ball. The boy gave him another club.

"This is a spoon," Jack said impressively. "See my stance, how solid it is; how smoothly I bring the club back; how even without thinking I keep my left elbow firm."

"Topped it," the caddy said.

The ball rolled twenty feet.

"Thank you," Jack said acidly to the caddy. He turned to me. "I just want you to remember what will happen when you don't keep your head down on a shot. You top the ball each and every time."

Using the same club Jack strode over to the ball. This time he got in an unlovely swipe at it. It sailed over the green into the sand trap on the far side.

Jack beamed at me. "You see the difference? Fundamentals, control, relaxed power."

We hiked over to the sand trap and Jack shrewdly surveyed the situation from all angles. The caddy handed Jack another club which Jack called a 'blaster' and proceeded to prove it by blasting a great geyser of fine sand and clay. The scene was obscured for a few seconds.

"I bit off a little too much sand with that one," Jack said airily, spitting out grit.

"About a square yard too much," said the caddy. Jack ignored him. He turned to me.

"The sand should act as a cushion between the ball and the club. The deeper it is, the more sand you have to take. Hard to judge."

Squinting hard at the ball, he swatted it again. The ball bounced out of a sand cloud and landed on the green some fifteen feet from the pin. Spitting the fine sand out of his mouth, Jack began the final business of sinking the ball in the hole. He overshot the cup four times.

"Can't figure it out," he muttered. Suddenly he pounced on the ball. I thought he was going to bite it but instead he tossed it several times into the air. He let out a cry of triumph. "Ah, ha! Just as I thought. An off center ball." He beamed at the caddy whose face was expressionless. "Give me another one."

The caddy searched the golf bag. "There aren't any more balls," he said.

"What happened to those I brought in off the practice green?" Jack demanded.

"I put those back in Mr. Morgan's locker where you took them from," the caddy replied.

"That's great," Jack said. "Well, run back to the clubhouse and get them. Hurry up, it's getting late," Jack urged looking up at the sky which was dark and threatening. "And bring my umbrella. Looks like rain." The caddy took off for the clubhouse and we sat down under a tree near the second tee where I got more pointers on golf.

As we waited it started to drizzle. I told Jack I thought I'd call it a day. He was surprised.

"Why we've only just started," he said. "There's a lot more I want to teach you."

I stood firm. Jack raised the umbrella the caddy had brought.

"I suppose it is a little wet for you," Jack said kindly. "Well, don't forget to go out and practice what I've taught you. Remember about the feet being firmly planted and don't let golf get you down. It's really a simple game." We said goodbye and I hurried toward the clubhouse. In no time at all I was in front of the bar. Before drinking I was careful to remember my first lesson in golf. I made sure my feet were firmly and solidly planted.

THE END

Movieland presents
Hollywood's 10 Most Talked-about Women in January issue
On all Newsstands December 10th

THROUGH THE LOOKING GLASS

(Continued from page 39)

I DON'T CARE FOR
Gin-rummy; I don't play cards at all; I hate cold baths; and fittings annoy me.

WHEN I WAS SIX
I had a blue velvet dress for my December birthday party; I felt tremendously grown-up and important in it; I'd never had anything so luxurious before.

WHEN I WAS SIXTEEN
My mother made me a white organdy dress with raised pink dots on it, for my first date. The dress was so stiff that it stood 'way out, and I was preening in it before my mirror when Mother came in to say my escort had arrived. She took one look at the neck of my dress—which was a bit low—sent my small sister out to entertain my boy-friend, and proceeded to fashion a bow from what she had left of the material to fill in the gap. I was panicky for fear the boy-friend would go away mad, before she had me ready, and embarrassed at what I believed would be the wrecking of my evening gown. When I came down, however, he gasped and said: "My, you look like a fairy princess!"

WHEN I WAS IN GRADE SCHOOL
I fell madly in love with the small son of a doctor—funny, I can't remember his name!—who used to pull my long curls and dip them in his inkwell, and otherwise torment me. He never carried my books home, as another little boy used to do, and I thought he didn't like me . . . Later on, I heard that such cruelty from a boy is a sure sign of love; but by that time I didn't care.

WHEN I WAS IN HIGH SCHOOL
I played the bass fiddle in the school orchestra; I joined because my second passion is traveling, and the orchestra played neighboring towns, so I could enjoy the thrill of going somewhere. But there was a sting to it. I couldn't be in the senior class play because the orchestra was booked in Kansas City. That was a great disappointment!

We used to go on double dates, triple or quadruple dates, and have fun. Nobody does that here.

MY FAVORITE
Music is Schubert's "Unfinished Symphony";
Food is corn on the cob;
Song is "Where or When";
Actress is Judith Anderson;
Reading is biography, especially the ones that deal with stage personalities: "Goodnight, Sweet Prince" (Barrymore) and Noel Coward's "Past Imperfect," for example;
Hobby is knitting;
Sport is swimming. Or is it riding? I can never make up my mind!

I'M EXTRAVAGANT ABOUT
Gloves and perfume.

I LIKE ABOUT MYSELF
That I'm an actress and have a contract at MGM.

I DISLIKE ABOUT MYSELF
That I fly off the handle, upon occasion.

I'M GUILTY OF
Loving to tease; impatience; quick temper. But I'm trying to control it, and I'm improving, I hope.

IF I COULD HAVE LIVED IN ANOTHER CENTURY
When Knighthood was in flower would be my choice.

I REMEMBER
My first radio audition. After high school, I'd gone to Chicago to get into show business, and there I had a chance for an audition. I'd never listened to soap operas and hadn't the vaguest idea what sort of thing to prepare. I chose scenes from Ibsen and other heavy classic dramas, to show my acting ability. The radio director told me gently to go back to Joliet. Later, when I was on tour with "My Sister Eileen," he sent me flowers and said he was glad I didn't go back.

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I'VE NEVER MISSED

The college days I might have had; since I meant to be an actress, I felt they'd be a waste of time;

Debutante parties I might have attended. Even at high school I was never a party girl, and I'm not one now.

I'M FOND OF

Parlor games; oatmeal; crownless hats; olives and elephants—live elephants in circuses and those carved from wood, jade and stone—oh well, any kind of elephant. I have quite a collection of them!

I DON'T LIKE

Nightclubs, fussy clothes or broccoli.

I BELIEVE IN

Love at first sight: it has happened to me so many times!

Fairly long engagements: to marry in haste usually invites a quick divorce.

A Plan in life, call it Destiny, if you like, or Fate, if you prefer, and you can't avoid the pattern. There's a choice between right and wrong, of course, but in the end the Plan works out.

I'LL NEVER FORGET

The day I was discovered for pictures: I was working in radio in New York City at the time. It was raining, and I was dashing up the street, wearing galoshes and carrying a dripping umbrella, on my way to a broadcast, when I met Al Altman, test director for M-G-M. I'd known him for some time. That day he hailed me: "Hello, when are you coming up for a screen test?" I only had time to say: "Pretty soon!" and run on. That same day, Marvin Schenk, talent scout, heard me on the air and called up to offer me a test. And another talent scout saw me that evening and wanted me.

That's why I believe in Fate: I was meant to have that screen test. It was offered me three times in one day! Naturally, if I hadn't been ready, I wouldn't have won a contract—I believe you have to prepare yourself for the thing you want.

MY MOST EXCITING MOMENT

Came when Robert Montgomery told me I was to play the title role in "Lady in the Lake." That was my most difficult role, because of the technique. I enjoyed "The Saxon Charm," my second role with him, too.

I'M NOT GOOD AT

Mathematics or fixing things that break down, but—

I CAN

Invent new salads and casserole dishes with what I find in the ice-box when the maid is gone;

Let furniture alone, once I've got it where I think it belongs;

Cope with people who have inferiority complexes. I'm interested in people, very tolerant of their moods and never impatient with those considered "difficult." I'm especially good with children. . . . I adore children!

MY IDEAL

House is an English cottage with lovely gardens;

Friend is someone who can laugh with me when I'm happy, and share my woe when I'm sad;

Man is kind, honest, and has a great sense of humor—and is as handsome as Robert Montgomery!

I ENJOY

Good health;

Sun-bathing;

Overcoming obstacles;

Contending with crises. I'm good in emergencies. When my apartment was on fire, I'm glad to say I kept calm, called the fire department, gave them what information they needed, decided what to save. Everything was insured, so I took my jewelry, which had a sentimental value, and my paintings, which could never be replaced.

I LEARN

By the trial and error method, which is painful, but I can learn by sound advice. My mother gave it to me when I was home, and now I listen to others: on business affairs, Don Montgomery, my business manager, counsels me; at the studio, my adviser is Benny Thau; and my girl friend, Mrs. Harold Adamson, is my consultant on matters of the heart.

I THINK IT'S FUN

To work out a new character;

To meet a new man;

To have my fortune told. I don't believe in it, but still it's fun!

I PLAN TO

Marry when I find the right man: I haven't found him yet, but I have hopes!

Continue my career after marriage, if my husband approves;

Travel: I've been in every state in the union, and now I'd like to go abroad—to the Orient, to South America, to Africa, to Europe. I'd like to make a picture in England, because while I was doing that, I could see that country, and on weekends—if there were enough of them—I could go to Ireland, Scotland, Paris, Belgium and Holland.

But I'd go anywhere, any time, so long as it's travel!

THE END

Fans will like the team of Dana Andrews and Lilli Palmer in the comedy, "No Minor Vices."

DO YOU WRITE LIKE

Dana Andrews

By Helen King, President, American Graphologists Association

★ At first glance the signature of Dana Andrews may not seem "different" to you. You may feel that it is just like the writing of any other goodlooking, talented chap of your acquaintance. But take a second look. Look at the very last letter of his name; it's placed high above the rest of his signature. You don't see that very often, for it isn't too often you come across a young man who literally tries to lift himself, and others, right up out of the doldrums. But that's Dana Andrews. He usually is looking on the brighter side of life, trying to make the best of situations, trying to find the silver lining behind each cloud.

Does your own writing start out rather large, then gradually taper off at the end? Dana's does. Note that the "D" is much taller than the "A," that the letters (other than the final "s") get smaller. That's the diplomat; the man who can say "no" with a smile, who can smooth ruffled feelings, who can bring order out of chaos.

Does your writing look as though it were written rapidly like the above signature? That's rapidity of thought and action, a liking for keeping busy, for keeping on the go.

Are your small "a" and "o" tightly closed? That shows you can keep your own counsel.

The more one's script slants to the right the more affectionate and demonstrative the individual. Dana has his share of feelings and believes in expressing them. No frustrations for him!

The moderately small size of the script reveals that Dana, and others who write similarly, have ability to concentrate, to apply the mind to the work at hand.

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THE END

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GORDON MacRAE

(Continued from page 35)

his beautiful tall blonde wife, Sheila, has a mink coat. These luxuries, however, don't mean he has been going wildly extravagant since arriving in Hollywood in the manner of old time movie stars.

"My father, who was fairly prosperous as an inventor and manufacturer, had the theory that it didn't make sense to save everything for old age. I agree, although I think saving is vital, too," the fast-talking Gordon points out. "I didn't just buy my Cadillac; I had one a few years ago. Maybe I couldn't afford it then, but I wanted it and did without other things to have it. Sheila had a fur coat before, but when she needed a new one last year, I didn't see why I shouldn't give her a mink. I was doing pretty well in radio, you know. As for the swimming pool, that just happened to be on the property of the house we liked; we didn't buy it just because there was a pool!"

There were times in the young baritone's career when he could scarcely afford an extra cup of java—not to mention a doughnut—but he never lost his assurance and that confidence has paid off.

Gordon was born in East Orange, New Jersey, but moved in childhood to Buffalo, New York, and later to Syracuse. In various schools and the Deerfield Academy in Massachusetts where he was preparing to enter Amherst College, his chief interest was in dramatics and he played and sang in many roles, particularly in Gilbert and Sullivan.

His father, understandably, wanted to interest his son in machinery and manufacturing. Gordon worked summers in his father's plant but sang while grinding lathes to overcome his boredom.

The senior MacRae took Gordon on the Grand Tour of Europe in the last summer before he was to enter college, but on their return his father died suddenly. Gordon cancelled college plans to go to work, but his deep desire still was for entertaining.

At this time he heard of an amateur contest for young male singers, the winner to sing for two weeks at Billy Rose's Dancing Campus at New York's World Fair. He entered the contest and was invited to come to auditions in New York. He won and for two wonderful weeks he made $100 a week. That was the fall of 1940.

Lacking professional training for acting or singing, he decided to get some and went to the Millpond Playhouse at Roslyn, Long Island, where he was paid $5 a week plus room and board.

"In December," Gordon recalls, "I left for something more secure and I took a job as a page boy at NBC. The Millpond experience had paid off, for I met Sheila there. She was leading lady and acting secretary of the stock company. She's the most interesting person I ever met. I fell in love with her but was too broke to think of marriage just then."

While paging at NBC he was discovered as a singer by Horace Heidt in a manner which Gordon describes as a press agent's dream, except it's true! Heidt heard [illegible] singing in the men's room one day and

Gordon MacRae: Man with a Hoe is glum

. . . but Man about Town is much more fun.

offered him a job singing with his band! He sang with Heidt for most of 1941, was making a fast $50 a week when he told the maestro he'd like to get married if he could have a little raise. Heidt upped him to $75 per, and the former Sheila Stephens became Mrs. MacRae.

During the following year he worked for Benny Goodman for one day (he and Mr. G didn't agree on salary); had one of the leading roles in "Junior Miss" on Broadway, and sang with the Ray Block chorus on various radio programs.

When another Jersey boy named Frank Sinatra announced that he was giving up his CBS sustaining spots to go on the Hit Parade, auditions were held for a replacement and Gordon was one of the contestants. No decision was announced but one day Frankie developed laryngitis and some CBS mogul called Gordon to take over Sinatra's time—on a half hour's notice! He did it and got the job permanently, from February to June of 1943. Then Gordon had another call, for the Air Corps, where he stayed nearly three years.

Upon his release he went back to his sustaining spots on CBS. A baritone voice like his can't go unnoticed by sponsors forever and eventually he was signed for a Saturday morning commercial show called "Teen Timers." And there the bobby soxers found in him a new idol. During 1946 he also had the singing lead in Ray Bolger's Broadway revue "Three to Make Ready."

The summer of 1947 brought him his greatest radio boost. He was heard on 580 stations every week on two full network "live" programs and one transcribed series—which made him the most heard radio singer.

"But in one week I went from most heard to least heard singer," Gordon recalls, grinning. "All my shows went off the air at the same time in the fall and nobody signed me. There I was, broke again. Fortunately Capitol records gave me a contract then but I didn't get back on the air until last January 4th when I went on the Texaco series. The very next day I signed with Warner Brothers."

Gordon didn't sing a note in his first picture, "The Big Punch," with Wayne Morris. In it, as you might guess from the title, he's a prize fighter and had to box. He learned quickly.

"It wasn't too hard because I was in condition. I played football and lacrosse at school and hadn't gone soft," he says with no false modesty.

Gordon is, as we've pointed out, quite aware of his capabilities, and sees no reason to be self-effacing about them! On the other hand, he doesn't boast. His biography, as compiled by the studio publicity department, mentions that his accomplishments include playing the piano, the clarinet and saxophone.

"That's the world's greatest overstatement," he comments. "I played them a little as a kid—and that's all!"

His fans will hear him sing in his second screen assignment, "Look for the Silver Lining," the Marilyn Miller story in which he plays opposite June Haver, and is reunited with his old stage friend, dancer Ray Bolger.

In his third picture, "Somewhere in the City," with Edmond O'Brien, Dane Clark and Viveca Lindfors, he again has a straight dramatic role, without warbling. Incidentally, his wife Sheila is making her screen debut in this picture, too, in a good introductory role. The MacRaes, as usual, are having fun working together.

They're always having fun with their North Hollywood house, which is the first they've ever owned. Gordon, unlike some husbands, is intensely interested in the furnishing and decoration, and likes to help Sheila track down bargains in antiques.

Although he considered himself a confirmed New Yorker until this year, Gordon likes Southern California, one factor being the longer season for golf, which is his favorite sport. He also likes movie-making, which he finds easier than radio and just as stimulating as the stage.

His recording of "It's Magic" is expected to reach the half-million mark in sales, and that should buy quite a few pairs of shoes for the MacRae youngsters—Meredith Lynn who is 4, Heather Allison who is 2, and the nearly-year-old boy, William Gordon.

The only time Gordon lost that MacRae confidence was before his son was born.

"I was beginning to be a bit worried that I might have another Eddie Cantor family. Not that another girl wouldn't have been fine, but we'll need a tenor in the family, too, if we're ever going to do any mixed singing!"

THE END

WILL GLORIA FIND HAPPINESS NOW?

(Continued from page 15)

mances. It was, however, a romance that bloomed too soon, when Gloria was too young to make promises that she scarcely understood.

There will be those who say that John is right. Other actors besides John have made the same demand of their wives. In some cases, as in Bing Crosby's and Dana Andrews', the wife has agreed. In other cases—witness Cornel Wilde and his wife, Patricia Knight—the wife's unwillingness to make such a promise has caused friction but the differences have eventually been composed. But those are cases in which one or the other is willing to yield.

Gloria won't neglect her two children in favor of a career. But she wants her youngsters to be as proud of her career as she was of her dad's fame as actor Carter DeHaven.

We wish both John and Gloria the return of happiness. Since they couldn't find it together, we hope that, traveling different paths, each will find the happiness that can only be found when people marry who want the same thing out of life.

THE END

When this photo was taken Gloria DeHaven ranked with June Allyson as a top starlet.

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PSYCHO-ANALYZING JUDY

(Continued from page 33)

for weeks she's been seen lunching at Romanoff's with her husband Vincente Minnelli, her agent Phil Berg, and several other acquaintances of long standing.

Moreover, you can discount completely stories to the effect that Judy Garland is suffering from heart trouble, tuberculosis, diabetes, or stomach ulcers. She is not. There is nothing so organically wrong with her that she can't make up beautifully, dress attractively, and engage in friendly banter in one of the movie colony's most sumptuous restaurants.

Now let's sift these rumors, one by one: There are many people who say that the reason Judy Garland and her husband Vincente Minnelli occupy the front booth at Romanoff's is to belie all the wild rumors about their splitting up.

Columnists have given much circulation to this story, reporting from time to time that Minnelli has left home to establish a separate residence. At one point they even suggested that Judy would divorce Minnelli in order to marry Orson Welles!

"All such stories," Judy repeats, "are just lies. Vincente and I are more in love than ever. We've never discussed a divorce and certainly we're not thinking of one now."

So much for Judy's side of the story.

Consider now the question from an objective point of view: "Why should a girl who has a lovely home, a lovely child, a brilliant husband, a great career, all the money she needs—why should such an actress have to be replaced by another?"

Was it the result of overwork? In two years, Judy has made three pictures or one every eight months.

Was it the result of an unhappy home-life? Here again that's hardly likely, for in Vincente Minnelli, Judy has one of the most thoughtful and considerate husbands in Hollywood.

Was it the result of childbirth, or an inadequacy in her own personal philosophy? Could it be traced to some strange behavior pattern in her youth or to some fundamental Freudian interpretation of her marital life?

In short, why have there been so many printed gossip items, so many news broadcasts concerning Judy's health? If she's a sick girl, what's wrong with her? If she's not sick, then why all these recurrent rumors, announcements, and news stories?

Unfortunately, these questions cannot be answered in crystal-clear terms; neither about Judy Garland's life nor anyone else's unless a comprehensive analysis is made over a period of months, even years.

Actresses as a group are nervous, taut, tight-strung, and this is certainly true of Judy. As a child she knew very little of a normal youth. When she was three, her father carried her off into the wings of a theatre because she insisted upon staying on stage singing "Jingle Bells."

When her family moved from Grand Rapids, Minnesota, to a small California desert town, Judy's mother persisted in her ambition to make her three daughters celebrities in the world of entertainment.

Despite fatherly opposition, the three Gumm sisters (that was the family name) toured the west and played in vaudeville at the Oriental Theatre in Chicago.

Judy was the most promising of the trio and when the other two got married, she kept on with her careeer. She played at the Cal-Neva Lodge near Lake Tahoe. She was signed by an agent and then taken to Hollywood for the customary heart-breaking rounds of the studios.

MGM put her under contract when she was fourteen, and she's been working ever since, in a tough, adult, competitive business. She has few fond memories of her youth. Her entire life has been devoted to work, to contracts, to options, to scripts, to songs, to rehearsals, and it well may be that the accretions of worry concomitant with the passage of time are now taking their toll.

Certainly, little Judy's love-life has never been a bundle of joy. Her first love, according to legend, was a clarinet player named Artie Shaw. Artie has now been married five or six times, but when Judy was in her teens, she thought he was a fine, stable, secure young man, Sir Galahad with a clarinet.

Well, Sir Galahad rode off with a fair damsel named Lana Turner, and Judy

Judy's nervous and high-strung when working on a picture, but she can really have a good time too. Here she's with Carlton Alsop, Sylvia Sidney, hubby Vincente Minnelli.

Judy would be happier if gossip columnists would stop hinting at separation rumors concerning Vincente and herself. Actually, she seems more content today than ever before.

Garland was left holding her heart. Now, when you're on in years and you've learned of the flightiness in man, you accept such disappointments philosophically. But when you're a young girl and you're striving so desperately for a modicum of romantic happiness, a happiness you've never known, then such infidelity sears your soul, burns an unforgettable memory into your mind, leaves a scar of pain and hurt and lasting mental anguish.

Judy sought to erase the memory of Artie Shaw from her mind, and the man who helped her do it was a little fellow, a talented temperamental composer named David Rose.

She married Rose, but the marriage was short-lived, the trouble being that they were too much alike. They were both taut, temperamental, hard-working, ambitious. Weakness was not complemented by strength. Judy tried to make her marriage a success. In fact, she tried too hard. In that period, there seemed always to be a kind of quiet desperation about her. When her marriage began to fail, she threw herself into a picture entitled "For Me and My Gal," a production in which she had to help break in a newcomer from Pittsburgh, named Gene Kelly.

Friends who remember her in that picture say that she seemed driven on by a fierce nervous energy. It was the first time, they say, that she began to lose weight, color, facial tone.

Perhaps, too, it was the first time that she realized that she had career, fame, money and no happiness.

This is a realization which sooner or later breaks over all Hollywood actresses. When they're young and first starting out in life they imagine that if ever they achieve stardom, they will be the happiest persons in the world. But when stardom comes, they suddenly realize that its price for the most part, is unhappiness, and then they begin to wonder whether they have made the wrong choice—bargained away their youth, sold their first lover down the river, traded intangible pleasures for material wealth.

Greer Garson, Joan Crawford, Rita Hayworth, Jane Wyman—here are just a few actresses who have fame, money, and stardom. But are they genuinely happy?

You can answer that question yourself. Would Judy Garland have been happy if she never came to Hollywood; if she had married some farmer in Fresno; if she had gone to high school, to college; if she had married a man who thought that Tinpan Alley was the name of some mining center?

She's asked herself those questions a thousand times, but we are what we are and there is no going back. The die is cast; the contracts are signed; pictures must be made. And so Judy went into "Meet Me in St. Louis." And in this production she met and fell in love with her director, Vincente Minnelli.

One of the intriguing facets in Judy's nature is her apparent susceptibility to sensitivity, a quality which Minnelli has in abundance. It's part and parcel of his directorial genius, his Latin background. It always appeals to Judy. It makes her feel that here is a man who can understand her most inner thoughts, the workings of her mind. Here's a man who can appreciate, who can tolerate, who can feel for her. Here's a mate in the true sense of the word.

Judy and Minnelli were married. Then little 'Liza was born, and then the stories began to circulate that the marriage was a failure, that Minnelli had left home, that divorce was the only solution.

In the face of all this mounting rumor, Judy broke. It seemed to her then, as it seems to her now, that there exists some vast conspiracy intent upon depriving her of the happiness she seeks.

She cannot understand why the gossip columnists and the radio commentators won't leave her alone, why they insist upon clutching every straw of rumor.

So she's been sick; so she's lost weight; so she's had her doubts, her problems, her worries—what person hasn't? So she's suffered from insomnia, headaches, lassitude—but what woman hasn't? So she's been divorced and been in love and been married and she's had family quarrels—but what wife hasn't?

They can spread what stories they want about Judy, but you can bet your last button on one thing: Judy Garland will continue with her career; her name bigger than ever will flash on marquee lights throughout the country and the joy and laughter she brings through her songs will sing through the hearts of movie-goers everywhere, turning darkness into light, sadness into smiles.

THE END

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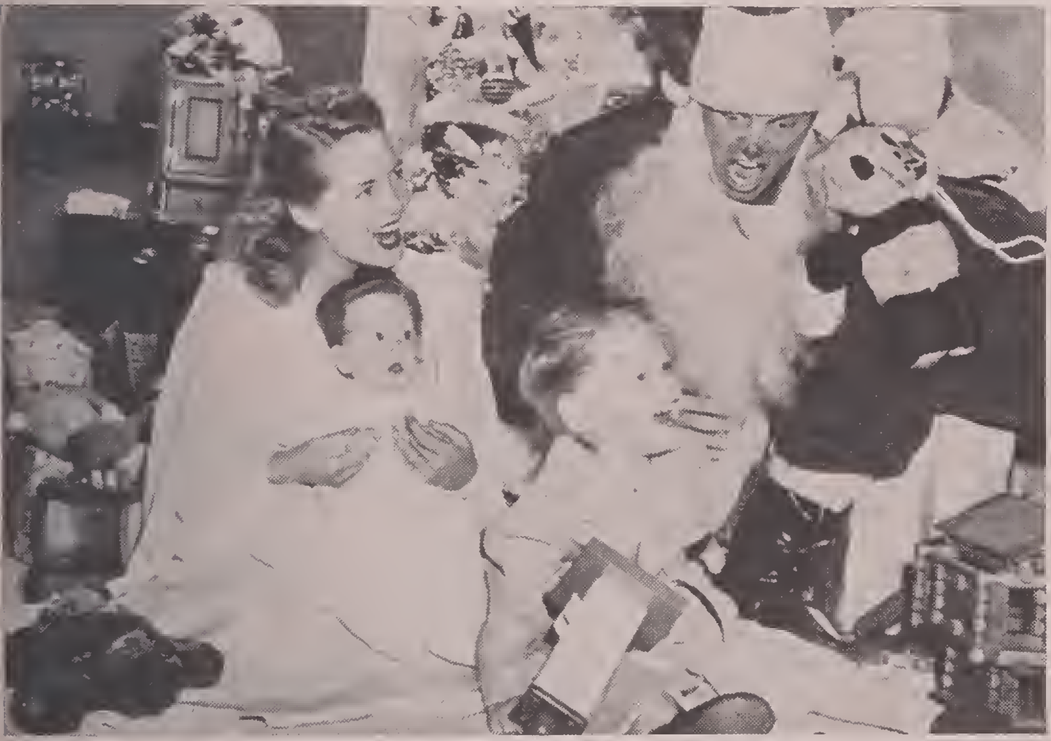
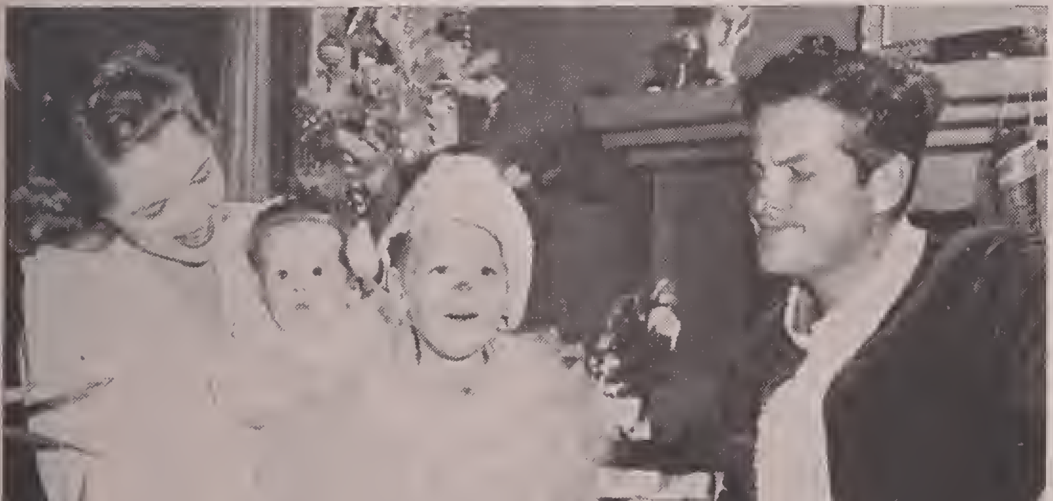


6. We've got news for you, Bob. Your chin's showing. You aren't the world's greatest St. Nick, but Mary and the kids love your acting. Fans will love it, too, in "Let's Live a Little."



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LOVER, COME BACK!

(Continued from page 61)

feeling she was sustained by some inner thing that no one else would know. Some secret and beautiful knowledge of a bond between my father and herself that even death had no power to sever. They were still *together*—and she knew it."

A man who thinks and speaks in such ways is an unusual man.

Recently, when Philip Rosen, who directed Valentino in *The Young Rajah*, was asked the secret of Valentino's charm, Rosen said, "What have women always looked for? Romance, in the person of a man who will adore them above all others."

Women have always hungered for this. It is the dream-pattern of the ideal male lover since time began. But Valentino made it real. Alan Ladd never worships. Clark Gable says, in effect, "I'll take you if I want you." Gary Cooper is laconic, almost embarrassed, in his love scenes. Where today is that combination of charm, youth, male magnetism, authority, power and *worship?*

The Edward Small Company is looking for just such an actor to play Valentino in the picture *The Life of Valentino*. Contests have been conducted to find the right man. Talent scouts have been all over the United States. Still, the picture has not started production. In all of Hollywood, and in all the United States, there seems to be no second Valentino.

Perhaps the closest to fit the pattern is Ricardo Montalban, whose native Latin gentleness is part of his foreign charm. In appearance, Ricardo—as was Valentino—is of medium height. Like Valentino, he is also a dancer who can put sex into a dance with throbbing intensity. Like Valentino, his face has an exotic cast. Like Valentino, he has an old-world way of addressing and speaking to women with charming intimacy.

Even so, right now he is just another pleasant young actor with a "different" look. None of his performances promise the impact and overnight acceptance of a Valentino. For, under Valentino's gentleness lay a male ruthlessness and savagery, with all its sexual implications. Perhaps, if Ricardo would leave behind that type of gentleness which appeals to the maternal in women and show more ruthless, male, dominating characteristics, something exciting would be revealed. He has this ruthlessness now, but it is deeply buried. It occasionally comes out in his dancing, where, in rare moments, he shows conquest and authority. No actor who brings out, however slightly, the maternal in women will ever be accepted wholesale by them as a great lover.

There is a Valentino in Hollywood, but we know him by another name. Tyrone Power has the same strange blend of gentleness masking male dominance. Tyrone has charm to a lethal degree. This charm is something felt by star and script girl alike. Tyrone always looks at a woman as if she were a provocative, interesting, intriguing woman. It was such a look that made Valentino famous. Tyrone also has the same vital, male good looks. His private life is as colorful, too. Where Valentino had a succession of famous and infamous ladies, Tyrone has also loved and been loved by the most glamorous women in Hollywood. Tyrone, like Valentino, is a man of affairs and conquests and front page romances. Linda Christian is every bit as colorful as the strange Jean Acker, Valentino's first wife; every bit as dramatic as Pola Negri, Valentino's last love.

But no established star wants to be "another Valentino." If Tyrone were cast as Valentino, he would be even a bigger box office sensation than he is today. But he would still be Tyrone, the star who has created his own audience. Tyrone is too definite a personality to be anyone's shadow—even Valentino's.

That's why the actor who takes Valentino's place will have to be an unknown. If Louis Jourdan had first been cast as Valentino, he might have been the answer—despite his brittleness. Right now, if Selznick's new Italian importation, Rossano Brazzi, were cast as Valentino, he might know the same overnight success.

For, although Brazzi is known to Italian audiences as an actor of great distinction regardless of what roles he plays, American audiences have not yet seen him. He, like Valentino, is Italian—with the same heavy Italian sex appeal and romantic Latin charm. He has sturdy, foreign, male good looks. His voice has resonance—a suggestion of the Boyer quality. But, even should he play the title role in the picture, he would never step into Valentino's shoes *unless every role he played from then on was a great lover part.*

Because, except for his first screen roles when he played heavies, Valentino was never seen on the screen except as a great lover. The screen is the greatest medium for propaganda in the world. No wonder Valentino captured the "great lover" title. It could have been captured by Bing Crosby, had he been similarly cast.

Not once, after his great performance as *Julio* in *The Four Horsemen of the Apocalypse*, did Valentino play anything that was not a great lover role. In *The Sheik*, he ruthlessly conquered and stole a bride from the desert. Later, he worshipped and adored her. The great lover. In *Blood and Sand*, he lost his head over the sexiest siren of the day—Nita Naldi. The great lover. Every picture, without fail, had a tremendous, sexy love theme running through it. On the outside, his publicity included tempestuous romances, unhappy marriages, violent intrigues. The great lover. No wonder women thought of him as such. It was deliberately plotted and planned that they should think of him in just that way.

Indeed, there were times when the tag was a millstone. When he married his first wife, Jean Acker, and found the marriage incompatible, he did not dare ask for a divorce. What would have happened to his reputation as an irresistible lover if Jean had filed divorce proceedings so soon, if the headlines had mocked "KISSLESS BRIDE LEAVES GREAT LOVER"? Later, when he married Natacha Rambova, of the famous Richard Hudnut family, it was the fashion for socialites to marry actors. When the novelty wore off, Natacha also sued for divorce. At that time, Valentino looked somberly at newsmen and said, "I am a failure with women."

Perhaps, in his private life, he had occasion to think this was so. But each unhappy love affair only added to his attraction in his public life. For psychiatrists say that the hold Valentino had on the women of his day was rooted in the unrest and lack of security of the early 1920's. It was the era of the flapper, the heyday of the bootlegger, the time just after the first World War and before the crash of 1929. People were riding dizzily and crazily for a gigantic fall that was to reverberate in a ten-year, world-wide depression. Women were frequenting "speakeasies." Everything was "keen." That was the tense keyword of the times. People were advocating free love and fast living. The basic security of the home was threatened. People were getting away from the simple life, and there was nothing to replace it. A great uneasiness lay across the face of the land as women everywhere realized something vital and real was missing from their lives.

And then Valentino flashed across the screen. Women paused. They were seeing ideal love as it was meant to be, and it made the fast, fashionable new way of living seem shoddy. Valentino gave women something beautiful to dream about at a time when dreaming of beauty was out of style.

When the crash came, reality came with it. People sobered up and got their values back. They had been on a gigantic drunk since World War I, and the hangover was terrific. But, before the crash and its sobering, enlightening effects, Valentino died. It was a personal tragedy to hundreds of thousands of bewildered women whose only ideal of romance was found in his screen portrayals. He died at the height of their frustration and emotional insecurity, and at the height of his meteoric career.

When we analyze the grief that accompanied his death, we can't compare his popularity to any existing star. For no star has ever died at the absolute peak of his career. What would have happened, for instance, if Frank Sinatra had died at the peak of his first, tumultuous wave of popularity?

That's why the popularity of Valentino is almost impossible to top. It has become legend, the more impressive because of the old truth that everything we lose automatically becomes more precious. For this reason, even if Ricardo or Tyrone or Jourdan or Brazzi should play the title role in *The Life of Valentino*, they would still never beat the legend.

But, should some poor, unknown, Italian immigrant boy—who had just set foot on our shores—get the chance . . . well, who can tell what might happen?

Maybe that's why Edward Small is spending a fortune hunting for a second Valentino. If one day, by some miracle of casting, Valentino *is* recreated on the screen—with his amazing story: the poor Italian boy who came to this country to become its greatest star; the great lover whose personal love life was so tragic; the handsome Italian-born idol for whom talkies would have meant doom—another great star will be born.

A ready-made audience will be waiting.

THE END

GENE AUTRY, MY HERO

(Continued from page 55)

This is one time that three's not a crowd. When Gene Autry serenades Barbara Britton in Columbia's "Loaded Pistols," famous horse Champion gets in the act, too.

suspecting depressed spirits in others.

When we were first married I was grumpy in the morning. Gene was unaware of it and went about preparing for the day by chatting, laughing, and bubbling with the joy of living. Gradually I changed. How could I help it? The melody of "That Silver-Haired Daddy of Mine," or "Maria Elena" or "South of the Border," being boomed from the shower every morning, is a mighty good tonic.

In two departments Gene doesn't have to take any backtalk from the fictional heroes: he is a splendid horseman. He also pilots his own plane, a two-motored Beachcraft, which he is teaching me to fly. With him instructing, I'm loving it.

He is a wonderful teacher; encouraging but watchful. When I said, "I'm better at flying blind than by contact," he said, "That's the result of your learning navigation first. You sure would have been a big help to me when I was flying in the Army." As you probably know, Gene was a Flight Officer in the Air Transport Command during the war.

No, I wouldn't say that Gene Autry, hero of many, many movies, was a counterpart of fictional wonder boys. But from my heart I am happy to tell you that he is all that a woman could want.

THE END

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WHO'S TO BLAME?

(Continued from page 25)

of Lila Leeds, an aspiring young player.

Lila, a twenty-year-old blonde, her hair braided and upswept, her curvaceous figure seductively clad in a clinging blue hostess gown, had greeted the boys at the door. Behind her, welcoming the boys, also, was a dancer from Pittsburgh named Vickie Evans.

Lila then lit a reefer (a marijuana cigarette), inhaled the sweet-smelling smoke, took a good long drag, and handed it to Mitchum. She then lit one for herself.

Mitchum and Ford followed the girls into the living room. At that moment there was a sound at the rear door like dogs scratching.

Lila has two boxers and Vickie thought the dogs wanted something. She went to the door and opened it. Three narcotics men rushed in.

They raced through the kitchen into the living room. Lila dropped her cigarette. "I had a premonition this would happen," she said.

The narcotics men took all four down to the jail.

Having made notes of this, I returned to the crowd of reporters who were still haranguing Mitchum. He was answering in monosyllables, torn between cooperating with the press and the conviction that he'd better not commit himself. When asked about his wife, he said, "My wife left me a few months ago, but she and the boys are on their way out here now. I think she'll stand by me."

He wasn't quite so optimistic about whether the studio would stand behind him. He's under contract to David O. Selznick and RKO. "I guess my career's washed up for good," he said sadly.

But even as Mitchum spoke, I knew that he wasn't washed up. How could he be? He had three pictures unreleased—three pictures into which Selznick, RKO and Republic Studios had invested five million dollars. These three were "Rachel and the Stranger," "Blood on the Moon," and "The Red Pony."

If nothing else, the studios would protect their investment.

The next day, it was announced that Mitchum had secured as his attorney Jerry Giesler, the most famous criminal lawyer in the world; and the man who had successfully defended Errol Flynn on a statutory rape charge and Charles Chaplin on a violation of the Mann Act.

The first thing Giesler did was to keep Bob from making any further statements. The second was to issue a statement by Bob's wife, announcing that she and the children would stick by Bob no matter how tough the future might be. The third was to announce that there was more to Mitchum's arrest than met the eye and to issue a plea to the public not to pass judgment before the courts had decided on the case.

On Wednesday, September 8, the Los Angeles Grand Jury indicted Mitchum on a charge of possessing marijuana and conspiring to violate the State narcotics law.

Mitchum surrendered to Superior Judge Thomas Ambrose and en route to the courtroom stopped to autograph several books and albums for fans who had gathered to see him. While he was listening to the judge read the indictment, Mitchum was handed half a dozen letters that had been received by Police Sgt. A. A. Barr, one of the arresting officers. All letters wished Mitchum good luck.

Mitchum was released on $1000 bail. These are the bare facts of the case, but they tell very little of Mitchum or his character or his past or his background or his motivations.

In short, what sort of person is Robert L. Mitchum? Is he a wild, not-too-bright guy who got mixed up with bad company? Is he a smart-aleck who knows all the answers? Is he a deluded, jaded thrill-seeking playboy?

How come at 31, making $3,000 a week, having everything in the world to live for—he gets mixed up in a narcotics mess?

To begin with, he's a child of the depression, a victim of his environment; a kid who came up the hard way and in coming up took a beating.

It's made him flip, cynical, outspoken.

He's been on his own ever since he was a small boy. He's never had any paternal supervision. His father died when Bob was three. He's knocked around the country for years. Basically, he's a frustrated writer. There has been very little beauty or comfort in his life. Much of his youth was spent as a migratory worker riding the rails. He's been apprehended on a vagrancy charge. Through it all, Mitchum retained his integrity and even though he jumped from rags to riches, he appeared not to let it go to his head.

He was born in Bridgeport, Connecticut, on August 6, 1917. When he was 8, he and his sister Annette made their debut in vaudeville as a young singing and dancing team. His mother had very little money, and the going was tough, so rough that when he became 16, Mitchum left home, rode the rails to Los Angeles, got a job on a ship as a wiper and shipped out on a freighter to South America.

When he came back, he went to high school but didn't graduate.

His studio biography claims that he attended Duke University for two years, but Mitchum has said of his supposed matriculation, "It's just a bunch of bunk. I was bounced out of high school in my junior year."

After that, Mitchum took a variety of jobs, mostly unskilled and all of which he disliked, so that living became mere existence; a battle of wits, a ceaseless struggle for survival in a world of economic insecurity.

In 1940 or thereabouts Mitchum arrived at Long Beach, Cal., where his mother and family were living. He did some writing, sold a short story to Esquire, and then went back to Pittsburgh where he'd met a girl when he was sixteen. Because Bob had a job as business manager for an astrologer, they got married and came to California.

Soon after, Mitchum lost his job; a baby was on the way, and the family was compelled to live on Mitchum's unemployment insurance until he got a job at the Lockheed Aircraft Corporation operating a drop hammer.

In 1942, he left Lockheed when an agent got him a bit in a Hopalong Cassidy film. He appeared in eight consecutive Westerns and then free-lanced around, working for Walter Wanger, Universal, and MGM. At Metro, he did "Thirty Seconds over Tokyo," and on the strength of that, RKO signed him in May of 1944.

He starred in Ernie Pyle's "Story of G.I. Joe," but he got his greetings from Uncle Sam and he was sent to Camp Roberts where he served eight months. After that he was discharged and returned to Hollywood to find that by the magic of some appeal in his personality, he had become a favorite of the bobby-soxers.

Since most of the people who go to movies are under the age of thirty, Mitchum overnight became a box-office sensation. His agent, Phil Berg, had little trouble in signing him with Selznick, and Selznick had little trouble in loaning him out to various studios at $175,000 per picture.

Up until this time, the name of Bob Mitchum meant little to anyone except his immediate family and himself. He could do anything he wanted without gaining attention or notoriety.

But as many actors learn, sometimes to their sorrow, once a star achieves the limelight, he becomes public property. In becoming public property, Bob Mitchum discovered that his words were quoted on many occasions and in many different periodicals. He had always sounded off and no one, perhaps, told him he ought to be more discreet. Most of his statements were honest, forthright, and cynical. He said he didn't think too much of Hollywood production; that a lot of the writing was trite; that many of the pictures were senseless. In much of this he was right.

He was wrong, however, in being seen without his wife on many occasions in several Sunset Strip night spots. He was wrong in being tactless and undiplomatic, and he was wrong in his failure to develop a philosophic outlook on life.

A few months ago Mrs. Mitchum decided that he was really too much trouble to live with and she took their two sons and headed back East.

At the moment Mitchum and his wife are reconciled and it looks as if this arrest will have the sterilizing and wholesome effect on Mitchum that nothing else has done.

Bob's an intelligent, sensitive man. If the pressure of his life has led him into strange paths, this will cure him. Perhaps he needed a shock like this to bring him to his senses; to rid him of his restlessness and basic insecurities and cure him forever of any type of drug addiction.

We are certain this will straighten him out for all time.

What will happen to Mitchum's career depends in large measure on you, the public.

If you can open your heart to him in sympathy and put out your hand to help him now that he is down, he will become one of the outstanding box-office draws in America.

If you don't make this gesture—if you turn on him in a holier-than-thou unforgiveness, then he is finished and will sink back to the obscurity and the insecure life from which he so suddenly sprung.

In a way, you are his judge and his jury and having given you the facts, we make a sincere plea for your leniency—and forgiveness.

The End

INSIDE HOLLYWOOD

(Continued from page 12)

Jane Wyman is being questioned from all sides about her feelings for Lew Ayres. She denies that there is anything more than friendship between her and Lew, and insists that her romances are not in public domain. However, something's happened to Lew. Used to be his name was connected with some new girl about every time a new edition of the paper came out. Since Jane's divorce, however, his name has kept remarkably clear of the gossip columns. He doesn't like publicity either; so could be that he and Jane are pitching the woo on the Q.T. At least, many in Hollywood think so.

* * *

Barbara Lawrence, since her split-up with John Fontanne, has been dividing her time between press agent Greg Juarez, Turhan Bey, and, we hear very much on the Q.T., Howard Hughes.

* * *

Greta Garbo has been criticized for many things, her recluse habits, her temperament, and her unfashionable mode of dress. But her loyalty to old friends is seldom pointed up. Practically every top producer has been trying to snare Greta lo these many years for a picture. Her talent is undeniable, and the legends created about her are worth plenty of box office gold. Greta turned them all down until her old friend, Walter Wanger, asked her to come back to work; and it was then, and only then, that the great Garbo signed on the dotted line.

* * *

Shirley Temple, perhaps the richest young girl in Hollywood, let her maid take off for a month's vacation. Then she reported to the kitchen in person, did all the cooking and cleaning, and gasped in surprise when a friend thought it was ridiculous. Shirley's still on that budget, and will doubtless use the money saved to throw a party for her friends.

Rita Hayworth struck one of our wealthiest and most cynical playboys with a refusal to accept jewelry. It seemed a refreshing quality to the man who had passed out many a bauble to our glamour girls during his brief courtships with them. Now Rita's hooked up with even a wealthier guy. In fact, one of the world's richest—Ali Khan, who, no doubt, has a roomful of trinkets. We wonder if Rita's distaste for jewelry can stand up under the strain. Incidentally, we don't attach any serious importance to that highly publicized romance. When "Gilda" has a flame, she'll come "Down to Earth," and quit playing "The Loves of Carmen."

* * *

After Bob Preston had finished his first real important part in a picture, the studio publicity department called a conference for a publicity gag that would help sell the picture. It was agreed that stories would be put out to the effect that the director of the film had discovered Bob working on a car parking lot. The director also thought it made a plausible yarn. So Bob became famous as the guy who hit the movie big time via the parking lot. There was a wholesale rush for similar jobs around Hollywood by movie hopefuls. Time passed. Bob's fame grew and the director asked him to play in another picture. Bob refused. "What," roared the director, "how can you be so ungrateful when I picked you up out of a parking lot and gave you your first break?" And he wasn't kidding. Over the years the director had come really to believe the cock and bull story he helped cook up.

* * *

John Lund appreciates his fan mail, but the missives that really send him are the insulting notes. He likes to quote them to his pals.

The End

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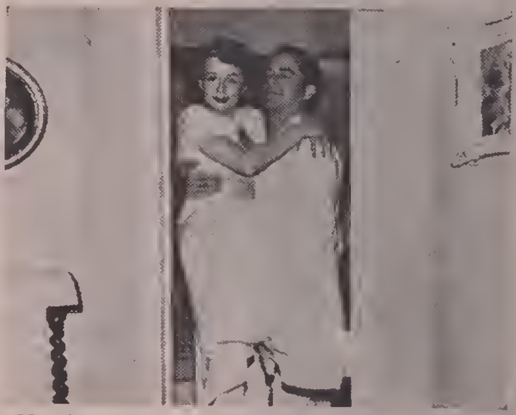
APARTMENT FOR PEGGY (20th) ◆◆◆

"Apartment for Peggy"—another sleeper.

One of the most delightful film treats of the year is in store for you. It's another 20th Century-Fox gem, "Apartment for Peggy." The Jeanne Crain starrer gives the young actress a complete change of pace from the usual sweetness and light roles she's had. In contrast to her sweet and demure self, she becomes a fast-talking determined young lady. Her fine performance deserves special mention since she's up against tough competition from Edmund Gwenn, whose role of the retired college professor just about steals the whole picture.

The story revolves around a war veteran (William Holden) attending college on a G.I. allotment; his young wife (Jeanne Crain) who's willing to make all kinds of sacrifices so he can get his college education; and a crusty, old, disillusioned college professor who most reluctantly permits them to move into the attic of his big empty house because of the housing shortage. How our heroine and her husband overcome the difficulties of young married life on a college campus makes an enchanting story and one that will appeal to everyone. This picture has everything: Charm, good story material, splendid cast and gorgeous Technicolor. Academy Award director George Seaton, who had a box-office hit with "Miracle on 34th Street," can chalk off another Award contender with this picture.

NO MINOR VICES (MGM) ◆◆◆



"No Minor Vices," but lots of situations.

Movie plots are getting more original all the time!

The eternal triangle gets a new twist in this engaging comedy about a literal-minded doctor (Dana Andrews), an emotional artist (Louis Jourdan) and the doctor's pretty but impressionable wife (Lilli Palmer).

Annoyed when the doctor berates him for his dilettante ways, the artist decides to employ a bit of psychology by using the power of suggestion to throw a monkey wrench into the happy married life of friends Dana and Lilli.

Louis Jourdan is charming as the screwball artist and screen honors go to him for being the best-looking, best-acting screwball to come on the screen in some time! (And it's such a relief to see him in a comedy role after the heavy, serious characters he's been playing recently!) There are a number of novel touches used in this picture. Through parts of the film the actors' voices can be heard discussing their thoughts while they pantomime the action. Another zany touch: A lobster plays an important role in the picture. We can't tell you how—but believe us, it's funny!

Dana Andrews gives his usual interesting and competent performance. Lilli Palmer is a lovely screen wife. But it's really Jourdan who gets our vote for top performance. You should enjoy this picture to the hilt.

MISS TATLOCK'S MILLIONS (Para) ◆◆◆

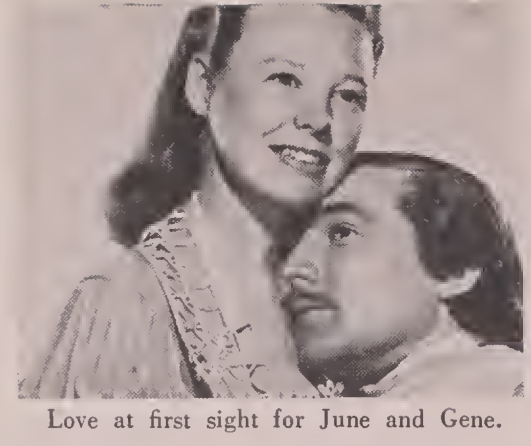
Wanda finds Lund is crazy—like a fox.

If you're looking for a different plot, attractive new faces, refreshing comedy —try "Miss Tatlock's Millions."

It's been some time since a really exciting movie personality has come along; and John Lund fills the bill very nicely. After this performance, handsome John runs a good chance of becoming one of the screen's most sensational stars. The young man has everything! He's good-looking, a splendid actor, and he's loaded with gobs of the good old S. A. that made Gable what he was yesterday! Wanda Hendrix is delightful as the young heroine. Her fresh beauty alone would make her a standout in any film.

The plot? Barry Fitzgerald hires stunt-man John Lund to take the place of his wealthy "charge"—a mental case who disappeared two years previously. The boy's wealthy family demands his appearance at the reading of a will. John follows through until he discovers the whole family is plotting against pretty Miss Tatlock (Wanda Hendrick). From then on it's up to him to protect her interests. A difficult job to do since he's supposed to be more than slightly batty; and, while he's supposed to be her brother, he's really in love with her. How to straighten out the situation? John does, and to the satisfaction of all conecrned—mainly the audience! Barry Fitzgerald is his usual wonderful self. This one's fun for the whole family.

THE THREE MUSKETEERS (M-G-M) . . . . ◆◆◆


Love at first sight for June and Gene.

You thought Douglas Fairbanks was swashbuckling in "The Three Musketeers" years ago? Just wait until you see Gene Kelly play Doug's role of D'Artagnan in this new version—complete with Technicolor, lavish costumes and the handsomest men and most beautiful women ever to grace the cast of characters in the famous Dumas novel.

Gene is superb! The picture is almost his and he's liable to take favor over Fairbanks in your memory after you've witnessed his suave, dashing, yet tender portrayal.

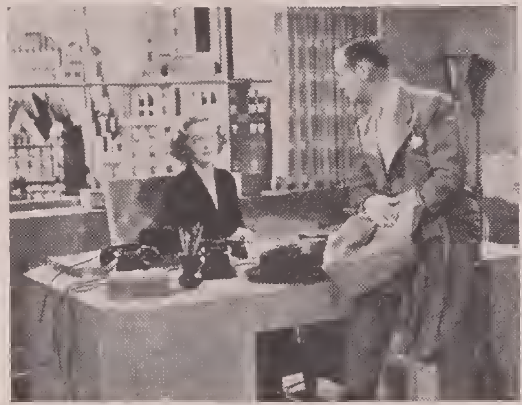
Lana Turner has never been more stunningly beautiful than she is as Lady de Winter. When you've seen her, you wonder not at all why Athos (played by Van Heflin) lost his head and turned to drink after losing her—certainly small compensation!

June Allyson as Gene's true love, Constance, is sweet and charming and utterly captivating.

Gene's duelling scenes are executed with the grace and intricacy he displays in his dancing. As a matter of fact, some of the footwork he used during the fencing scenes looked more difficult than any dance routine.

For high adventure, a wonderful love story and a treat for the eyes, try this!

JUNE BRIDE (Warners) . . . . . . ◆◆◆


Davis switches to comedy for "June Bride."

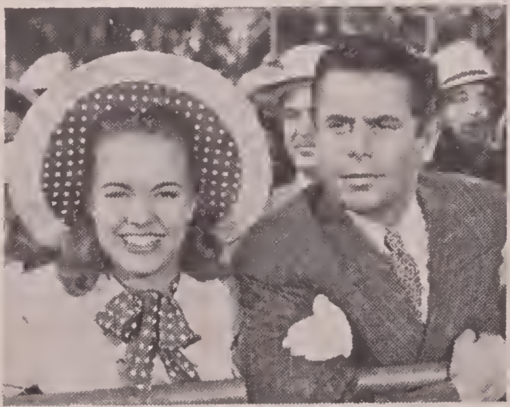
Welcome back, Bette Davis! After the freeze of "Winter Meeting," Bette re-establishes her beachhead as queen of the Warner lot in this lilting comedy about the lady editor of a women's magazine.

When Bette's called on to do a June wedding story in December, she drags her staff off to Indiana where the Brinkers, a typical American family, are marrying off daughter Barbara Bates to a boy she doesn't really love.

Bette's job is to remodel the house and plan the wedding—so her editorial genius falls short when the youngest Brinker (Betty Lynn) throws a monkey wrench into the proceedings by having her sister's real love return home just before the ceremony. All the time Bette's making like a big-time career girl, Bob Montgomery is brightening up the scenes with some wonderful comedy and his own sales program of LOVE. Object of his affections is Bette. Between the two of them things are straightened out in the nick of time.

This picture is lots of fun—and you can't help enjoying yourself from beginning to end. It's refreshing to see Miss Davis relinquish heavy drama in favor of light comedy for a change. She handles her role beautifully and she's ably assisted by Fay Bainter, Tom Tully, Jerome Cowan and Mary Wickes. Put this picture on your "must see" list.

RETURN OF OCTOBER (Columbia) . . . . ◆◆◆


Terry Moore and Glenn Ford see a miracle.

For a picture that is a little different from run-of-the-mill movie fare, try "Return of October." Starring Glenn Ford, the picture introduces interesting newcomer Terry Moore as the young girl who almost believes her uncle has been reincarnated as a race horse. Sure, the idea sounds a bit whimsical—but by the end of the film you'll probably find yourself wondering if perhaps Uncle Willy isn't the famous race horse October.

At least the judge and jury who weigh the fate of young Terry when scheming relatives try to prove she's insane, have a little difficulty trying to reach a decision in face of the strange evidence. Psychologist Glenn Ford is sure she's batty until he discovers that he's in love with her—then it's up to him to show the world how easy it might be to think October is Terry's Uncle Willy.

This is a pleasant picture and the beautiful Technicolor makes it even more easy to take. Supporting cast is headed by Jimmy Gleason and the late Dame May Whitty, but everyone is incidental to the central characters: Glenn Ford, Terry Moore and, of course, the famous horse, October.

After glowering through a number of pictures, Glenn Ford emerges as the handsome, romantic hero he should be—which should please his countless fans.

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SET #3. Includes: June Haver, George Jessel, Rudy Vallee, Don Ameche, Bob Hope, Al Jolson, Keenan Wynn,

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LUXURY LINER (M-G-M) ◆◆½

Jane Powell's lovely freshness and her exciting singing make this one of the best of the musicals off the M-G-M assembly line.

George Brent plays Jane's father, the captain of a luxury liner en route to Rio. This gives good excuse for Cugat and orchestra and opera singer Lauritz Melchior to be passengers. Jane is a stowaway on her father's ship. When discovered, he insists that she work her passage. This gives Miss Powell opportunity to become involved in the lives of some of the passengers. Of course she's a Miss Fix-It when she tries to straighten out the love life of pretty Frances Gifford and papa George Brent. Actually the plot doesn't matter much. The Technicolor is lovely, the music is lovely, the people are lovely. Just sit back, relax and enjoy this one.

MY DEAR SECRETARY (UA) ◆◆½

Although this is Laraine Day's picture, it's really handsome Kirk Douglas who takes top honors. After seeing him in this gay comedy you'll realize that Hollywood hasn't done right by him until now.

Laraine's an eager would-be writer, biding her time as secretary until she can write her great American novel. She becomes Girl Friday to famous novelist Kirk Douglas—with one idea in mind: to work closely with a great writer. After meeting Laraine, Kirk's one idea is to woo the young lady: and he does, with great gusto—all of which produces a series of very funny complications. But when jealousy and career conflict to create a detour in the course of true love, the picture takes a nosedive.

Supporting cast: Keenan Wynn, Helen Walker, Rudy Vallee, Florence Bates and Alan Mowbray—all very good.

GOOD SAM (RKO) ◆◆

If audience reaction is any indication, this picture is a hit! Gary Cooper and Ann Sheridan have a heyday of comedy and interesting situations that are guaranteed to please. Gary's "Good Sam," the samaritan-like neighbor who's always lending a helping hand—much to the consternation of his long-suffering wife. The plot is loosely tied together and there are a few too many climaxes but some of the scenes are gems of humor.

Ann Sheridan's role is a welcome relief from the kind she's been given since her return to the screen. Joan Loring, Ray Collins, Edmund Lowe and Clinton Sunberg are especially good. Just for the record, this picture is a Rainbow Production, produced and directed by Leo McCarey, who can take a bow for presenting Ken England's fresh movie plot—good fare for all the family.

FOR THE LOVE OF MARY (U-I) ◆◆

Here's a fresh, amusing story that involves even the President of the U. S.

Mary (Deanna Durbin) is a telephone operator at the White House. Her life is complicated by two suitors—Jeffrey Lynn, a young lawyer, and Don Taylor, an ichthyologist (a fish expert, we learned). Another swain is added by the President, who overhears her conversation on the phone, and, trying to be helpful, sends a naval lieutenant (Edmond O'Brien) to take her to a ball.

This charming picture is a welcome departure from heavy dramatic fare. The role of Mary is the light ingenue type that Deanna has done so often and so well but now, we'd like to see her step into really grownup, womanly roles.

SEALED VERDICT (Para.) ◆◆

The scene is the war crimes trials in Germany. Ray Milland is the brilliant, young, handsome American prosecutor who has just completed his case against six war criminals.

When a doubt is put in his mind that one of the Germans is innocent, Ray gets himself enmeshed in intrigue and risks his reputation and life to find out if he has been responsible for condemning an innocent man to death.

It may be that screen play writer Jonathan Latimer didn't do right by Lionel Shapiro's novel, for the film manages to become rather confused when it tries to combine documentary war trial idea with a cops and robbers theme.

A rather uninspired cast does what it can with the plot. Florence Marly, Broderick Crawford, John Hoyt, John Ridgely are on hand for this unfortunate venture.

THE RED SHOES (J. Arthur Rank) ◆½

Lovers of the ballet will find this picture a joyous field day, for a ballet of "The Red Shoes" is performed in its entirety by Leonide Massine and Miora Shearer, the English dancers.

As for the rest of the picture, which is in overripe Technicolor, it is two hours and 20 minutes long.

Half of you will consider it artistic, and having great foreign charm. The other half will consider it over-acted and arty.

The love story, which parallels the tale of the heroine of the ballet "Red Shoes," is a dirge about the girl who is bewitched by her beautiful red dancing shoes.

If you're on more than friendly terms with ballet, you probably will like this venture. Your reviewer found it a terrific bore—but perhaps you won't.

KIDNAPPED (Monogram) ◆½

If you enjoyed reading Robert Louis Stevenson's exciting adventure story, "Kidnapped," you're liable to be disappointed in this new movie version. Somewhere along the line it loses the suspense and spirit that gave the story charm—and never recaptures it. It's co-produced by Roddy McDowall who plays the lead as David Balfour. You remember the story—how David's treacherous uncle tries by foul means to do the young Scot out of his rightful inheritance. He has the boy kidnapped and placed aboard a ship bound for the Carolinas and slavery.

The only member of the cast who comes up with the kind of swashbuckling performance the story calls for is Daniel O'Herlihy. He plays Alan Breck, the derring-doer who befriends David and helps him retrieve his lost fortune.

ROADHOUSE (20th Century-Fox) ◆

It's such a shame that Ida Lupino can't snag onto a role that does her justice. You can always depend on her to turn in a superior performance even when the picture is as mediocre as "Roadhouse." The same can be said about supporting players Richard Widmark and Celeste Holm, although their recent pictures have been more fortunate than this one will be. Once again Widmark is the tough guy with the hard look and mean disposition but he brings a fresh approach to the meanie role he plays.

Ida's the torch singer whose temporary shelter under Widmark's wing rates the contempt of pure and honest Cornel Wilde. The inevitable occurs after a series of violent scenes your reviewer found hard on the nerves.

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Credit Milland

May I say a word or two about who deserves credit in the picture "So Evil My Love"? The film itself wasn't too good but it certainly would have been 100% worse if Ray Milland hadn't been there to save the show! Mr. Milland hasn't been getting roles to suit his talent lately and if his roles and pictures aren't good, it's not his fault, but the fault of the studio. Whatever he does, whether it be comedy, drama or mystery, he does it superbly. If "So Evil My Love" deserves any credit, then it belongs to Ray Milland.

J. Morgenstein
Bronx, New York

What Goes with Mason?

If someone gave me the chance to ask a movie actor a question, mine would be addressed to James Mason. Why doesn't he make more pictures? So far this year he hasn't made one picture, in fact, he's made so few lately that his old pictures, some of them seven years old, are being reissued.

There are a lot of younger actors who would give a lot to be a star—yet here's a star who doesn't bother to make any pictures and believe me, his fans are getting plenty tired of waiting!

Veronica Gilmore
Brooklyn, New York

Spread the Oscars Around

Why don't they have Oscars for different types of movies? They could have one for drama, for a musical hit, a romance and one for westerns. If this were done, other actors and actresses than dramatic thespians would have a chance to get some glory.

Barbara Gould
Dexter, New York

Marriage—Hollywood Style

I want to thank your wonderful magazine for the story of my favorite, Ricardo Montalban, in the September issue. And thanks too, to Mrs. Montalban, for one of the most heart-warming stories of the year. It is the perfect example of how married life in Hollywood should be: devoted, sincere and like every other American family. The Montalban family is one that I'm counting on to remain "happily ever after." If other married couples would take pointers from this story in being thoughtful and understanding there probably wouldn't be so many divorces.

Jo Ellen Coate
Piedmont, California

Carey's Gone—Real Gone!

There's going to be war! I mean with the movie-goers and the magazine readers of America unless Macdonald Carey's talents are recognized soon! He's not just good looking (but that helps), he's an actor—which is what I haven't seen in a movie for a long time. He's calm, cool and collected in his every role—and there haven't been enough of them. In "Hazard" he was tops, and he's even better in "Dream Girl." So be nice, Paramount, and give a deserving guy a break.

Jeanne Zachary
East Los Angeles, California

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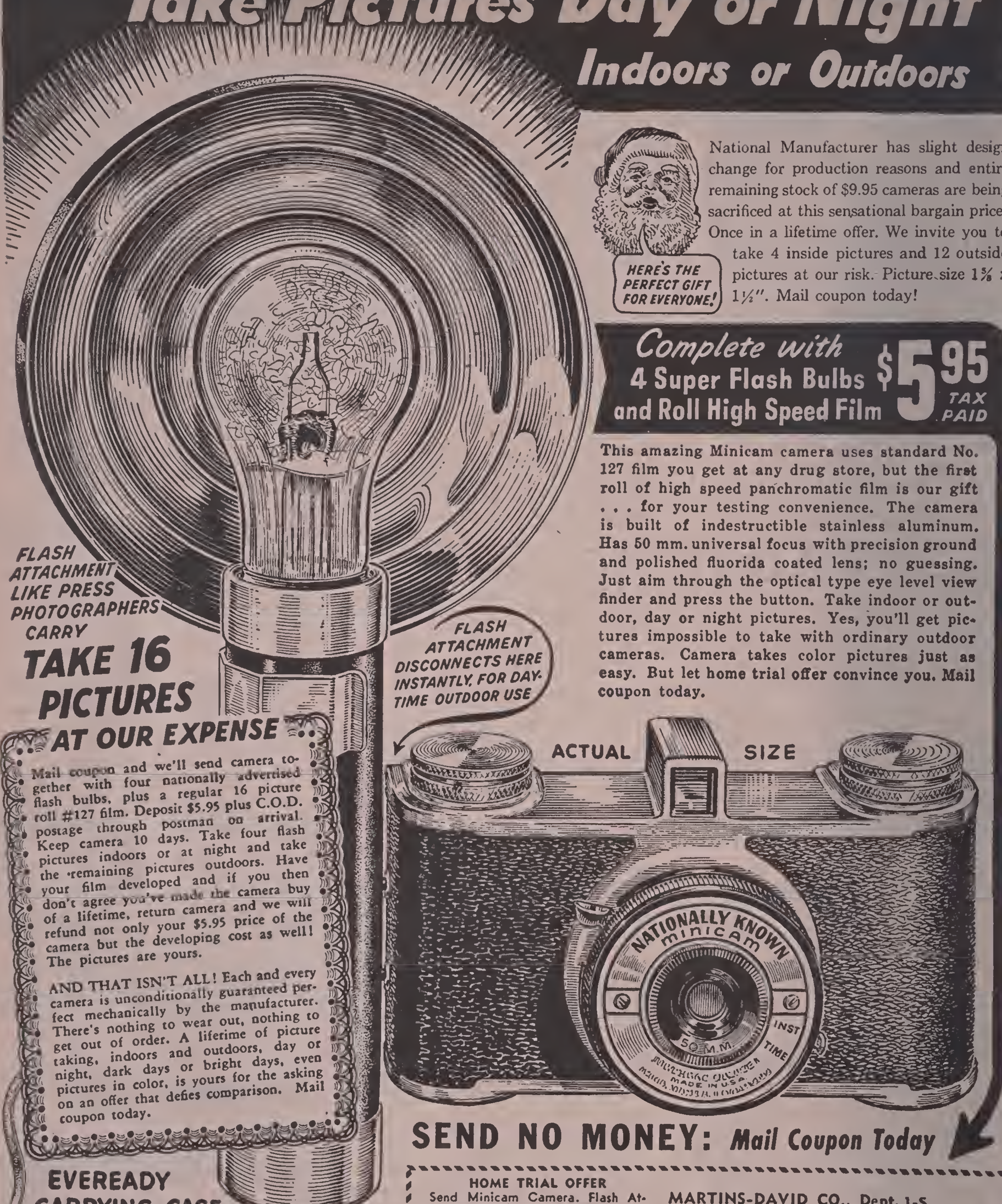
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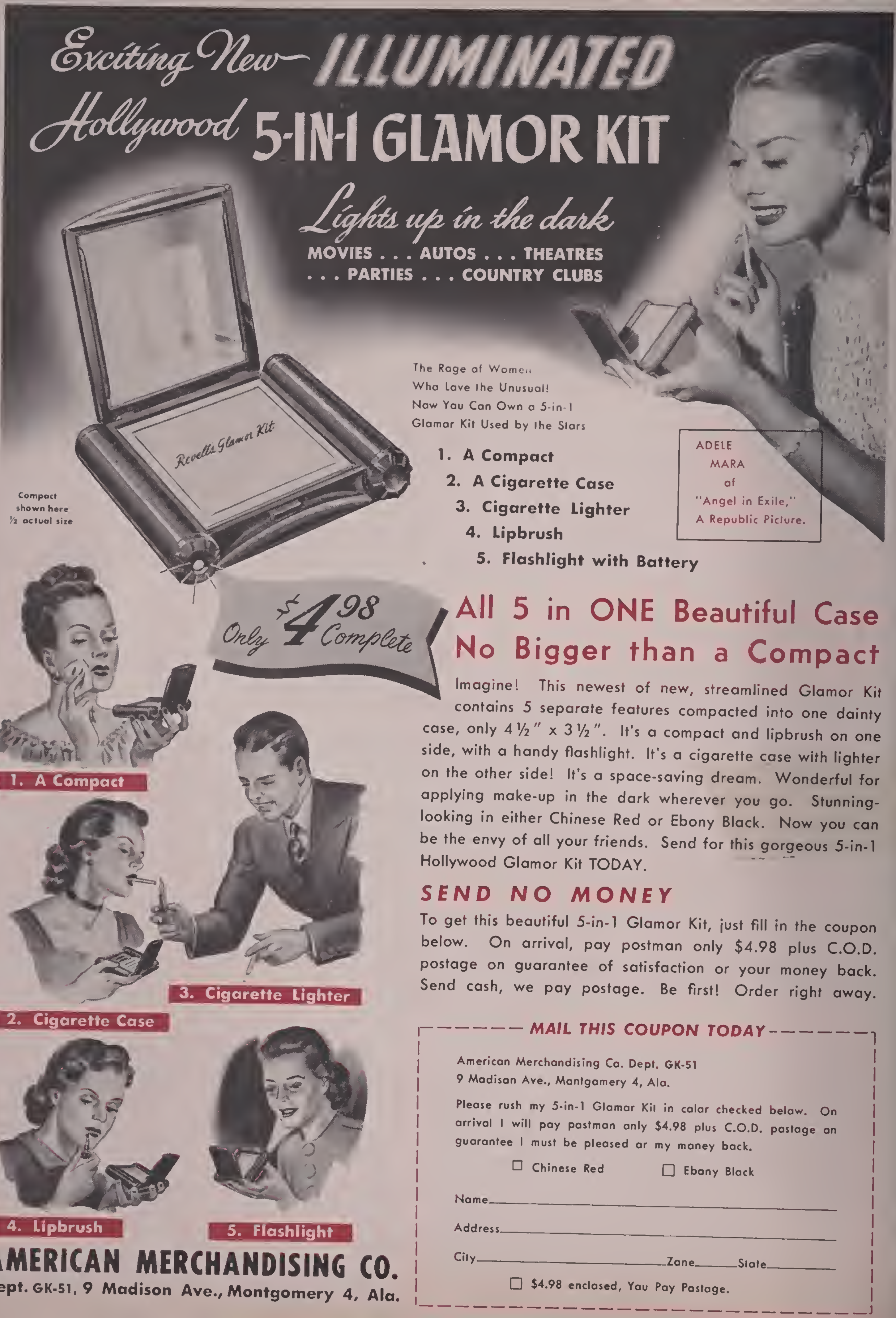

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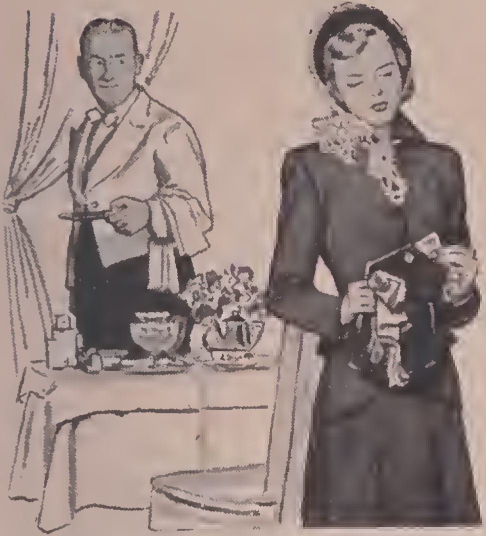

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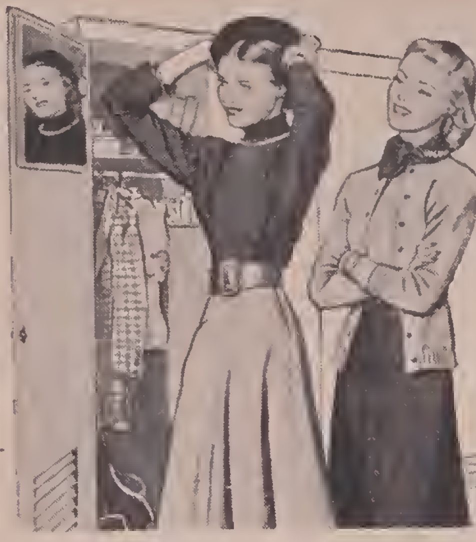
☐ 10%
☐ 25%
☐ 15 to 20%

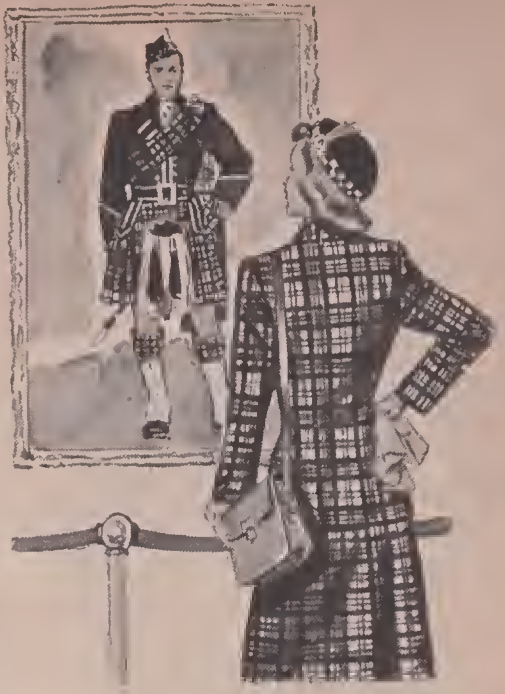
Don't wait 'til a waiter wears that "why don't you do right" look. Hone up on tipping! 'Taint what it used to be, thanks to inflation, so leave a little extra on that silver tray. A 15 to 20% tip pays off in smiles; good service. And for certain times there's a special service Kotex gives . . . your choice of *3 absorbencies*, designed for different girls, different days. You'll find it pays to try all 3: Regular, Junior, Super Kotex. See which absorbency suits *your* needs.



If she tries on your hat, should you—

☐ *Resent it*
☐ *Lend it*
☐ *Feel flattered*

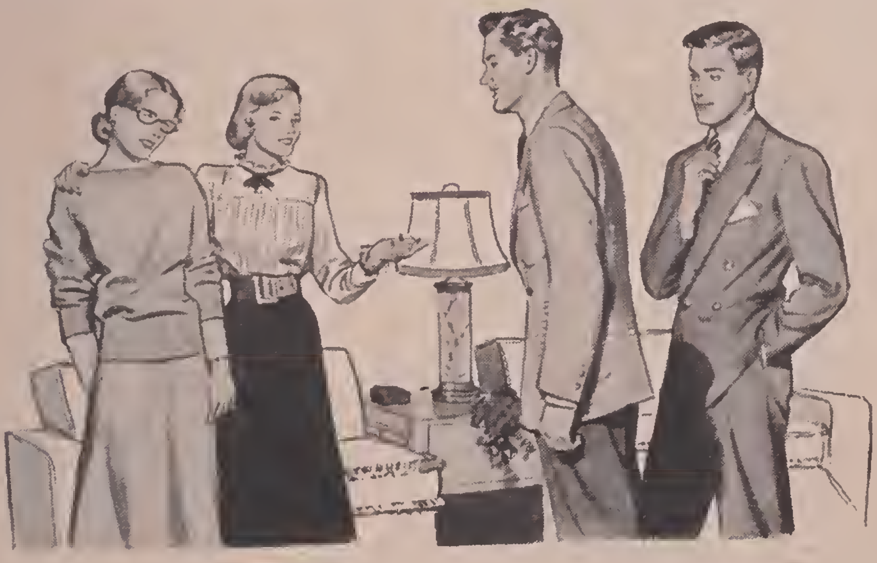
You break away from babushkas . . . wow your cellmates with a whammy chapeau. *But*, it needn't go to their heads. Why court ol' dabbil dandruff? Like borrowing combs or lipstick, trying each other's hats is scowled on in cactus (sharp, that is) circles. Discourage same, for your own protection. On "those" days, too, let caution guide you. Straight to the counter that sells Kotex. For it's Kotex that has an exclusive *safety center:* your *extra* protection against accidents.



What clan does her plaid represent?

☐ *Frazer*
☐ *Macpherson*
☐ *Black Watch*

If you give a hoot for the Highland touch in togs—and who doesn't?—bend a wee ear. Have a fling at "ancient tartans": top-rating plaids with authentic patterns, representing actual clans. A genuwyne *Macpherson*, for instance, as shown. And when your own clan meets, have fun—even at calendar time. No cause to be self-conscious what with Kotex preventing telltale outlines. Those *flat pressed ends* just don't turn traitor. They *don't show.* (As if you didn't know!).



Which gal would you ask to complete a foursome?

☐ *A Suave Sally* ☐ *A numb number* ☐ *A character from the carnival*

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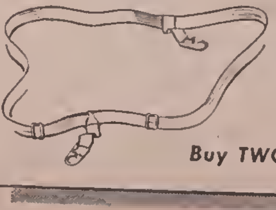

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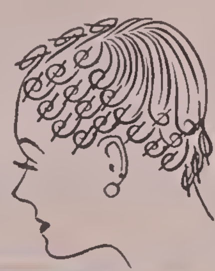

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Vol. 6
January, 1949
No. 12

MOVIELAND

Movieland's cover girl, June Haver, is starring in 20th's "Oh, You Beautiful Doll" and "Look for the Silver Lining." She's "at home" to Movieland readers on page 38.

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JUNE ALLYSON

GENE KELLY

JUDY GARLAND

M·G·M presents

a spectacular musical, packed with the beloved hits of the famed song-writing team of Rodgers and Hart; their own story, with all the adventure, romance, high life of the Great White Way.

Words AND Music

starring

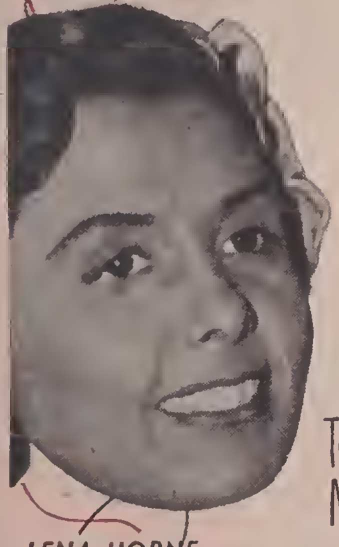
JUNE ALLYSON
PERRY COMO
JUDY GARLAND
LENA HORNE
GENE KELLY
MICKEY ROONEY
ANN SOTHERN

color by
Technicolor

with
TOM DRAKE · CYD CHARISSE · BETTY GARRETT · JANET LEIGH
MARSHALL THOMPSON · MEL TORME · VERA-ELLEN

MICKEY ROONEY

PERRY COMO



LENA HORNE

ANN SOTHERN

Musical Numbers Directed by ROBERT ALTON
Directed by NORMAN TAUROG
Produced by ARTHUR FREED

Based on the Lives and Music of RICHARD RODGERS and LORENZ HART

Screen Play by
FRED FINKELHOFFE
Story by
GUY BOLTON and
JEAN HOLLOWAY
Adaptation by
BEN FEINER, Jr.

20 Hit Songs

Manhattan
Small Hotel
With A Song In My Heart
Spring Is Here
Where Or When
The Lady Is A Tramp
On Your Toes
Blue Room
March Of The Knights
Thou Swell
Someone Should Tell Them
Blue Moon
I Wish I Were In Love Again
Mountain Greenery
Where's That Rainbow
A Tree In The Park
A Little Birdie Told Me So
Slaughter On 10th Avenue
Way Out West On West End Avenue • Johnny-One-Note

A
METRO-
GOLDWYN-
MAYER
PICTURE

Love, love, love! Shirley Temple and John Agar thought no one was looking while they whispered sweet nothings—then suddenly discovered the camera's eagle eye watching them.

More big names for Sugerman's Beverly Hills guest book: Esther Williams and Ben Gage.

Date night for Alan Ladds finds Sue wearing Alan's latest gift, a gorgeous blue mink!

Inside Hollywood

BY BEATRICE LUBITZ COLE

Even the Arabian Nights can't compete with Hollywood glamor!

★ While Wanda Hendrix was in Italy doing "The Prince of Foxes," Audie Murphy secured a two-bedroom apartment for their honeymoon home. Furthermore he decorated it and furnished it to suit (he hopes) Wanda's taste. (Wanda threw him a few suggestions by mail.) The two probably will be married by the time you read this.

* * *

Incidentally, the story "What Every Young Bride Should Know" may have Wanda and Audie playing the leads. It was originally intended for Shirley Temple and John Agar, but with the baby and everything, we guess they're just regarded as an old married couple by this time.

* * *

Lizabeth Scott must have really got her teeth into the climactic scene of "Too Late For Tears," in which she bumps off that old screen meanie, Dan Duryea. Liz emoted so hard she broke a small blood vessel in her throat.

* * *

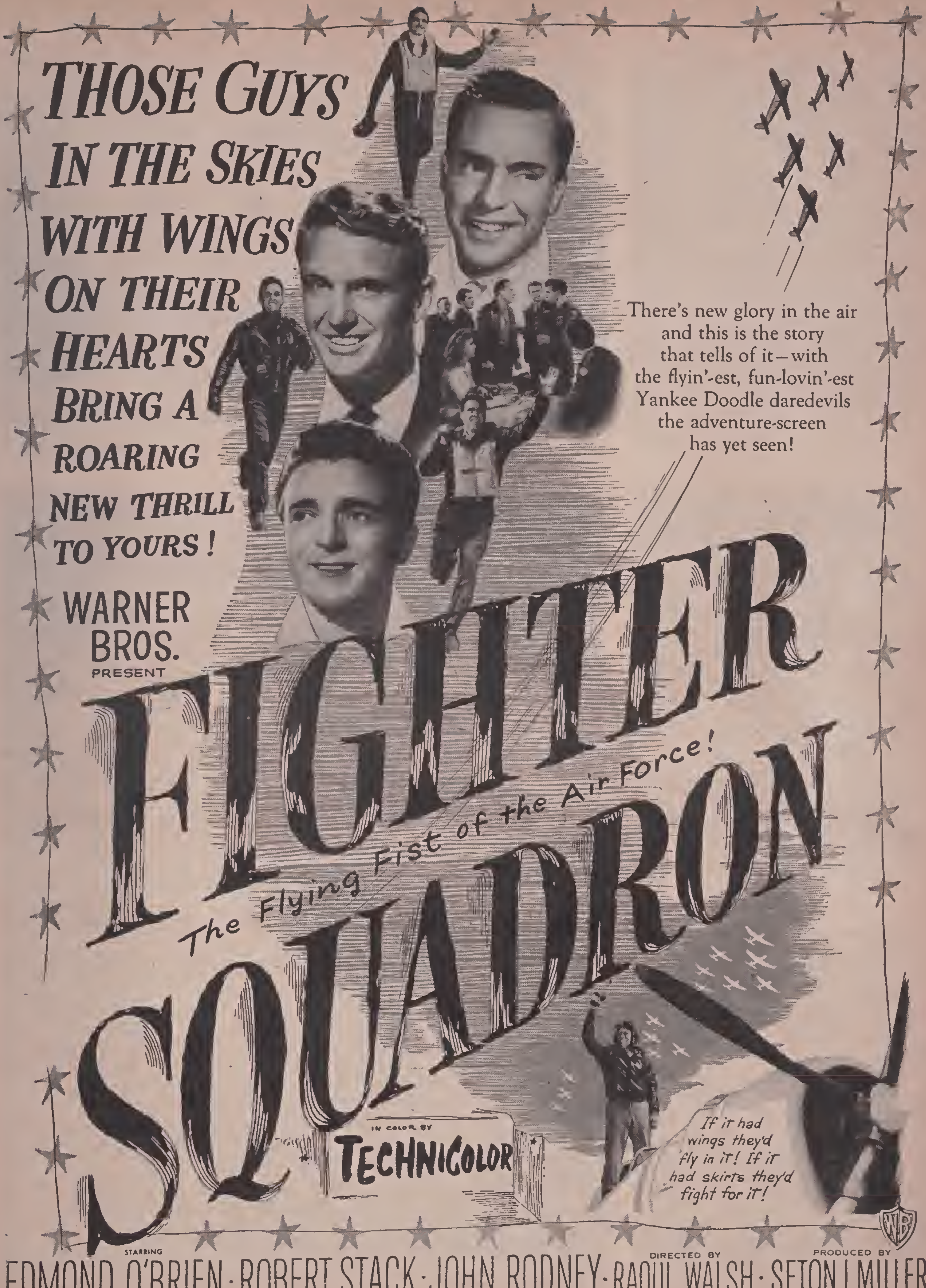
Lynn Bari's baby, one month old, has his own apartment. When mom and pop thought their own apartment too small to include a nursery, they rented the apartment next door for the baby and his nurse; but the baby's name is on the door plate.

* * *

Loretta Young caused some amazed glances when she appeared on the street with a green skirt, green and white polka dot shoes with gloves to match.

* * *

The Rita Hayworth-Ali Khan relationship becomes more mysterious. When he arrived in Hollywood, he seemed to have gone into hiding. Not even key men in the motion picture industry could locate him. Rita still insists they're just friends, but just how friendly can you be? However, we think time will take care of that romance, and we predict anything but wedding bells, between those two.



THOSE GUYS IN THE SKIES WITH WINGS ON THEIR HEARTS BRING A ROARING NEW THRILL TO YOURS!

There's new glory in the air
and this is the story
that tells of it—with
the flyin'-est, fun-lovin'-est
Yankee Doodle daredevils
the adventure-screen
has yet seen!

WARNER
BROS.
PRESENT

FIGHTER SQUADRON

The Flying Fist of the Air Force!

IN COLOR BY
TECHNICOLOR

If it had wings they'd fly in it! If it had skirts they'd fight for it!

STARRING
EDMOND O'BRIEN · ROBERT STACK · JOHN RODNEY · DIRECTED BY RAOUL WALSH · PRODUCED BY SETON I. MILLER

with TOM D'ANDREA · HENRY HULL written by SETON I. MILLER Additional Dialogue by Martin Rackin Music by Max Steiner

Happiest girl in Hollywood: Jane Wyman at her "Johnny Belinda" preem, with Roz Russell.

This is serious! At least friends say Jimmy Stewart and pretty Gloria McLean will be announcing a wedding date soon. Here they are double-dating with the Gary Coopers.

Depend on Lucille Ball to look like a movie star. Here she is with husband Desi Arnaz.

Reports have been reaching us from Italy that Orson Welles has practically settled down there, and won't be back to Hollywood for a long time. With his genius for spending money, and a talent that seemingly can't be depended upon, Orson has lost a lot of ground in Hollywood since he came here as the Boy Wonder.

* * *

Errol Flynn will sing in his new picture, "Montana." That should be the most interesting experiment since Garbo spoke. Humphrey Bogart told us of auditioning as a songster once. He started warbling "Life Is Just a Bowl of Cherries," and said he, "I sounded so bad, I couldn't even finish it. I walked right out on myself."

* * *

Barbara Stanwyck, who is noted for never forgetting old favors, now has Buck Mack living with her and Robert Taylor. Years ago, Mack, as an actor and producer, helped get Barbara started in show business. In fact. he was the one

Top honors for Hollywood's handsomest duo could easily go to Marilyn Maxwell and best beau Michael North. They were eye-fillers at star-studded "Johnny Belinda" premiere.

Everybody did a double take when Mike O'Shea arrived at the "Belinda" premiere squiring TWO gorgeous beauties! Wife Virginia Mayo's on the left. That's Ann Miller on the right.

Ann Blyth has her own "coke" but thinks it's more fun sharing one with Lon McCallister.

Inside Hollywood

that suggested she change her name from Ruby Stevens to her present screen one.

* * *

Lew Ayres finally admits that he's been dating Jane Wyman, but he declares it's nothing serious. Says he dates a lot of girls. We're inclined to believe him. After a man has been a bachelor for 12 years as Lew has since he was divorced from Ginger Rogers, he doesn't grow serious very easy. We wouldn't know about Jane, however. She seems to be dividing her attention between Lew and her ex-husband, Ronald Reagan.

* * *

Jean Arthur, after making a terrific comeback in "A Foreign Affair," turned down all movie offers to go back to school for two months at Bennington College. Few people in Hollywood even knew she was out of town. Jean is almost obsessed with the idea that the world is changing so fast that we must constantly re-educate ourselves to understand what is happening to us. She once told us that she would enjoy nothing better than attending school the rest of her life. So we predict that as good as she is, and as popular as she is, her pictures will become fewer and farther-between.

* * *

Joan Bennett had the scare of her life the other day when her child's nurse came to her and declared that Stephanie, Joan's five-year-old daughter who has just started to read, was perusing everything upside down!

Joan summoned the family physician, who quickly solved the problem. Seems that little Stephanie, who has a story read to her every night by the nurse, got into the habit of studying the book from a reverse angle while the nurse sat opposite her on the bed. She had learned to read upside down as well as right side up!

* * *

That most avid knitter of them all, Dorothy Lamour, is adapting grandma's quilting bee plan to modern use! Dottie wants to finish an afghan on the double for a gift, so she's invited all her knitting friends over for a long evening session of work on individual squares for a crazy-quilt design.

* * *

Doris Day has received from the San Francisco disc jockeys a miniature gold phonograph record for her slave bracelet. She appeared on a dozen platter sessions in the Bay City while she made personal appearances in connection with the opening there of her debut film, "Romance on the High Seas."

* * *

When Barbara Bel Geddes asked the James Masons what they were planning to name the expected baby, Pamela said, "Boy or girl, it will be 'Portland'—after Portland Hoffa." A bystander remarked that the name would indicate a really concrete bond of affection, both "Portland" and "Mason" designating brands of cement! Barbara and James Mason will soon be seen co-starring in the Enterprise Studio Production of "Caught."

* * *

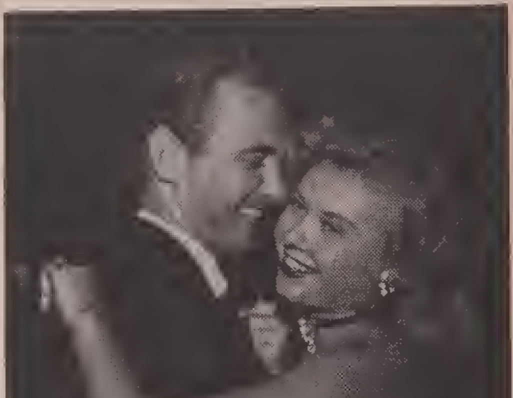
Jane Powell was named "Our Favorite Bat-Girl" by the Hollywood Stars nine. She was presented with a Stars visored cap (for convertible driving), and an autographed baseball containing all the players' names by second-baseman Lou Stringer during a luncheon ceremony at the Hollywood Brown Derby.

* * *

Irene Dunne, never one to do things by half-measure, has the shortest haircut in Hollywood. On her it looks good!

(*Please turn to page* 10)

Grand opening of Wilshire Pharmacy brought Terry Moore and Jerome Courtland together.



Dancing in "Love Happy" is work for Vera-Ellen, but dancing with A. C. Lyles is fun!

Dinah Shore and George Montgomery make Eddie Cantor sing for his supper—even at party to celebrate his 18th year on the air.

Here's one dish Bob's sure to like! Doris Day's "arrived" as a chef as far as those gourmets, Mr. and Mrs. Hope, are concerned.

Inside Hollywood

continued

Vera Ralston finds a sound stage a bit draughty for comfort in her low cut gown—but George Brent comes to her rescue. She's in Republic's "Drums Along the Amazon."

Danny Kaye, who's torn many a song apart, will do his first straight love song for the screen in *Happy Times*. The song, written by his wife, is called *Lonely Heart*. He'll warble it to Barbara Bates. Danny's planning on a tour of Australia next year. His great success in London gave him the idea that the old rolling stone does gather some moss.

* * *

A smart producer in this town is secretly trying to build a stable of actors from the offspring of famous movie stars. Among those he hopes to get and build up are Barbara Stanwyck's son and John Barrymore Jr. Sounds like a pretty good idea.

* * *

We've just heard about it, but some time back—in fact, just after the war—a French soldier, suffering from shell shock, wandered into a theater and saw Elizabeth Taylor in *National Velvet*. The picture did something for him, so much that he went to see it 20 times. Then he wrote Elizabeth a letter of appreciation and explained that she had helped show him how life should be lived. The letter, received by the studio fan-mail department, received a routine answer. Time passed before Elizabeth heard of the incident. She was so upset she cried almost all night; then she wrote the man herself to explain what had happened. No, she never got an answer.

* * *

Hollywood is mystified over the lack of adequate explanation for Rita Johnson's almost fatal head injury. There's a lot of rumors going round, some of them not too complimentary; in giving the public complete details of the cause of the injury would be doing a real service to Rita.

We hear from an actress now working in Italy that Tyrone Power and Linda Christian actually tried to get married several times, but the ceremony failed to come off when the church failed to give its sanction. They want a church wedding, and if they do get married, they will probably get the blessing of the church on the grounds that despite the fact that Ty will be a divorced man, his previous marriage was a civil ceremony, and not a church one.

* * *

As things now stand the battle as to which will play the lead in "My Friend Irma," Betty Hutton or Marie Wilson, is being solved by putting both of the girls in the picture. Betty was the first cast into the Irma role but Marie's fans put up such a squawk that she was also tested for the part. Question now is which will play the role in the picture.

* * *

If Ilona Massey and Jay Kurtz aren't married, why does he introduce her as Mrs. Kurtz? If they have been hitched, why are they keeping it a secret? Incidentally, Ilona's cosmetic business is thriving. She's a good ad for her own product.

* * *

A certain top star on a major lot, who needs friends, certainly didn't win herself any new ones when she had her husband heaved off the set where she was making a picture, and blamed everybody but herself for the deed.

* * *

Lizabeth Scott is heading for Nassau

(*Please turn to page 12*)

THE FRONTIER THUNDERS . . . AN ERA FLAMES . . .

WITH THE SAVAGE BATTLE FOR EMPIRE . . .

AND THE LOVE OF A WOMAN!

COLUMBIA PICTURES
presents

Glenn **FORD** · *William* **HOLDEN**

in

The Man from Colorado

with *Ellen* **DREW**

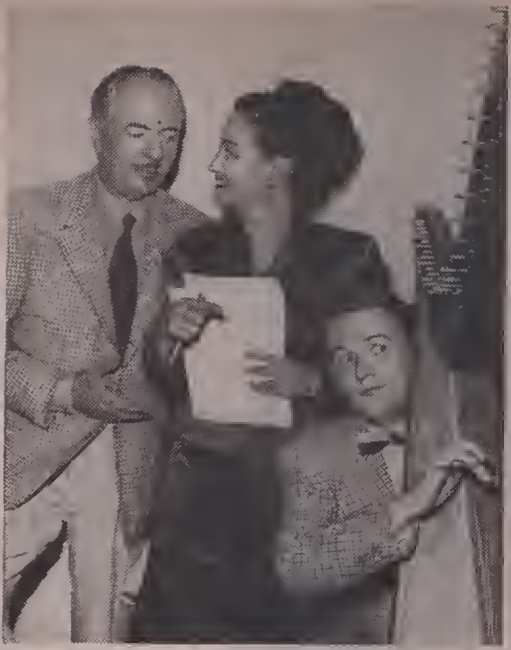
RAY COLLINS · EDGAR BUCHANAN · JEROME COURTLAND · JAMES MILLICAN

Screenplay by Robert D. Andrews and Ben Maddow

Directed by HENRY LEVIN · Produced by JULES SCHERMER

COLOR BY TECHNICOLOR

"Boys Town" was never like this! Pat O'Brien finds it isn't so easy keeping these boys in hand when he joins Jimmy Stewart and Richard Conte on NBC Screen Guild Players show.



Dottie Lamour and William Powell gag, but Alan Young keeps harping on his NBC show.

Inside Hollywood

continued

on a six-weeks vacation with her sister, to stay through Christmas holidays. Liz remains the mystery girl in Hollywood. She's seldom seen on dates, although she's one of the town's most eligible bachelor girls. A few years ago there was a rumor about that Liz was suffering from a hangover from an unhappy love affair. But even the brightest torch should have flickered out by this time.

* * *

Get this! In "Montana Belle," Jane Russell is going to unveil her gams in the costume of a dance hall girl. She'll wear shorts and full length hose, and perhaps that will take the publicity away from the rest of her anatomy!

* * *

Mickey Rooney and his pop, Joe Yule, have been doing personal appearances together, so can we look for them to do a father-son picture also? Yule once told us that it was one of his greatest ambitions, and he thought their own story had about as much drama to it as anything the scenarists could cook up.

Mickey's still flitting about town from girl to girl, but like a bee in a flower garden, he can't settle down to any steady beauty.

* * *

Lana Turner and Bob Topping are having bad spats these days, according to New York columnists who've managed to overhear their bickerings.

* * *

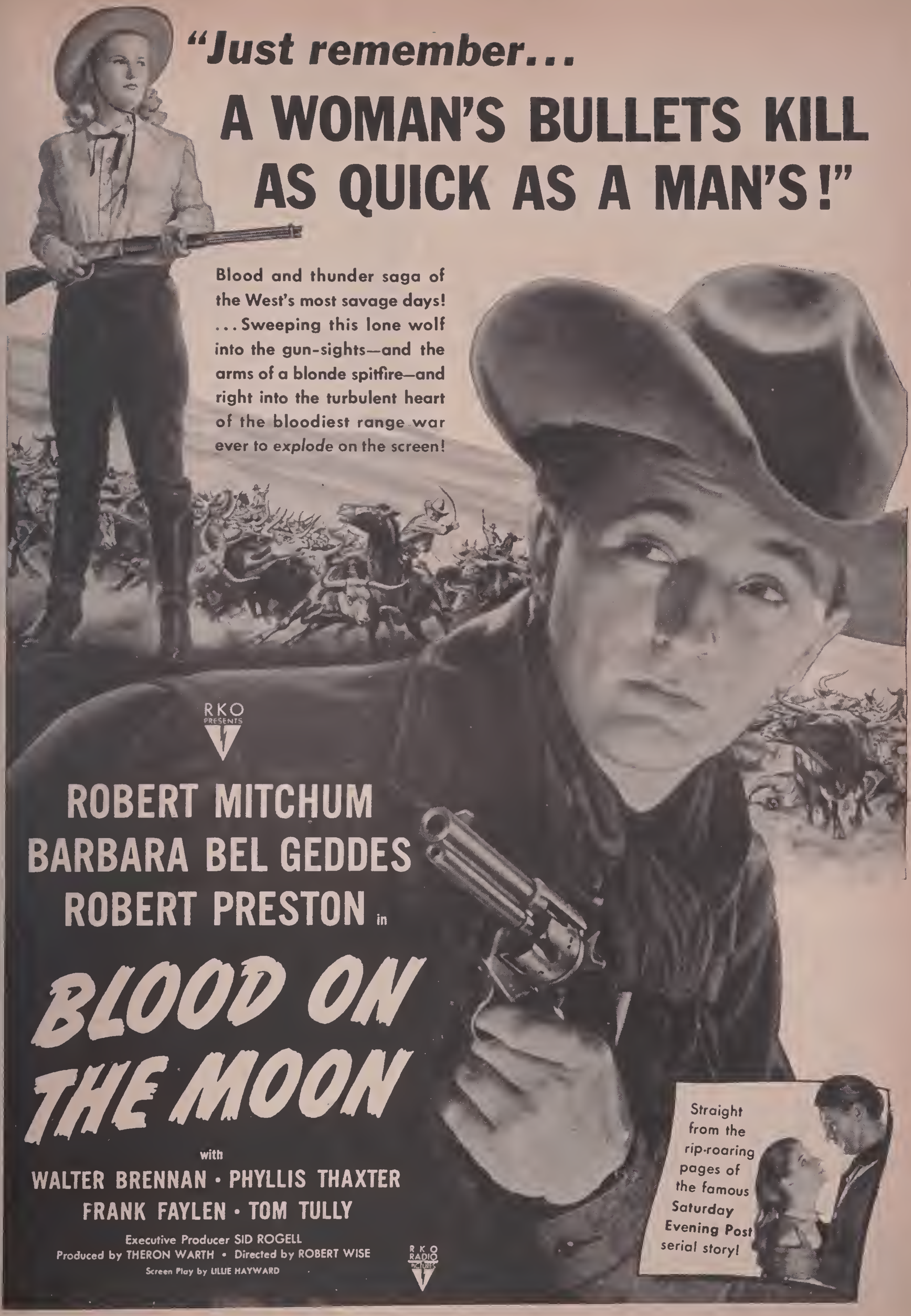
According to Hollywood chatter, James Mason and his wife have just done a book on cats. Title: Cat log! The writing is his, but illustrations are by Mrs. M. For more about Mason, see "Odd Man In," on page 50 this issue!

The End

Looks as though Doris got the funny lines on Bob Hope's radio show—and Dayzed him.

Another Day, another show. House Jameson cues Laraine on "Cavalcade of America."

"Santa Claus is Coming to Town"—this time in the person of Glenn Ford. He's all decked out for his role in "Mr. Soft Touch" and to wish *Movieland* readers a Very Merry Christmas!



"Just remember...

A WOMAN'S BULLETS KILL AS QUICK AS A MAN'S!"

Blood and thunder saga of the West's most savage days! ... Sweeping this lone wolf into the gun-sights—and the arms of a blonde spitfire—and right into the turbulent heart of the bloodiest range war ever to *explode* on the screen!

RKO PRESENTS

ROBERT MITCHUM
BARBARA BEL GEDDES
ROBERT PRESTON in

BLOOD ON THE MOON

with
WALTER BRENNAN · PHYLLIS THAXTER
FRANK FAYLEN · TOM TULLY

Executive Producer SID ROGELL
Produced by THERON WARTH • Directed by ROBERT WISE
Screen Play by LILLIE HAYWARD

RKO RADIO PICTURES

Straight from the rip-roaring pages of the famous Saturday Evening Post serial story!

BACK
WITH
A
Bang!

That Hollywood adage "out of sight, out of mind" will never apply to Ann Dvorak

---

Just about the most wonderful Love Story ever filmed!

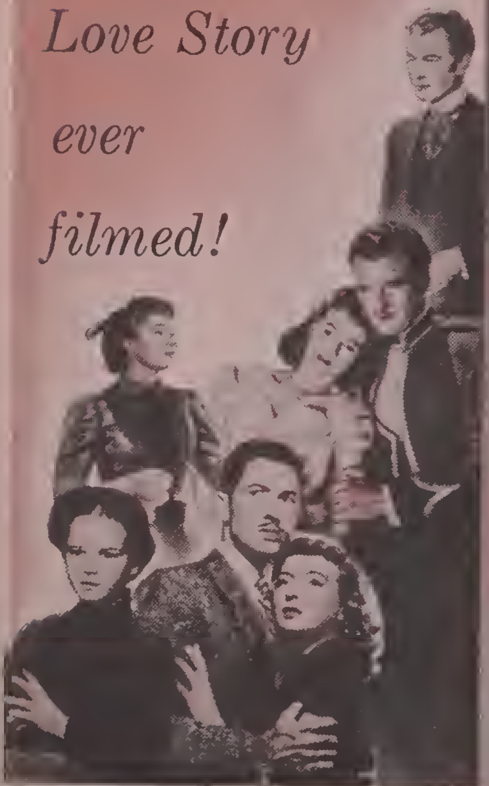
SAMUEL GOLDWYN *PRESENTS*

"Enchantment"

STARRING

DAVID NIVEN · TERESA WRIGHT
EVELYN KEYES · FARLEY GRANGER

Screen Play by John Patrick • From the Novel by Rumer Godden
Directed by IRVING REIS • *Released by RKO Radio Pictures, Inc.*



★ You just don't pick yourself up, bag and baggage, and toss away a successful movie career, then return years later and find yourself more in demand, more popular, than you've ever been. Not in a business where the adage "out of sight, out of mind" is too heartbreakingly true.

You don't, that is, unless you're Ann Dvorak. During her long and brilliant career, she has left the screen many times for various lengths of time. This last absence—four years—was the longest. This time she had a fine and good reason for leaving—a tour of duty in Britain during the war.

Not only has Ann come back and recaptured the fame and fortune she left behind. But she's had a chance to test her talent and ability in roles different from anything she's played in her fifteen years in pictures.

Most of her fans think of Ann as a dramatic actress with characterizations leaning on the sophisticated, brittle, tough side. You'll get the surprise of your life when you see her in "Walls of Jericho," 20th Century-Fox drama, and "Out of the Blue," produced by Eagle-Lion, in which Ann plays a gay, charming dipsomaniac. She is a comedian—a delightfully unexpected one.

In "Walls of Jericho," she's a dipsomaniac, too. Only a bitter, frustrated one—which only goes to show how versatile Ann is.

Before "Out of the Blue" you saw her in "The Long Night" opposite Henry Fonda and Vincent Price, playing the part of a hard-bitten cafe entertainer.

And now she's going to take a whirl on the Broadway stage, where she will replace Meg Mundy, who was so sensational in the dramatic role of "The Respectful Prostitute." This is a difficult assignment—for Meg was the toast of Broadway in the role—but Ann Dvorak is the one to do it and brilliantly.

That's the way things have been going since Ann returned to Hollywood about a year and a half ago—one picture on the heels of another. Ann's decision to take a new plunge after her long absence, by freelancing, is paying handsome dividends. She has emerged as a brilliantly versatile actress.

Across the luncheon table from me at the commissary at 20th Century-Fox, Ann looked lovely in a soft pink dressing gown that contrasted with the blue of her enormous, expressive eyes. Her strong dramatic features combine with a soft, feminine quality that mirror her ancestry—a fascinating combination of Scotch, French and Czech. There is a curious fragile quality in her strong, erect, slim figure. At 35, Ann can compete in beauty of face and body with any starlet.

Though both her parents were actors, she had no starry ambitions about going on stage or screen. Anna McKim—her real name—spent most of her childhood in convents and boarding schools. When she came to California, she enrolled in the Page School in Pasadena, and then went to Occidental College, majoring in journalism because she had decided to be a journalist.

(*Please turn to page 88*)

You'll be moved by Ann's characterization of the dipsomaniac in "The Walls of Jericho."

Another
"Best"
from the
Producer
of
"The Best
Years of
Our Lives"
Academy
Award
Winner!

After his first big picture, "Since You Went Away," Guy began to learn about Hollywood "angles"—and he had to learn the hard way.

His role in "When a Man's a Man" is keeping him busy—but in spare moments he's planning for that "super" house he's going to build.

Quite a Guy

IT'S BEEN ROUGH GOING, BUT FINALLY GUY HAS FOUND SOLID GROUND FOR

★ "It sure has been rough going," Guy Madison confessed when I saw him on the set of "When a Man's a Man," which he's making now for United Artists. "Remember when you first knew me—two and a half—three years ago? I was one bewildered boy, wasn't I? Well, I still am, I guess, but not quite as much."

To tell the truth, I never thought of Guy as being bewildered. A trifle shy, perhaps, more than a little cautious (he still is!) and surprisingly unaware of his own arresting good looks.

By Helen Louise Walker

But not bewildered! I knew he had some serious problems of adjustment to meet but it's only now that I realize what a whale of a good job he has made of meeting them. For Guy had much to learn, much to sort out and to try to cram into some sort of sensible pattern.

Guy Madison grew up in Bakersfield, California, worked at various vigorous occupations and planned to own a commercial fishing boat . . . "because I love the sea and besides, that's a good business." So the next thing he knew, he was off to join Uncle Sam's navy.

And then the astonished young man found himself an actor. He didn't dare tell even his parents that he was "sort of in pictures" until "Since You Went Away" was on the verge of being released and he was at last convinced that he was really in it.

So much happened to him between his socko success in that picture and the beginning of his role in "When a Man's a Man" that he was almost an entirely new person when he started work on this picture.

Now it can be told that Guy has worked hard, studied hard, yes and worried a bit, too, for his career.

Says Guy frankly: "They wanted someone with more experience, someone who wouldn't have to be nursed along and who wouldn't require such careful direction. I knew I simply froze up at first. But I knew I wanted to make good at this business as I'd never wanted anything before, although I kept telling myself that if I failed, I'd make myself be satisfied with something else . . . I still tell myself that. . . ."

These mental precautions seem unnecessary now, but Guy is still a cautious man. Just now he is being cautious about the idea of marriage.

We had quite a chat about it. "Hollywood does something to you about making that kind of decision," he says. "One day you think you can't wait—you must run to the nearest minister—and the next day you shiver inside yourself and wonder if you dare do it at all! It isn't just a matter of whether or not you're in love. You see a lot of people who are just as much in love as you are and yet are utterly miserable. You just don't *know*."

Still, Guy is planning a wonderful house to build "some day" and it seems to be designed for matrimony. At the moment he and his younger brother, Wayne Moseley, occupy a bachelor apartment and do all their own housework. Wayne wields an efficient vacuum cleaner while Guy cooks all manner of he-man concoctions.

Guy, who is passionately fond of music, owns a fine record player. His next acquisition will be a recording machine which he thinks will help him study his roles.

Most of Guy's friends are young people he met at the home of Henry Willson, David O. Selznick executive, who discovered him in the first place at that now

Are Gail Russell and Guy married? If not they're doing serious thinking about it.

THOSE MAGIC AVENUES TO HIS DREAMS

famous radio broadcast. They are Rory Calhoun, Dick Hogan, Jim Brown, Johnny Sands and half a dozen other members of the Willson circle—and, of course, Gail Russell. As a matter of fact, one of the reasons he's enjoying making "When a Man's a Man" is because his friends, Rory Calhoun and Johnny Sands, are in the cast.

Guy is still feeling his way in Hollywood. Life had been simpler in Bakersfield where, if you met a pretty girl and you like one another, you merely asked her to go dancing or to the movies . . . and there you were.

In Hollywood there are "angles." However, Guy seems to have jumped over the worst hurdles and is now a little more sure of the future.

Although Guy's name has been linked with this glamor girl and that, Gail Russell is still the number 1 girl in his life and now that his career is straightening out, there may be wedding bells for Gail and Guy sooner than you think.

During this growing up and sorting out period, Guy has been developing a nice taste for the best in nearly everything—in music, in books, art, yes and even in clothes.

He likes to see girls in what he calls "sharp" costumes, although he can't quite tell you what he means by that cryptic term. Something dashing and nicely cut, one gathers, in subdued colors, such as tan, pale blue or black. He himself likes to wear dull blues and grays, although he admits a weakness for butter yellow sweaters.

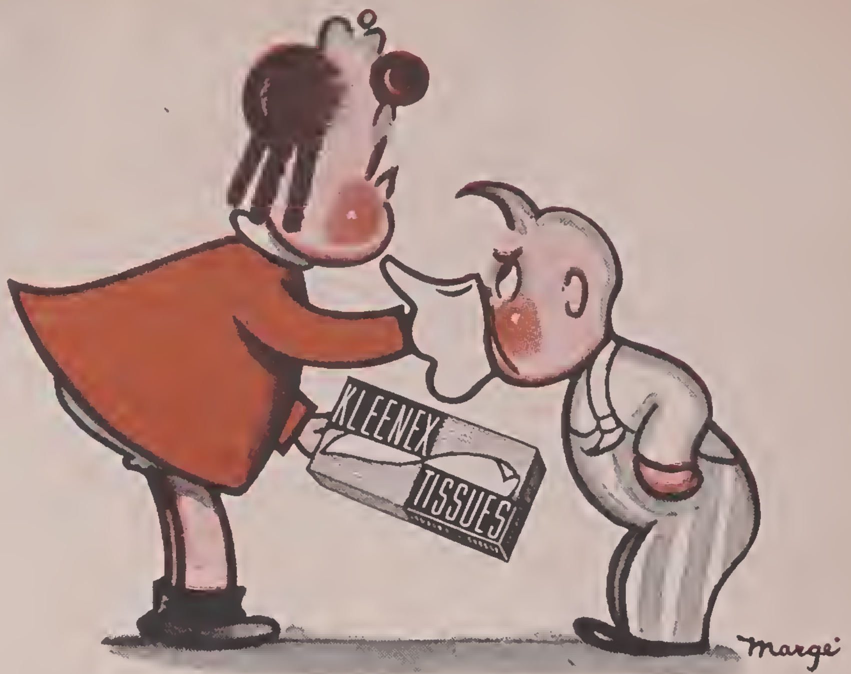
His favorite preoccupation these days is planning for that super house. An early California type, U-shaped dwelling with enormous windows opening on vast views of hills and (he hopes) water; with a "mad" playroom, an enormous living room with the thickest rug imaginable and soft, "sink-in" furniture, upholstered in softly glowing colors. At the end of that there will be a curtain which when pulled back will reveal another room with polished dance floor.

In all this day dreaming there is definitely a place for matrimony—and children. "Several children," he observes . . . "some day . . ."

In the meantime Guy is concentrating on his acting for he is practical enough to know that by being expert in his craft, the magic avenues to his dreams will be on solid ground. There's still time to make those dreams come true.

THE END

LITTLE LULU



"Blow hard, Alvin—KLEENEX can take it!"*

Little Lulu says: From sniffle to gesundheit, your *nose* knows Kleenex is your best buy in tissues. Soft! Strong! You pull one double tissue (not a handful)—up pops another!

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*T. M. Reg. U. S. Pat. Off.

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Tuesday
Wednesday
Thursday
Friday
Saturday
Sunday
AS FEATURED IN SEVENTEEN
Saturday
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every day in the week
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89¢ each
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Soda and salt combine to make a splendid dentifrice. Brush teeth at least twice a day, advises M-G-M's Ann Miller.

Eating an apple a day may not keep the dentist away, but it's good exercise for teeth, gums and facial muscles, too.

smile pretty, *Please!*

By

ANNE ANSLEY

You can't be a sparkling personality with dull teeth. Here's how to have a smile of beauty

Daily massage with a pad of sterile gauze helps keep gums firm and healthy. Use it to polish teeth, keep them film-free.

Drink plenty of water after eating anything that teeth enamel might find "intolerant," such as sweets, acid foods.

★ There's nothing like a lovely smile to give a lift to your personality! But to have that winning smile your teeth must sparkle.

You may be scrupulous about outward cleanliness, but neglect care of your mouth. Then you're dismayed when the dentist has to drill, or pull a tooth or two. Remember, your teeth have the potentiality to last a lifetime—it's up to you to see that they do.

Your diet is very important. Include in it plenty of milk—rich in calcium—green leafy vegetables, whole grained cereals, and protein foods, such as eggs, fish and meat. Food should not be too hot or too cold, as either extreme may cause the enamel to crack, making way for corps of bacteria to begin destruction.

Ann Miller, whose beautiful smile can't be missed in M-G-M's "Easter Parade," finds that an apple a day won't exactly keep the dentist away, but it is excellent for exercising teeth and gums—and firming facial muscles as well.

A sweet tooth may be your weakness, but think of your teeth before you take that extra bit of candy. Your diet should include only a moderate amount of carbohydrates.

Don't forget careful cleansing after eating. Get the habit of using dental floss. Slide about six inches of floss gently between each tooth in an up-and-down movement to remove stubborn food particles lodged between the teeth. If you're unable to brush your teeth after meals, rinse your mouth well with water.

There's little margin for error if you learn the proper way to use dental floss.

Always brush your teeth well upon rising and retiring, and do use a good toothbrush and dentifrice. Brush with up-and-down strokes. For special gum toning and massage, use a pad of sterile gauze. Massage will keep the gums firm and increase blood circulation.

Many a glamorous-looking gal's chances of social success have been ruined by poor oral hygiene. So don't be careless—it's so important to your happiness that you can't afford neglect.

Remember that old rule about seeing your dentist twice a year? It's just as sound as ever. Trust your dentist, and follow his advice. Don't forget that bad teeth can seriously affect your health and disposition, as well as your appearance.

Hollywood's stars, who are judged by the world, are constantly aware of the importance of beautiful teeth. A brilliant, beaming smile can impress your own public—the people you meet every day. It will help to enrich your social life, to advance your success in whatever you do. So guard that smile for health and beauty!

THE END

Try these simple rules for the smile of beauty and health, says lovely Ann Miller.

Before your daughter marries... should you tell her *These Intimate Physical Facts?*

BY ALL MEANS! And here is scientific up-to-date information *You Can Trust*—

The time to speak frankly to your daughter is *before* she marries. She should be fully informed on how important vaginal douching two or three times a week often is to feminine cleanliness, her health, marriage happiness, to combat odor, and always after menstrual periods.

And she should be made to realize that no other type liquid antiseptic-germicide tested for the douche is so POWERFUL yet SO SAFE to tissues as modern ZONITE!

Warns Girls Against Weak or Dangerous Products

How unfortunate is the young woman who, through ignorant advice of friends, uses such 'kitchen makeshifts' as vinegar, salt or soda. These are NOT germicides in the douche! They *never* can give the great germicidal and deodorizing action of ZONITE.

Won't you please realize how *very important* it is to use a germicide definitely *intended* for vaginal douching—one powerfully germicidal yet one safe to tissues as ZONITE has proved to be for years.

ZONITE positively contains no phenol, no bichloride of mercury, no harsh acids—overstrong solutions of which may damage tissues and in time even hinder functional activity of the mucous glands. You can use ZONITE as directed *as often as needed* without the slightest risk of injury. It's positively *non-poisonous, non-irritating.*

Truly A Modern Miracle!

ZONITE destroys and removes odor-causing waste substances. Leaves you feeling so sweet and clean. Helps guard against infection. ZONITE *kills* every germ it touches. You know it's not always possible to contact all the germs in the tract. But you *can be sure* amazing ZONITE DOES KILL every reachable germ and keeps them from multiplying. Buy ZONITE at any drugstore!

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A

HAPPY NEW YEAR

. . . all year long!

THRILL to the explosive force of tons of TNT as the Mayor of Texas City tells you *How Our Town Came Back from the Dead*—the action-packed inside story behind America's greatest blast disaster!

SEE artists and models working together in exciting, *inside*-the-studio, full-page pictures: *Artists and Nudes* by Alfred Puhn.

LISTEN in amazement to the frank, intimate confession of one of America's 3,000,000 single girls in *Women Without Men*. Hear the real truth about woman's deepest emotional needs from the lips of a "misfit" girl.

WATCH a real baby being *born* right before your eyes in the most amazing hospital pictures ever printed!

LAUGH at Parke Cummings' best-seller story about financial difficulties: *The Whimsey Report*, and don't miss the many sparkling anecdotes and humorous episodes in the life of our most famous entertainers in *My Best Stories*.

PLUS the inside facts about fabulous Broadway . . . the gripping account: *Stand by for Crash Mission* . . . Coach Adolph Rupp's helpful tips on how to watch basketball fully illustrated with action photos . . . *What Makes Stalin Tick* by ace reporter Eugene Lyons . . . and 20 more top-flight articles sure to please you! And 50 pages of eye-opening pictures.

GET IN STEP with January's PAGEANT—the pocket-sized adult magazine that packs a WALLOP. (25c at your newsstand NOW)

Joan's pup seems curious about her blonde locks. She dyed for a cause—her role in "Flamingo Road."

CAN I HELP YOU?

By Joan Crawford

MY HUSBAND WANTS A DIVORCE

Dear Miss Crawford:

The other night my husband came home from work, and I could see that something was troubling him. "What's up?" I asked. "I want a divorce," he said.

I didn't know what to say because earlier that day I found out I was pregnant . . . I've been married for seven years. We have two other children. I always thought my husband loved me. Now he says he wants this divorce to marry another woman.

What shall I do? Shall I give him up? I haven't told him about my pregnancy because I don't want to use that weapon to hold him. What do you think I should do at this time? I'm desperate.

Helen L.
Chicago, Ill.

I certainly should tell him that I was expecting another child. He's going to find that out pretty quickly anyway. As for his wanting a divorce, you'd best sit down with him and discuss the entire matter intelligently. Is he really in love with another woman? Is he tired of marriage and merely using that as an excuse to obtain his freedom? Is this woman just a momentary fling? What sort of arrangement for the care of the children is he prepared to make?

Is there a possibility that you two can get together? What have you done or haven't done which has sent him looking for other feminine companionship? Have you had any inkling that this was going on?

All these questions must be answered clearly and carefully before you come to any decision. I think your first consideration and also your husband's must involve the welfare of the children. By all means, however, tell him about the expectant child. It is possible that the news will make a world of difference.

PARENTAL PROBLEM

Dear Miss Crawford:

I'm a girl of seventeen, and my problem is this. My parents are against my going with a certain young man. They say he's ill-mannered, ill-bred and will never amount to anything. Since he's only eighteen and still going to high school, I don't know how they've figured this out. Anyway, they don't want me to see this fellow. I like him very much. He's more fun than any boy I've ever met. He likes me, and while I don't want to disobey my parents, I feel strongly that I have a right to my own friends. What do you think?

Cornelia B.
Atlanta, Ga.

I think that your parents must have some good reason for wanting you to stay away from this young man. If they say he's ill-mannered, surely they must know. Have you had him in for dinner? Have they had the opportunity of seeing the way he conducts himself in public? They probably have or they should not have made that statement to you.

When you're seventeen this seems like a very important problem, but you can solve it quite easily. Have your folks meet his. If they are honest respectable people, I'm sure your parents will permit you to go out with the boy.

TALENTED CHILD

Dear Miss Crawford:

I have a six-year-old daughter who is more talented than Shirley Temple or Margaret O'Brien ever were. It so happens that I haven't got enough money to take her to Hollywood.

How can I get any of the studios interested in my girl Carol? She sings and dances and when it comes to acting, well, she's really great. I have written the studios about her but they haven't answered me.

Mrs. Clara M.
Boston, Mass.

There are very few child stars under contract to the studios these days, and whenever there's a large part for a child, usually a concerted drive is made to find the proper youngster for the role. Even if you had the money, it would be of little use for you to take your child to Hollywood. Since you live in Boston and there are many theatrical agents in that city, why not take your girl to one of them and get a valuable, objective, and honest opinion of her possibilities. If an agent thinks he can do something for you, he'll handle your daughter on a straight commission of 10%. Hollywood is literally jammed with mothers who insist their children are natural-born stars.

DIFFERENT FAITHS

Dear Miss Crawford:

I am going with a young man whose religion is different than mine. I hope to marry him one day but in order to do this I will have to convert to his faith.

My mother says this is ridiculous, that almost all such marriages end in divorce, that there are all sorts of problems involving the children, and that I should stick to someone in my own faith.

I am eighteen, and I should have a mind of my own, but mother seems so strong in her convictions that I am beginning to doubt my own. That's why I seek your advice. Shall I drop this young man? I think I could forget him in time and concentrate on someone else or shall I let my liking for him blossom into love?

Catherine R.
Miami, Fla.

In this case, I should listen to mother.

SCREEN CAREER

Dear Miss Crawford:

Is it so queer and strange to want to become a movie star? I want to become a screen actress and I don't care who knows about it.

I'm sixteen years old and I'm taking dramatic courses. When anyone asks me what I hope to be, I quickly say, "I want to be an actress."

When I tell this to my friends, they start laughing and kidding and wisecracking. They say, "Claudia wants to be another Joan Crawford. Fat chance!"

Girls become movie stars everyday in the week. Why can't I? I mean is it part of becoming something to tolerate all the razzing? My girl friends accuse me of acting all the time. They say I'm melodramatic and super-emotional and maybe I am but isn't that good practice? What I mean is that I'm determined not to be laughed out of my ambition. My own family thinks I'm an adolescent that tomorrow I'll want to become something else.

My brothers laugh at me and my parents don't give me much encouragement and the road is rough but don't you think if I stick to it I'll persevere?

Claudia K.
Des Moines, Iowa

You may very desperately want to become an actress, but if you have no talent for it, it would be better to become a school teacher or a librarian. I don't want to discourage you, and I think you have an admirable spirit, and if you have as much talent as you have courage, I think you'll go a long way. You yourself are wise enough to realize that the road ahead is strewn with many pitfalls and much hard work. You must learn to take many disappointments and to come up smiling. If you refuse to be beat and if you have the qualities the public wants, then eventually you'll succeed.

THE END

You always see pictures of Joan knitting, but here she is with a completed creation, and one she's very proud to show! It's a stunning ribbon knit dress of Ruban d'Art.

Read...

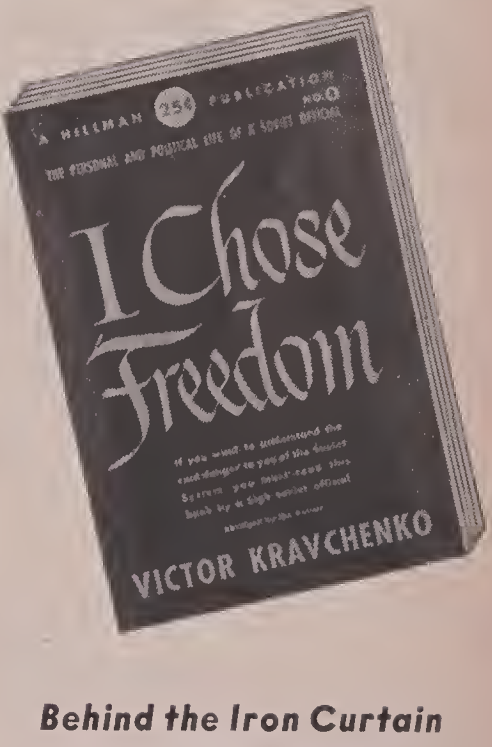
I CHOSE FREEDOM

BY VICTOR KRAVCHENKO

SENSATIONAL WORLD BEST SELLER

•

This book rips the mask off SOVIET DICTATORSHIP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THE PERSONAL AND POLITICAL LIFE OF A SOVIET OFFICIAL
I Chose Freedom
VICTOR KRAVCHENKO

Behind the Iron Curtain it's a capital offense to read it . . .

The personal and political life of a soviet official.

Abridged by the author

ON SALE AT ALL NEWSSTANDS

NOW 25c

It was a moment for being a woman
for only a woman's weapon
could keep her alive... **now**!

Gregory Peck
Anne Baxter
Richard Widmark

YELLOW SKY

with
ROBERT ARTHUR · JOHN RUSSELL
HENRY MORGAN · JAMES BARTON · CHARLES KEMPER
Directed by WILLIAM A. WELLMAN Produced by LAMAR TROTTI
SCREEN PLAY BY LAMAR TROTTI
BASED ON A STORY BY W. R. BURNETT

20th CENTURY-FOX

Your Hollywood *Memo from the Editor*

"Grandma" Marlene Dietrich, still the most glamorous woman at CBS' recent Ford Theater party.

N. Y. vacation for Burt Lancaster meant doing number of radio shows.

The Van Heflins watched the star parade at the Stork—and vice versa.

★ It's like a wonderful game--all the stars in Hollywood love to come to New York to do the town, to see the shows--and all the stars in Broadway shows pine for movie contracts and the glamor and wonder of Hollywood! This is the season when all the stars who can get away are trekking eastward, and the Warwick on West 54th Street (beloved of the Columbia Pictures crowd), the swank Hampshire House on 59th Street and the Savoy Plaza on Fifth Avenue have been crackling with Hollywood celebrities.

At the gala opening of CBS' Ford Theater, we met Van and Frances Heflin, here to see the shows. Van was starred with lovely Marlene Dietrich and Claude Rains in "Madame Bovary," which opened the Ford series. What an opening! Kleig lights, TV cameras recording the premiere, and fans crowding the streets. It was exactly like a Hollywood premiere.

Marlene, in a gold satin ankle length dress with square decolletage front and back (displaying an elegant expanse of skin), brought cheers from the crowds. Charles Korvin and his missus, Eddie Albert (who stagged it, Margo having been unable to leave Hollywood), and Hedy Lamarr's ex, John Loder--all got a big hand.

Burt Lancaster, that exciting hunk of man, gave a wonderful cocktail party at his suite. Burt and Joan Bennett, who's in N. Y., too, with three of her daughters, did the second Ford show; that spine-tingling melodrama "Double Indemnity."

Incidentally, Joan Bennett is more beautiful than ever, and you'd never believe she's the mother of four daughters. What's more, she's even lovelier since the birth of little Shelly. What a valiant woman that Joan is! She came East with hubby Walter Wanger, three daughters, the baby's nurse, and enough baggage to fill a baggage car—and through it all, Joan smiled serenely . . .

Bob Sterling invited us to have cocktails with him and the smartly dressed gals in the lounge—even those with escorts—kept throwing admiring glances at handsome Bob, who told us he loved New York but couldn't wait to get back to Hollywood to see his little daughter. He's just finished filming "Roughshod" and talked about doing a New York play before too long . . . We did get to see Bette Davis here for a grand fling to celebrate the completion of her successful comedy "June Bride." Now THERE'S a gal! Vivacious, fascinating, beautiful. She's so thrilled now that she's made this grand comedy that she's going right into another, she said. Looks like Bette will be the First Lady of Comedy instead of the First Lady of Tragedy. We like her better that way, too.

Well, that's Hollywood—here in New York today and back on the coast tomorrow, leaving behind them the radiance and glow of their personalities to cheer us in our work-a-day world until the next batch of celebrities descends upon us.

Until that happens—see you next month!

B.L.C.

At 13, Veronica showed talent, so mother cashed insurance policies, took her off to Hollywood.

Stardom brought wealth to Veronica which she willingly shared with her mother and late step-father, Anthony Keane. Up until now, she has paid $25,000 to Mrs. Keane.

COURAGEOUS

Novermber 15,1943

I, Veronica Lake also known as Constance Keane and Mrs.John Stewart'Detlie, do hereby agree to pay to Hugh Anthony Keane,my step-father, and to C.Veronica Keane, my mother, the sum of two hundred dollars, jointly beginning January first,nineteen hundred and forty four, and each week thereafter, in consideration of their filial love and affection.

Veronica Lake

Above is alleged agreement signed by Veronica Lake.

This scandal is first to touch Ronni and Andre DeToth, one of Hollywood's happiest couples.

This was Veronica before "filial love and affection" had to be paid for in terms of $$$. Today she has great responsibilities: two growing children, and a new arrival.

By Crawford Dixon

IS THE WORD FOR VERONICA

Everyone was shocked when Veronica Lake was sued by her mother. Judge for yourself who's to blame

★ When Veronica Lake's mother, Mrs. Constance Veronica Keane, 47, filed suit against the petite star for $500 per month support, and $17,416 in back payments, everyone in Hollywood was shocked—and everyone's heart went out to Veronica. For at that very moment, Veronica was on the eve of childbirth—awaiting the advent of her third child.

Because *Movieland* feels you should have the true facts of this case, we sent our star reporter, Crawford Dixon, to dig up all the background and details and because the facts speak for themselves, we are giving them to you straight.

Since Mrs. Keane is the plaintiff in this case, here is her side of the story first.

Veronica Lake's Mother Tells Why She Sued

"I didn't want to sue my daughter, Veronica. But I had to. I'm 47 years old and I have nothing. I have no home, no place to go to, and I'm living only because of the generosity of my friends.

"I've sold my piano and my car and I've even pawned my engagement ring. But now I have nothing else.

"When we first came out to Hollywood, Veronica was fifteen years old but she looked like eighteen or nineteen. She possessed a mature type of beauty. She was very well-developed and she had lots of poise.

"When she was thirteen we'd been in Miami and Steve Hannagan had used her in pictures of the palm trees and the beaches for the Chamber of Commerce. The studios saw her and they told us she had a chance in the movies.

"I had a $10,000 annuity insurance policy and I cashed it to put her over in Hollywood. We got an apartment that was perhaps too luxurious for us, but we had to put up a front for her. I paid for her training in dramatic school and for special diction lessons. Nothing was going to stop her from getting her chance. She was my daughter and I wanted her to have it.

"She became a big success and during the war she married Major John Detlie. He was in the Army and she stayed with her baby in our apartment. But then one night around Christmas of 1943, she went out and spent the night with a girl-friend, and she never came back home. She fell under the influence of Hollywood and the people in it . . . I don't know what really caused the break-up—it was just Hollywood. But how can a daughter forget how her mother fed the family on $6 a week while she took dramatic lessons? How can she forget how we gave up cigarettes to save $2 a week to rent a sewing machine to make her clothes? How can a daughter forget that?"

At the time Mrs. Keane made the above statements, she was living with friends, Mr. and Mrs. Gregory Pitsin of 1709 S. Harcourt Street, Los Angeles. Mrs. Keane is a very small woman, 4 feet 9 inches tall; she weighs 100 pounds, wears glasses when reading, is alert, frank, sharp, bright.

She was born in Brooklyn as was her daughter Veronica, whose real name is Constance Ockelman.

This name was changed to Constance Keane when Veronica's mother married Anthony Keane, a former staff artist for the New York Herald Tribune.

Veronica was raised by her mother and step-father. The step-father died on December 8, 1946.

Mrs. Keane admits that she has received more than $25,000 from her daughter in the past few years. She received $18,205 in payments while her husband was living, and since his death, Veronica has paid her an additional sum of $7,120.

Veronica Lake's Side of the Story

"I paid my mother $115 a week until my step-father died. Then I paid her $50 a week. I also paid all my father's

(*Please turn to page 83*)

Jennifer Becomes Jennie

Author Robert Nathan must have had Jennifer Jones in mind for "Jennie."

Key prop in the picture is this portrait of Jennie by Eben Adams. In this film, Joseph Cotten is the artist.

The winsome heroine of "Portrait of Jennie" finally attains reality in a sentimental and tender performance by Selznick's shining star, lovely Jennifer Jones

Tender love of artist for dream girl Jennie is theme of this best-seller.

Two years ago movie-goers weren't aware of ➤ Monty. Now, they aren't liable to forget him.

"The Search" catapulted Montgomery to film fame. Fans took one look and cried for more Clift movies—fast!

Even though he's a cad in "The Heiress," Olivia De Havilland has difficulty resisting him. And after you see him in THIS role, you'll understand why!

So you're not susceptible to a new masculine charmer? Then you haven't met or seen handsome Montgomery Clift!

Sensational Mr. Clift

Cowboy role in "Red River" was different—and so were love scenes with Joanne Dru.

By DOROTHY O'LEARY

★ Nearly four years ago, while young Montgomery Clift was being starred on Broadway, M-G-M signed him to a contract. Shortly thereafter one of that studio's best known writers was visiting in New York and saw him in "You Touched Me!" Her first morning back on the Culver City lot she rushed to the offices of the Big Brass to tell them in no uncertain terms, "That Montgomery Clift is the greatest potential star of this or any other year! You have him under contract, why aren't you casting him? If you don't have a story for him, why don't you have one written?"

A few months ago Montgomery—who is always called Monty—met Betty Hutton on the Paramount lot. After a half hour's chat with Betty and a director who introduced them, Monty left. "Now *that* young man has more charm than anyone I've met in a long time," declared charm-authority Hutton.

A hard-boiled newspaper man, after watching Monty on the set, commented, "Anyone who doesn't realize after fifteen minutes that (*Please turn to page* 82)

what's with *Junie and Dick?*

Richard says not to worry about rumors —only worry if they misspell my name!

Don't think it wasn't hard for me to leave my home—even for a short time. But look what kind of talk it started!

After "Little Women" I really needed a good rest. I've never done anything more difficult—nor enjoyed a job more.

I didn't rest much in New York. I spent most of the time denying rumors and apologizing for sneezes and sniffles.

Say it isn't so! If the rumors aren't true, then don't let gossip spoil the story-book romance of Junie and Dick Powell—and the happiness of their new baby, little Allyson Powell

By FRANCES KISH

★ After ten telephone calls that led only to reports from the most patient hotel operators in New York that (a) Miss June Allyson wasn't up yet but would I please call back, (b) Miss A's line was busy, or (c) Miss A had gone out, I finally picked an unguarded moment on the second day and found Miss A herself at the other end of the wire.

The gravel voice was even more so than usual. "I've got a cold," it said. "I feel terrible. I'm unhappy. Have you heard the lies they're telling about Richard and me? I'd love to see you but I'm going right home. I told Richard so just a few minutes ago when I talked to him in California. And what do you think he said when I read him what a New York newspaper had printed about us; about how we were planning to separate. 'Honey,' he said to me, 'did they spell your name right? Then that's all you have to worry about.' "

"Then you're not going home and I'm coming over," I told June. "I want to hear about your new baby."

"About my little Allyson?" she squealed into the telephone. "Why, you come *right* over."

It was all going to be so easy, I thought. Just a pleasant little interview, (*Please turn to page 76*)

Rocky Cooper is an intriguing mixture of sportswoman and sophisticate.

Dietrich's tremendous sex appeal and personal magnetism typify everything that is Hollywood glamor.

Meeting Garbo could never be a casual thing. She is mysterious—to a stimulating degree.

HOLLYWOOD'S MOST EXCITING WOMEN

By PETER LAWFORD

★ What makes a woman exciting? I don't think it's the way she's built, nor whether or not she's beautiful. I think it's a chemical thing . . . it's in the eyes. What *they* say. You can meet nine out of ten girls and they look at you and—nothing. Very nice girls, very pretty, and—nothing. Then one comes along and she looks at you and wham!—it's there.

Certain qualities intrigue certain people. We don't all think alike, so the same things don't appeal to every man. But, to me, one of the things that is exciting is adaptability, and a woman who has it will always intrigue me. Such a woman is *Rocky Cooper,* Gary's wife. Rocky is the out-of-doors, athletic type by day, and a sophisticated, smartly gowned, well-informed woman by night. When she's on the tennis court, she's there to play tennis—not to show off her wardrobe. When she's skeet shooting, it's the same. She doesn't wear a bit of makeup except lipstick then. But, at night, she's exquisitely groomed.

Rocky has a wonderful tan. I love a good tan. I guess it's because I like the type of person who likes to do things where she gets a good (*Please turn to next page*)

Sex appeal and mental appeal combined make Bette Davis unusual.

The most vital person I've ever known is Mrs. Jock McLean. She's a composite of all the women I admire. Her zest for living, her enthusiasm for anything she does are overwhelming.

Peter Lawford Selects

continued

tan. I think you find that more in the East—at least, away from pictures. I think a girl who looks well on the beach—with all the casualness that implies—and still looks terrific at night, shows a certain versatile background that is exciting.

This sounds like superficial charm—but what I mean is that a woman who can change from a sportswoman to a glamorous, sophisticated person shows not just an adaptability of clothes and environment, but an adaptability of mind. Rocky is the kind of woman whose mind is so well-rounded that her life is well-rounded, too.

As a rule, I don't go for the sultry type. If I ever marry, it will probably be to an outdoor girl—and yet I think *Marlene Dietrich* has tremendous sex appeal. What is there about Dietrich you notice out of a roomful of women—before she speaks, or even looks at you? For one thing, she has such poise. She knows how to sit in a chair. Everything she does is right, every movement. She has that beautiful, wonderful, European flavor. She gives an impression of mystery, but, when you get to know her, she is not at all mysterious. She's very down-to-earth, very honest.

She has a great deal of personal magnetism. Women like her, too. Just as men like Gable, women like Dietrich. She has a certain—well, she's one of the most exciting women in Hollywood. She typifies everything of Hollywood glamor, and she's stuck by it. No pictures in an apron cooking in the kitchen. That's not Dietrich.

The general public wants to see movie people in furs and jewels; in night clubs; eloping. That's Hollywood glamor to most people in America. That's why they love Lana: she's everything the public likes to think a movie star should be. Well, Marlene is the same. To her fingertips, she looks like a movie queen. Hollywood men are not immune to this furs-and-jewels type of attractiveness. Then there's her voice. If you couldn't see Marlene, she'd still be exciting the minute she said "Hello.".

When it comes to just looks, you realize that they aren't the important thing. With Marlene, as glamorous as she is, you could lose interest in a minute if she didn't have a good mind. A man will often cross a crowded room to meet a beautiful girl—and then she opens her mouth. She starts talking about something—and she doesn't know anything about it at all. You can always spot that, the "learned" girl, the pseudo intellectual who quotes from the last article she just read.

I think a girl with a really genuine sense of humor

Claudette Colbert is charming, alluring, intelligent—and above all, she is an honest person.

Peggy Knudsen has that spontaneous type of humor that makes living fun.

is exciting, too. Laughter is important, but you can't laugh at people who are *trying* to be funny. They wear you out. But *Peggy Knudsen* has that wonderful spontaneous type of humor. It isn't vicious. Her gayety is never at the expense of the other fellow. Her sense of humor is mostly directed at herself. She sees the funny side of things. She doesn't live from tragedy to tragedy. Gayety is a wonderful magnet. Not silly, superficial gayety—but a warmth, an understanding of living, a sense of humor that laughs along with life instead of cries along with it. As long as Peggy has the ability to make others laugh, she will attract people to her. Here again, it's more than the superficiality of being witty and gay. It's being the kind of person who finds laughter in living.

A man is always going to find a girl exciting when she is strikingly beautiful. I'm thinking of *Elizabeth Taylor*. She's about the most beautiful girl I have ever seen, and I'm not the first to say this, either. Her skin, her black, black hair, her eyebrows, her eyes, her teeth —everything is fantastic. Her figure is perfect. She's intelligent, and well-balanced . . . a wonderful, normal sixteen. Elizabeth could be a mental giant; she could be sympathetic and under- (*Please turn to page* 80)

Beautiful as Ava Gardner is, she never plays the femme fatale. Her energy and love of life are contagious and most intriguing.

HE'S

There are a lot of misconceptions linked with the name of Macdonald Carey, says his devoted wife, Betty. But don't get her wrong—she's crazy about the guy!

Mac and Lynn talk over the business of a merry-go-round ride. Lynn's not sure she'll like it much.

MY EVERYTHING

BY BETTY CAREY

★ It's astonishing how many false impressions my husband, Macdonald Carey, can arouse.

Because of the name, Macdonald, a lot of people around Hollywood think Mac is Scotch. He's not. He's as Irish as Barry Fitzgerald—without the accent.

Out in the canyon where we moved a year ago, the neighbors think my husband is the perfect man-about-the-house. How little they know! Although he equipped a workshop for himself, he calls a contractor to fix a squeaky door.

Many of Mac's old friends say he's a lucky devil to be in the movies. I disagree. It wasn't luck that got him into pictures; it was thorough training and hard work.

A whole new crop of movie fans think Mac is "dreamy" so Paramount refers to him as its "bright, new star." Actually he's made 12 pictures and the same studio called him a "new discovery" seven years ago.

So you can see there are a lot of misconceptions linked with the name, Macdonald Carey. I'd like to correct a few of these, but you'll have to excuse me if I speak from a slightly biased point of view.

About Mac's being entirely Irish . . . His given name came from his mother, who was Elizabeth Macdonald before she married Mr. Carey. Mr. Carey was born in Ireland and Mac inherited many of his father's characteristics. He's loaded with traditional Irish charm and a minimum of temper. The charm part is hard to define but women notice it right away. I recognized it a long time ago but I still love to hear his current leading lady tell me how attractive he is.

Like father, like daughter! You see, Mac loves the merry-go-round. It turns out Lynn does too. They'd ride forever if they had the chance!

Animals at the zoo get Lynn's attention. But what is a pig? Mac has a time explaining this creature even with my help!

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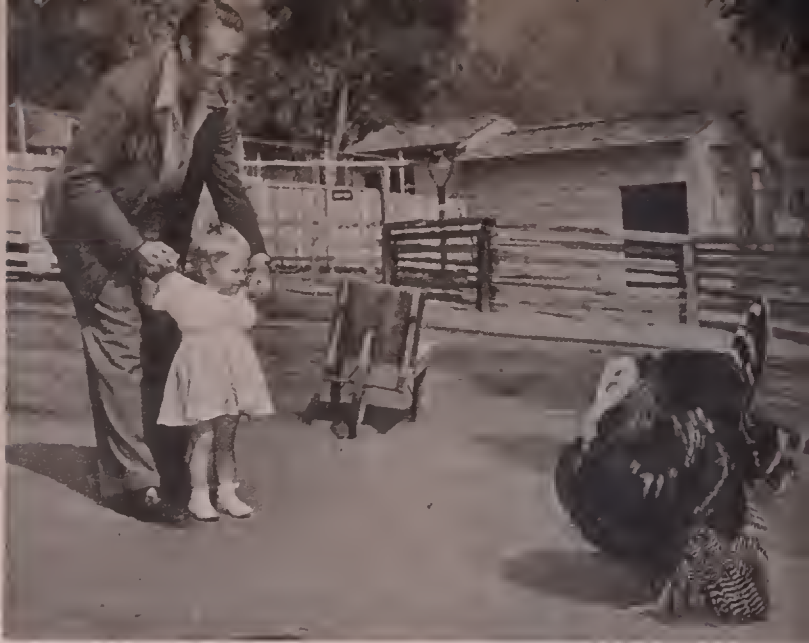


Lynn remembered we had turkey at Thanksgiving—but it didn't look like this! I let Mac answer her question on this one.

We want Lynn to be careful, but not over-afraid. Here she meets a nice, friendly goat. With Mac's assuring arms around her she's not scared.

HE'S MY EVERYTHING

continued

The time his charm really paid off, though, was when he wanted to marry me. My family, particularly Mother, took a dim view of actors. She could see they were essential to the stage but she didn't want one for a son-in-law. To avoid meeting Mac, she took me to Florida for three months, hoping I'd forget him. Obviously, I didn't. So when she couldn't postpone seeing him any longer, she agreed to meet him. Today Mother is Mac's greatest fan.

Like many Irishmen, my husband is vague about money matters. His attitude is that money is to be spent and nothing is too expensive for his wife and daughter. Right after our wedding he bought me a mink jacket, a ruby and diamond watch and a topaz and ruby ring—in rapid succession. It soon occurred to to me that I'd better be firm and refuse such luxuries or we'd never have a savings account. Now, we have a business manager to help me curb Mac's extravagant Irish way.

In other matters, Mac is not at all vague. He has very definite ideas about a wife's place being in the home. At first, I tried arguing with him but when I saw that he'd never change I willingly gave up any career ambitions I held. I couldn't have made a happier choice.

Soon after he was discharged from the Marines, Mac told me he wanted us to buy some land. We started real estate shopping through the residential sections of Los Angeles. We made a thorough search and that's why we're sure we picked the right property for us.

We live on three acres of shaded lawn, west of Hollywood. We're a five (*Please turn to* 71)

Rest and food are in order now. In case you've been wondering, Mac's mustache is only for his role in "Streets of Laredo"—thank heavens!

Taking Lynn to the zoo is very educational for her—and for Mac and me, if this picture is any indication of interest.

We've seen enough livestock for one day! We'll go again when Mac's through filming "Mask for Lucretia."

So you're going to visit June Haver? More than likely you'll find her sitting on the curb in front of her house, waiting for you!

Beautiful Doll

She may remind you of the girl next door. You remember, the talented youngster who grew up to be such a beauty? She's famous now, but she hasn't lost any of that sweet, average girl-like charm. To little Kathy, she's just Aunt Noonie, her favorite playmate and babysitter preferred. To you, of course, she's a star: June Haver

June's charming house is a short distance from 20th's studio. It's colonial design, with interior decoration by June and her mother.

Visitors are always welcome, but when June's sister and her daughter, Kathy, arrive, June gives out with a really royal greeting.

Kathy's musical talents aren't developed yet, but if she sticks with Aunt "Noonie," who knows, she may become another June Haver!

◀ Both "young ladies" go for the idea of June's playing sitter for the day. Right now, Kathy's trying to get the feel of the house.

please turn to next page

Kathy knows lots of reasons for not going upstairs for her nap, but she doesn't have a chance against June's persuasive ways.

BEAUTIFUL DOLL *continued*

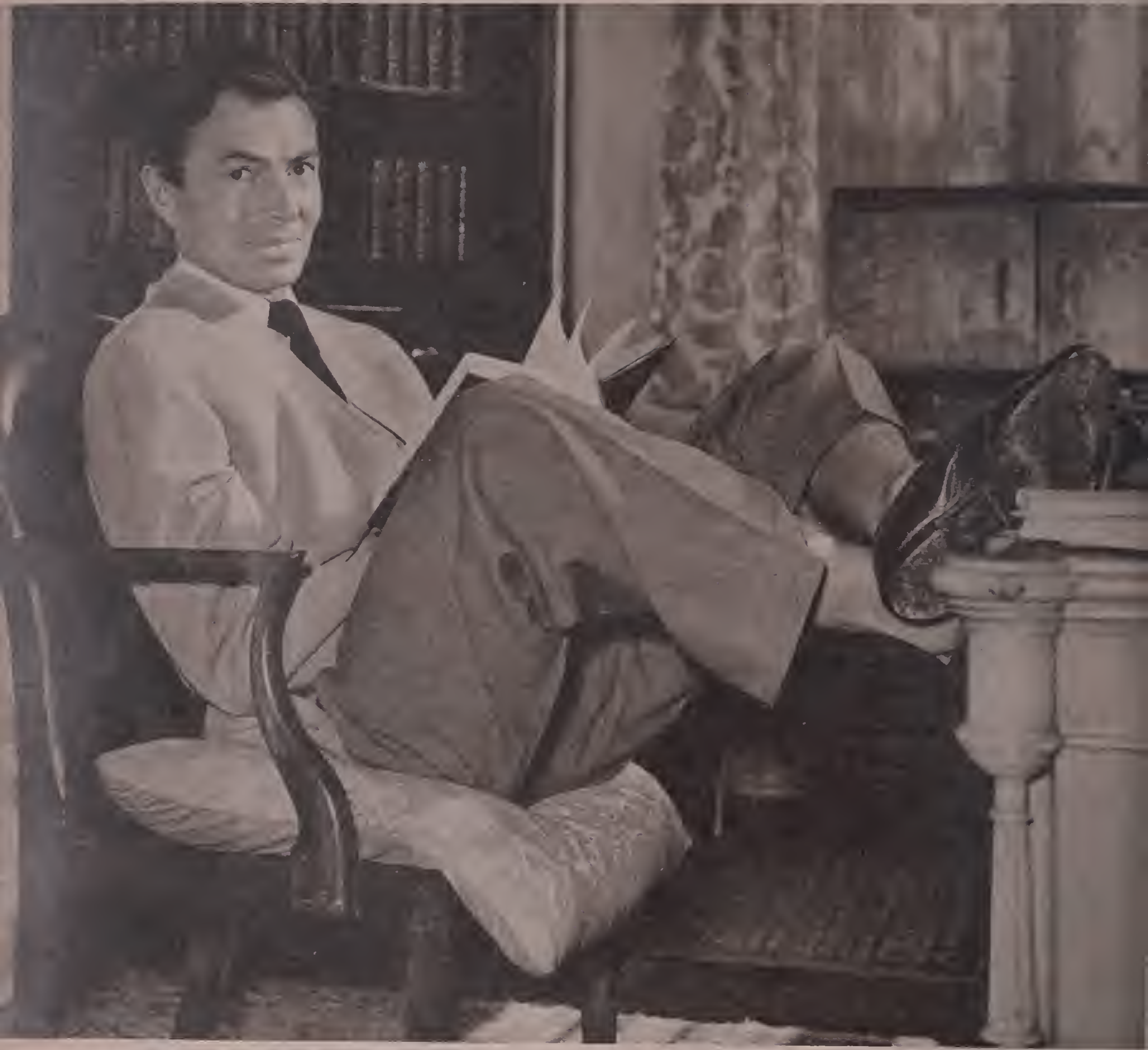
Those noises from upstairs sound more like a tea party than a nap. She'll go up when she finishes this game of solitaire.

This is a fine chance for June to curl up with book and brush. She'll catch up on reading and give her hair the daily 100 strokes.

Makeup is fascinating—even to a glamor girl. One look and we don't wonder June plays the lead in "Oh, You Beautiful Doll."

TERRY AND THE PIRATES
Los Angeles Times
WORLD'S GREATEST COMICS
DICK TRACY

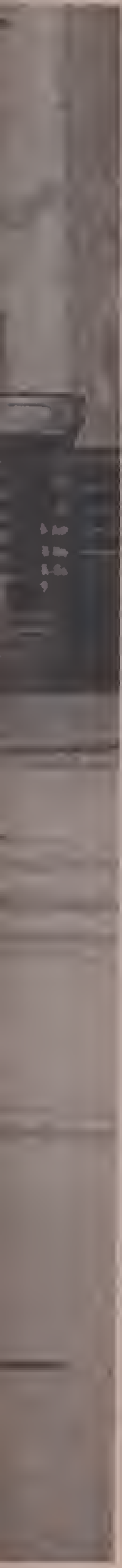
For our dough, even in dungarees and bare feet, June's the most glamorous girl we know.



Ask James Mason anything—and you get more than you bargain for. That's just one reason he's Hollywood's most controversial subject.

Odd Man In

Who's the screen's most talked about actor these days? Why James Mason, of course! The talk isn't always flattering, for his way of confirming accusations that he's ill-mannered, a snob, an outspoken intellectual, leaves everybody gasping. So what is there about him that has made filmdom welcome him with wide open arms? Maybe they admire his masterful way of out-Hollywooding Hollywood!



There's plenty of life around the Mason house—especially if you count nine to a cat. The pets number seven just now—not counting stray felines around the neighborhood who are always welcome at mealtime.

★ Most actors are mice! No fooling! Ask any of them a simple question like, "Whom did you vote for in the last election?" And you know what you'll get, don't you? A lot of stammering and hedging and good-natured evasion.

The boys are scared silly of saying anything which might lose them a movie fan in Podunk.

Ask James Mason anything, however, and you'll get more than you asked for. The Englishman is one actor who believes in speaking his mind honestly and forthrightly. He won't compromise integrity for popularity.

Ask him, for example, what he thinks of bobby-soxers and he'll tell you, "They're a bunch of ill-bred idiots who should be at home."

Ask him what he thinks of Arthur Rank, the man who controls most of British movie production and he'll tell you, "I believe the future of good British motion pictures lies with the small independent rather than the octopus organization."

Ask him what he thinks of the fans who voted him the best British actor of the war years and he'll tell you, "I don't commend their judgment."

In short, Mason feels that he's a man first; that a man can stand up only if he speaks his mind. His wife Pamela has much the same outlook on life, believing it to be much too short to involve the compromise of principles.

Both Masons say what they think, and if you don't like it, that's too bad—but they're not going around Hollywood bowing and fawning and making a big fuss over producers whom they regard as stupid, unimaginative, and inefficient.

They live a quiet, serious life. No night-clubbing, no gossiping, no table-hopping, no phoning of newspaper columnists. (*Please turn to page* 85)

James takes his cues from an expert when Pamela prompts him for his role in Enterprise's "Caught."

By ARNO JOHANSEN

By
Gardner Maxwell,
noted
psychologist

Is there more heartbreak in the cards for Joan Crawford? *Movieland's* psychoanalyst divulges some startling reasons why fame and fortune will never be enough for this screen queen

Fame and wealth are small compensation for lack of tender love Joan Crawford needs.

Love-starved joan

Life was gay when Joan wed Doug Fairbanks Jr. Career trouble caused this break-up.

Promise of great happiness didn't materialize with marriage to wealthy Franchot Tone.

Driving ambition is supposed to have interfered with Joan's marriage to Philip Terry.

Most tangible evidence of Joan's great capacity for love are her adopted children.

★ Joan Crawford is the easiest actress to psychoanalyze in the entire movie colony.

The subject is frank, honest, cooperative, uninhibited.

She is also unhappy and the root of her unhappiness is love.

By nature dynamic and emotional, maternal and understanding, she must love and be loved or life to her becomes vapid, vacant, unfulfilled.

She is the most generous actress Hollywood has ever known. Her charities are legion. She has only one enemy, a female columnist who attempted to blackmail her; and she is highly regarded by both sides of the motion picture industry, the creative and the executive.

Because of her mental and physical makeup—she is warm, tolerant, feminine, compromising, and almost irresistibly attractive—marriage for her, I believe, is the natural state.

Joan Crawford is the mother of four adopted children, tangible evidence of the love she bears and the maternalism she engenders. No other actress has been known to take from her career the required time for the loving care of four little ones, particularly when they are no coinage of her own flesh, no transmitters of her own genetic content.

Since the actress is capable of such deep love, the question is frequently asked why her three previous marriages have ended in divorce.

An incurable romantic, the subject consecutively married three actors. And actors, according to all sociological research, make the worst husbands. As a type, they are ego-driven, subjective, selfish, and

please turn to next page

Will Greg Bautzer be Joan's next husband? Probably not. Eventually she'll "marry for love, respect, companionship."

Joan has come a long way from her early movie days of "Dancing Daughters" and "Captain Kid" fame. Today she's beyond all that. Winning the Academy Award fulfilled her greatest ambition: To be a top dramatic actress.

JOAN *continued*

vain. And while Crawford's three husbands may not constitute a case in point, the inescapable truth is that none of them was as successful as she, and there are few men, particularly actors, who can stand playing second fiddle to their wives.

As a matter of fact, all husbands subconsciously hate wives who earn more money than they do. The wife is regarded as a rival, as a detractor of masculinity, as the bread winner, as the usurper of traditional masculine duties.

Crawford, through no fault of her own, has been one of the most consistent and top-ranking wage-earners in the United States. In the past ten years, less than fifty men per year in all types of work have outsalaried her.

She therefore, in the strict interpretation of the phrase, has never had any man to support her. She never mentions this, and consciously the fact is never brought to mind, but the strength of her love is so great and dominant, her pursuit of it so avid and eager, that by all odds it seems compensatory for the lack of material wealth afforded by her husbands.

In other words, most married women look to their mates for financial support and love.

Crawford has never had to look for financial support, only for love, and on three occasions the love she was seeking, deep, faithful, and abiding, was not forthcoming. At least, she felt it was not commensurate to the love she bore either in ardor or fealty.

Not that her three husbands haven't been fine men. All of them—Douglas Fairbanks, Jr., Franchot Tone, and Philip Terry—are gentlemen of dignity, breeding, and respect, and she is the first to say so.

They are also actors, however. They have always been interested in their careers; and it is easy to assume and experience vicariously how they felt when Crawford was being starred (*Please turn to page* 81)

What's in the future? Career is still vital to Joan. Here she discusses "Flamingo Road" with producer Jerry Wald and director Michael Curtiz.

Just Friends...

The date calls for a picnic but Cathy O'Donnell and Farley Granger will never get started if she doesn't take drastic action to stop him from snitching sandwiches.

All set? Well, not quite. The hamburgers will taste better if there's a pan to grill them in.

Here's a new twist on the boy-meets-girl formula. Cathy O'Donnell and Farley Granger make headlines because they're NOT a romance!

Ah! The great outdoors! Cathy's all bundled for windy weather. Swinging will fix that.

Hey, you're supposed to be admiring scenery—not cute Cathy.

please turn to next page

Cathy gets giggly keeping up the pace. She should be used to it, though! She and Farley were a team in RKO's "They Live By Night."

The old oaken bucket was more picturesque, but Farley's so happy working this contraption. Cathy isn't as enthusiastic.

Just Friends *continued*

That's what he gets for snoozing. While Farley takes forty winks, Cathy tries her hand at a sketch of "Man at Sleep."

A radio, the funny papers and you . . . Sounds romantic, but isn't. Contrary to gossip they're really just good friends.

Cathy thinks these vines will be nice in her window boxes, but Farley's suggestion is that they put 'em on hamburgers.

Mmmm! Just what Farley's been waiting for—unless you discount the wonderful acting role he's been given in Goldwyn's "Enchanted."

After all that fresh air Cathy's living-room is quite cozy. In front of crackling fire they continue talk about life—and careers.

Strictly Box Office

Yvonne De Carlo is the quiet type. Her name seldom is in headlines; and while her pictures don't win Academy Awards they always manage to outgross the glossier, more expensive films released by other studios. What's the secret of her success? Just pure, unadulterated SEX APPEAL!

By Sidney Yudain

★ The leading theatre in a large midwestern city was attracting only a trickle of patrons, despite the blazing mazdas advertising a star-studded super-spectacle.

A few blocks down the street a second-run house showing a second-run picture, "Black Bart," was drawing in customers like an umbrella shop on a rainy day.

At another theatre crowds waited in line for the privilege of witnessing a mediocre film, "River Lady."

The frustrated first-run exhibitor no doubt tore at his hair and blamed his empty house on "the slump." The true culprit, however, was a seductive, sultry bit of femininity

renowned for her curves and named Yvonne De Carlo.

It was no coincidence that both films packing in the paying customers starred the blue-eyed, Canadian-born actress. For although Yvonne is not exactly what the critics are wont to call an "accomplished actress," there is no disputing her box office draw.

In other words, the girl is strictly box office.

She's definitely not a Bergman nor a Bette Davis—not yet. Her pictures, however, constantly outgross glossier, more expensive, and artistically finer pictures released by her studio, Universal-International.

Why does a run-of-the-mill western, starring a girl whose beauty, in the past, far exceeded her acting prowess, attract more customers throughout the nation than a skilfully produced drama like "Another Part of the Forest," whose cast included Fredric March, Florence Eldridge, Dan Duryea, and other top-notch artists?

Ask Yvonne herself. She sums it up in one little three-letter word: SEX.

"I always manage to appear, sometime during the picture, in a clingy gown, or I perform a sensuous dance or sing a torchy song. And then the writers provide a sprinkling of spicy dialogue for good measure," says Yvonne, candidly, "and there you are!" (*Please turn to page 79*)

Are you a De Carlo fan? Make room for producer Mike Kraike, director Robert Siodmak, fans too!

There's bound to be excitement when Burt Lancaster meets Yvonne in "Criss Cross."

When it comes to singing a torchy Latin rhythm, Yvonne knows all there is to know.

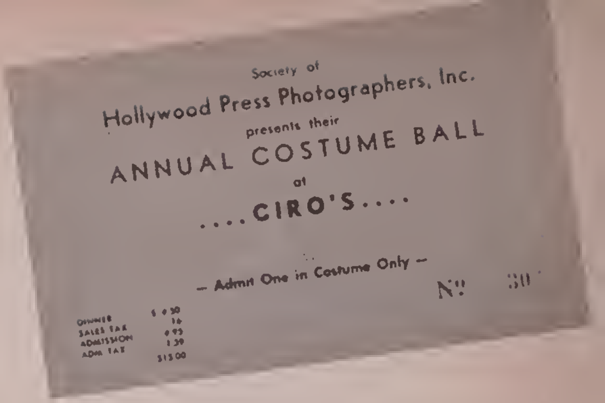
STAR TOWN

You can see why this duo was a show stopper! ·Almost everyone's hair curled with envy when Roz Russell and Loretta Young appeared.

Song man Sinatra gave with music.

Don't even try to guess! Monkeyshines courtesy of . .

It was so beautiful, so wonderful, so glamorous, so divine! The town's still talking about the most scintillating event of the year



Society of
Hollywood Press Photographers, Inc.
presents their
ANNUAL COSTUME BALL
at
....CIRO'S....
— Admit One in Costume Only —
Nº

SHUTTERS' BALL

★ Nobody, but NOBODY missed the gala ball given by the Society of Hollywood Press Photographers. For this is as near a "Command Performance" as Hollywood has—except, perhaps, the annual Academy Awards.

On this night of nights, stars appeared in unusual costumes and cavorted for the benefit of the men who publicize them. Proceeds (at $15 per ticket) went into the Society of Hollywood Press Photographers' fund for needy members.

The night was a howling success. So c'mon along, c'mon along, to the Star Town Shutters' Ball!

Who could resist that beautiful doll June Haver? Not ringmaster John Dusik, who also happens to be her best beau.

the Bob Mitchums who had a hilarious time.

Dance man Kelly tripped divinely!

Salome never had this much charm! "General" George Jessel falls under Ava Gardner's spell—as who wouldn't under similar conditions.

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Cowboy and the lady are Glen McCarthy and Sonja Henie. Finding a costume was easy for Sonja; she used one of her skating outfits.

Nobody would miss the chance to tango with Cesar Romero! Regardless of Ann Sothern's goofy hobo costume they danced divinely

STAR TOWN SHUTTERS' BALL

continued

Vera-Ellen kept her eyes on handsome Rock Hudson, and you should, too! He's a new Selznick find.

Most amusing act of the evening was Danny Kaye's impersonation of Kay Thompson, with Benny, Carson, Johnson, George Burns as famous Williams Brothers.

For a change, Jane Russell's lovely gams got the spotlight as she warbled about a photog's life.

Interested onlookers were Farley Granger and Geraldine Brooks whose appearance together called for some romance speculation.

Was the evening fun? The Rory Calhouns would say so! Their hilarity was typical of everyone who listened, watched the clowning.

Kiss the Villain

When murder outs—it's usually Vincent Price who's done the dirty deed. What's he like, this movie badman whose gentleness is a Hollywood legend?

By HELEN HOVER WELLER

★ Flash! A movie star has been found who has been to Ciro's only twice and has never been invited to Atwater Kent's. He's a gentleman who actually invites girls up to his house to see his etchings or oils or watercolors and stops there. That's Vincent Price.

Vincent's attitude toward life may be best described by the fact that when he was a youngster his father owned a candy factory. As a consequence all-day suckers, chocolate bars and bon bons *bored* him. In fact, he was the only student in his grammar school who liked spelling bees. He was also a good athlete, winning swimming and running races. Nevertheless he was considered, by his schoolmates, an odd, little skinny guy.

At this date, his confrères in Hollywood still do not size him up any better than did those backyard pals of his boyhood days. Possibly the most unpretentious man in the movie capital, Vincent has a sense of humor that often as not runs to the practical joker variety. On the other hand, he appears as the sedate, serious intellectual who was recently elected to the Board of Trustees of the American Federation of Arts, the nation's top artistic organization.

Price feels as strongly about Hollywood's waning sense of humor as he does about its apathetic attitude toward culture. He realizes he must do something about both. So, he crusades for museums, lecture courses, advancement in film technique and struggling architects. On the other hand, he works just as hard devising ways to harass humorless folk in the industry.

For instance, he intends to revolutionize men's clothes. To this end he has engaged the services of a famous designer (*Please turn to page 87*)

Vincent Price's home abounds

Anything which resembles art interests Vincent. He owns one of the city's best art collections.

with restful, upholstered corners, built for comfort and his huge frame.

He also collects dogs. This one happened to be on the doorstep when he looked out, now is part of the Price household.

BRUNSWIG DRUG CO.
NO. 21

Sunday is sight-seeing day for the Prices. Vince, son Vince III and dog cover the city in this old truck. It's cozier than the convertible.

For real drama, young Vince likes to have his dad read him the comic books—a chore senior Vince doesn't mind a bit!

The touch of her own hand shows in Dorothy Lamour's charming house. A combination of quiet elegance and warm personality make this a home of distinction

the house I live in . . .

"No, this isn't a scene from the latest Dorothy Lamour film, "Lucky Stiff." It's me in my best role—as Mrs. John R. Howard.

Soft greens, reds, yellows predominate in the living-room. Decoration is simple, yet comfortable. It's easy to entertain small, large groups here.

This is my favorite breakfast spot. Pale yellow wall paper seems just right for the lovely antique furniture.

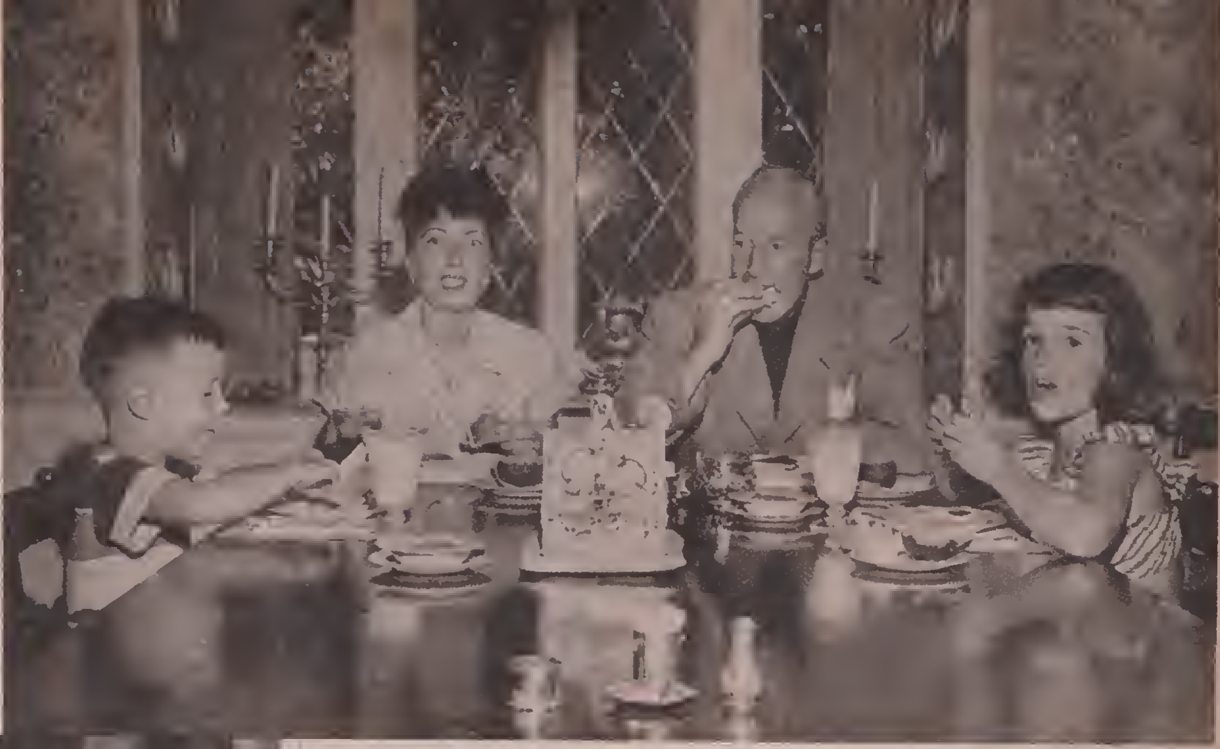
My bedroom is frilly, feminine—and restful. Oversize bed is perfect for lounging while I'm studying a new role.

One of my proudest possessions is this silver tea set. Handy "butler's" table makes buffet serving very easy.

There's never a dull moment in the happy Lloyd Nolan family! For whether Daddy's a screen hero or heel, he can do no wrong as far as Melinda and Jay are concerned!

Daddy knows best

This is quite a change from filming "Interference," but it's relaxing, too. After a few days' rest he'll do "Bad Boy" for Allied Artists.



Early lunch is in order. Lloyd has promised the children they can wade in the new portable pool—one hour after they have their meal.

Schnazee gets in the act, too. Daddy doesn't okay this sort of thing—but just now no one's looking.

Well; maybe Daddy doesn't know best in this instance—but Melinda and the doll can take it!

Lloyd's taking no chances with accidents. When Jay and Melinda use the pool, he's on the spot to see that nothing goes wrong.

We just heard that . . .

Say it isn't so! Andy Devine's tired of making movies. Here he is with star John Wayne.

Dinah Shore and hubby George Montgomery plan USO shows for GI's.

★ The studio boss of one of our brightest and most promising young stars called the girl in and gave her an ultimatum of either straightening up and flying right or being dropped from the contract list. The girl has promised to be good, and is now knocking herself out explaining how happy her marriage is—despite rumors to the contrary. . . . Gossipers are insisting that Glenn Ford is girding himself for a tiff with his studio. Seems Glenn is mighty miffed about the studio's gilt-edged settlement with Larry Parks. Glenn, who's played in one picture after another, with scarcely time off for any rest, feels that he's contributed as much as Larry to the studio's success. There's no personal feud between the boys, of course.

Elizabeth Taylor and her mother may return from England by way of Guam so that Elizabeth will get a chance to see her heartthrob, Glenn Davis . . . Richard Arlen, whose hearing went bad on him about three years ago, is practically cured after a series of hospital treatments. At one time his hearing was supposed to be so bad that he had to memorize the dialogue spoken by all the actors in his scenes in order to take his cues . . . You can look for Jeanette MacDonald to return full time to the screen. She signed a new contract with Metro, and will do her concert tours only between pictures. Incidentally, her husband, Gene Raymond, is planning a musical production, but can he get wife Jeanette for it? No! Metro has too many commitments in the fire for her.

Andy Devine will not continue as Roy Rogers' film sidekick. Republic doesn't plan to pick up his option, and he'll probably be replaced by Gus Schilling in the Rogers series. We hear the reason for the change is that Andy wanted too much $$$$, and he's tired of making pictures anyhow . . . The Frank Sinatras now have three houses! After the last baby arrived, they bought a larger house in Holmby Hills and now can't unload their smaller Toluca Lake house. But Nancy and Frank are going right ahead buying furniture for the new place, while hoping for a buyer for the old one. Incidentally, with Groucho Marx, Jane Russell and Frankie in "It's Only Money," the picture should be a riot!

Here's a trio fans would love to see in a movie! Jeanette MacDonald, husband Gene Raymond and film partner Nelson Eddy.

There's a deal on the fire for Bob Crosby to do a series of musicals for a major studio. They want to build him up as direct competition to brother Bing . . . The old feud between Bette Davis and Joan Crawford is being revived again—but probably only in the minds of publicity men!

The mysterious visit of Ali Khan to Hollywood to see Rita Hayworth has the town baffled. People in the social swim even offer to bet money that Ali was never in Hollywood. That the many widespread reports of his visit was just a publicity stunt. They base their reasoning on the fact that he's mighty fond of nightclubs, and had he been in town he just couldn't have resisted the temptation of taking in some of the bright spots . . . Three cheers for Dinah Shore and Eddie Cantor, who are planning a series of USO shows to take up the slack in troop entertainment that many people forgot when the guns ceased firing.

HE'S MY EVERYTHING

(Continued from page 45)

minute drive from the ocean and a little farther than that from the studio. Mac says we have a 10-year plan for our acres. Some day we'll build a tennis court, a swimming pool, and who knows, maybe a landing strip for our plane-of-the-future.

Another thing about my husband is that he's too honest for his own comfort. He can't even tell a white lie to get out of a dinner party. I'm the one in our family who makes up all the polite excuses.

Mac is also sweet and sentimental, although he claims to be too busy for that sort of thing. Of course, when he's preoccupied and working on a picture he *is* apt to forget my birthday. He completely overlooked our last anniversary. But none of these oversights bother me.

He has more subtle ways of showing he's still in love with the girl he married eight years ago. For example, he respects my opinion. He likes to discuss scripts with me and I always cue him when he's studying a role.

He frequently tells me I improve an Adrian gown. And whenever we have to attend a formal party he signals me to leave early. Instead of going home on these occasions, we do the town by ourselves. I think these little things say more than a spray of orchids, more than ermine wrap.

I hate to tread on my husband's vanity but I have to laugh every time I look out across our expanse of back lawn and see the tool house. Mac insisted, "Every family must have one." At this point in our home building I was too tired to argue. He, therefore, built one. He equipped the little house with a lathe, a yankee drill, a band saw and assorted hammers. He must have been suffering from self-delusion because whenever I need a shelf hung or a drawer eased, Mac says, "Call a carpenter."

As I said, my husband just isn't a handy man.

He's pretty remarkable in other ways, however. Mac knows a great deal about art. He's the kind of a guy who'd rather kill an hour in an art gallery than spend it in a bar. Therefore, when it came time to select the paintings for our home, Mac knew what he wanted.

He felt that we should own originals not prints. We couldn't afford a new home and old masterpieces, too, so we started looking for good contemporary art. As a matter of fact, we started collecting oil paintings long before we found our house. That's why today, one year after we moved in, our house is complete right down to the last etching.

But that's the way Mac has been all his life—slow and steady, working towards a definite goal.

He even had his career plotted out when he was a student at Central High in Sioux City, Iowa. The friends who think Mac's picture career is the result of a lucky accident just don't know his personal history.

From the age of six, he wanted to be an actor. He started doing something about it when he was in high school. He tried out for all the school plays and operettas. Later, at Phillips Exeter Academy, he not only made the tennis team but sang the lead in Gilbert and Sullivan operettas.

In college, Mac took all the drama courses the U. of Iowa offered. He was graduated with a Master's Degree in 1936. Immediately, he scouted around for the nearest acting group and decided on the Globe Players, a Shakespearean repertory troupe in Dallas.

He worked in Texas all that summer and well into December, to be exact. He gained some professional experience acting in the Elizabethan dramas but not much money.

The next step in Mac's practical road to stardom was a visit to Chicago. The trip was partly pleasure, partly business. Mac had to get a job with a salary attached. He also wanted to see his favorite aunt, Miss Evelyn Pasmore.

Now, the name Evelyn Pasmore may mean nothing to you but among musicians she's well-known as a talented concert pianist and a wonderful spaghetti cook. She was also very fond of young Macdonald Carey.

Together they discussed his career and came to the joint conclusion that he should try getting a job in radio. At that time (1937) Chicago was the center of dramatic radio programs. There were plenty of jobs for actors with talent and Mac soon got parts in such daytime serials as "Young Hickory" and "John's Other Wife." He looks back on these years in soap opera as fine training. Mac is not one to scoff at radio as an apprenticeship for the stage or movies. He says it taught him a great deal.

Aunt Evelyn helped Mac even further by inviting him to her famous buffet dinners. At these parties he met theatrical personalities like play producer Guthrie McClintic and his actress wife, Katharine Cornell. These established people encouraged Mac to move on to New York and Broadway.

So Mac took the next step: He moved to New York. He continued acting in soap operas because he was no fool and because he'd gotten in the habit of eating regularly. He branched out, however, and took summer jobs with the "little" theatres near New York. He also studied at Benno's.

Benno's is where Mac and I first met.

Perhaps I'd better explain. Benno Schneider is a little-known but very competent stage director. He runs a theatrical workshop in Greenwich Village which serves as a wonderful acting laboratory for young people who need extra training. Many actors come to Benno's between jobs to get his directing advice. Others find time to practice at the workshop even when they are employed.

Both Mac and I were acting on morning radio programs and studying at Benno's in the afternoon. We met when Benno asked us to read a scene together. I blush slightly when I recall the name of the play. So help me—it was called "Love From a Stranger."

After class, Mac invited me to lunch with him. I hesitated but not too long. We lingered over our lunch until I finally had to tell Mac that I had a dinner date that evening. "Don't worry," he said, "I'll take you home in a taxi."

So we stayed a little longer. Then on our way uptown he asked if I'd mind if we stopped by his apartment for just a minute. I said I guess I had one minute left.

I waited in the cab while Mac raced up the five flights to his apartment. He was down again before either of us could catch a breath.

"We've got to have one dance," he said when he got his wind back.

"Dance?" I echoed. "I have to change my clothes and be way uptown by 7:30."

"Trust me," he said. "I'll get you there on time."

Now I love to dance, but I'm a tall girl and I don't enjoy dancing unless I have the right partner. I found dancing with Mac a very exciting experience. We didn't talk much. In fact, we hardly said anything until Mac asked me to marry him.

At that point in my life, I had met just enough men with a fast line to know Macdonald Carey wasn't one of them. To be truthful, his sincerity rather frightened me. Instead of answering him I looked at the time. It was pretty alarming too. I was one hour late for my dinner engagement. "I've just got to go," I said hastily. And Mac took me.

When I look back on that momentous evening, I think Mac would have been struck dumb if I had accepted his offer of marriage. But you just don't do that sort of thing. At least, you don't, if you're a proper young lady. You particularly don't, if you're a young lady who was brought up in Philadelphia.

We were married on a Sunday (because of the play) in the Church of the Redeemer in Bryn Mawr, Pa. I wore a classic wedding dress and veil. We had nine bridesmaids, two of them my half sisters. The reception at my parents' home was such a large party that Mac and I almost missed the train back to New York.

For a honeymoon, some friends let us borrow their penthouse apartment during the summer months; and for a wedding present, Paramount studio offered Mac a motion picture contract.

In Hollywood, Mac was not quite as well known, so Ray Milland played his part in the movie version of "Lady in the Dark." Mac appeared in such pictures as "Dr. Broadway," "Take a Letter Darling," "Star Spangled Rhythm," "Wake Island" and "Shadow of a Doubt."

Mac could have worked in pictures for another year or so without danger of being drafted but my husband is a man who must act on his convictions. He felt strongly about the United States being at war. He felt that all able-bodied men should be in the service. Eight months after Pearl Harbor, and as soon as his picture commitments were fulfilled, he enlisted in the Marine Corps.

Lt. Carey (as the Marines knew him) was mustered out of the Corps in the winter of '45. He said good-bye without regret. The actor Macdonald Carey still had a contract with Paramount and he was anxious to get back to acting.

Fortunately for Mac, and me too, his first picture was a wacky comedy with Paulette Goddard and Fred MacMurray called "Suddenly It's Spring." In the movie, Fred got the girl but Mac caught the attention of fans and studio executives. In rapid succession he appeared in "Variety Girl," "Dream Girl," "Hazard," "Now and Forever," "The Great Gatsby" and currently he's working in "Street of Laredo." His next will be "A Mask for Lucretia" with Paulette Goddard.

Once more Mac is a "bright new star" to the movie public. But to his family, to Lynn Catherine, age 2, and to me he's the same hard-working, charming guy he's always been—only more so.

But, of course, we're prejudiced. We're married to the guy.

THE END

Don't Miss
ALAN LADD BUILDS HIS DREAM HOUSE
in February Movieland
on newsstands January 10

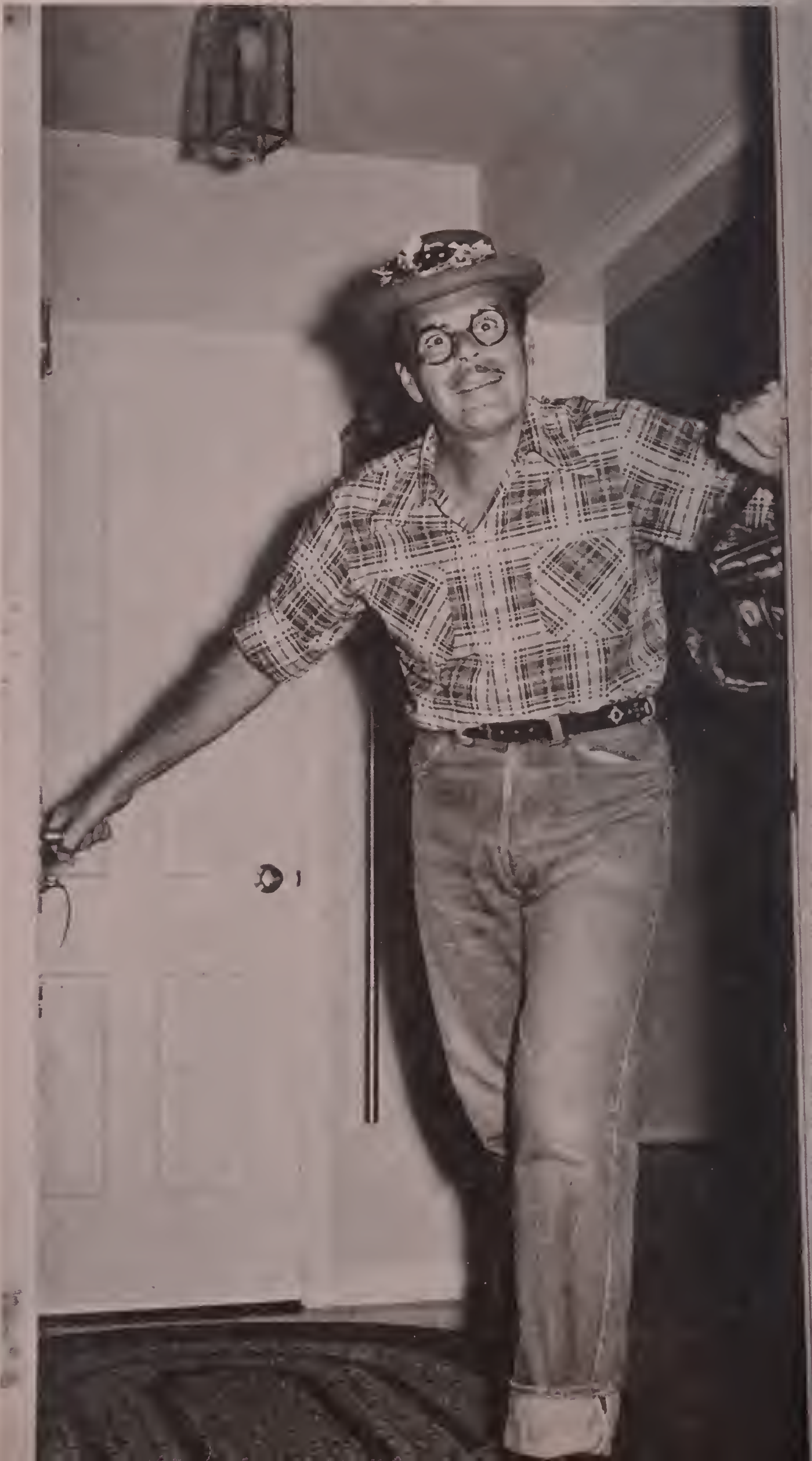
De Wolfe's Lair

THIS DEN MAY NOT BE EXACTLY THE SORT OF PLACE YOU'D EXPECT A HOLLYWOOD BACHELOR TO LIVE IN—BUT IT'S HOME SWEET HOME FOR BILLY DE WOLFE

★ You won't find any etchings in debonair Billy De Wolfe's San Fernando Valley bachelor abode. In fact, you won't even find furniture—or very much of it!

For years Billy yearned for a home of his own. Not long ago he bought it. But before he could get it furnished, Paramount beckoned with a role in "Isn't It Romantic?" After that, a personal appearance tour kept him away from his hearth and yet-to-be-bought hassock.

Billy decided to furnish the house in a leisurely fashion. Only three of the rooms are completed: the den, kitchen and a bedroom. But he has draperies put up in all rooms so that the place looks occupied from the exterior. Now he won't have any more passersby dropping in at all hours to try to rent or buy the house. Later he'll add the homey touches. The result of Billy's efforts is unusual but interesting.



Visitors to Billy De Wolfe's home ➤ are met by Mrs. Mergatroyd—one of his best-known characterizations.

Mailbox was gift of Paramount whose art director went into serious production with blueprints at net cost of $300.

It didn't take Billy long to get the hang of things when it came to furnishing this room! After living out of suitcases, this huge closet is a real treat.

If someone would show him how to use the new Hoover sweeper in the closet he'd avoid this unnecessary exercise.

Billy's going to have grate fun in his pine-panelled den. It's one of three rooms ready to be "lived in" so far.

The rest of the house may not have all the final furnishings, but Billy made sure the kitchen was provided with essentials almost immediately. He will get around to the extras (like chairs) soon.

Your fan Club

By MARION L. HESSE
President, Ginger Rogers Fan Club

Here's a fan club that has grown and grown right along with the fame of its honorary—Ginger Rogers

Club members are thrilled about Ginger Rogers' new picture, "The Barkleys of Broadway," because she'll dance again.

Barbara White, chairman of the Welcome Committee.

I don't like this picture of myself but treasure it because I am with Ginger.

Is Ginger interested in her fan club? She personally answers fans through the journal.

Ella Daniels, British representative, heads big chapter.

★ My club for Ginger Rogers was started in March, 1934, which means that the club is a bit over fourteen years old. At that time, Ginger was playing roles in such films as "Chance at Heaven," "Finishing School," "Professional Sweetheart" and "Change of Heart." She also was cast in a film called "Flying Down to Rio," in which a dancer from Broadway by the name of Fred Astaire was appearing. Someone at RKO got the bright idea of having Ginger do a dance with Fred. So they did the Carioca together and it started a dancing team that made screen history.

Ginger and Fred next appeared in "Gay Divorcee," which was another big hit. Ginger came East in the Fall of 1934 and I met her briefly; but my first real meeting was in Hollywood in September, 1935—my first trip to California. Ginger had gone away for a few days, and Mrs. Rogers entertained me at her home for dinner. Afterwards we went to a preview and to the Brown Derby. When Ginger returned, we had lunch together. I had taken a scrapbook with me to show her, and while we chatted, she took time out to look through it, and even kidded me a bit because the last few pages didn't have any pictures pasted in. She was making "Follow the Fleet" and we did so much talking, she was late getting back on the set for her dance rehearsals.

During the years that followed the club continued to grow, and Ginger's career continued its upward climb. She made other dancing films which proved very popular: "Top Hat," "Roberta," "Swing Time," "Shall We Dance," and finally "The Castles." Also she appeared in "Stage Door," which I'll always consider one of her greatest roles, and "Primrose Path," in which she gave a performance of Academy Award caliber, though she had to wait for several years and "Kitty Foyle" to win the Oscar.

I have been lucky enough to meet Ginger a number of times, both on her trips to New York, and on mine to California. The last time was in July, 1948. Although Ginger was at 4R Ranch in Oregon during a large part of my visit, we did get to see each other, as she was called back by Metro-Goldwyn-Mayer to appear in "Barkleys of Broadway," with Fred Astaire. I had been in constant touch with her charming secretary, Penny Pascoe, who has been such a good friend to me and the club, and as soon as Ginger did get back, Penny made arrangements for me to see her at the studio. We spent an hour and a half in her dressing room and had a chance to talk about her vacation at the ranch. She was really excited at the prospect of getting back to work and was in costume for rehearsing her "high kicks."

That same evening, Ginger, Penny and I went to Chasen's for dinner and had more chance to talk about club matters, the new picture and other things. I asked Ginger if she would find it a bit difficult to dance again after so many pictures in straight roles, but she said she wouldn't feel the rehearsals, as she keeps in condition with so many outdoor sports all the time. At the ranch she fishes, plays golf and hikes. At home in Beverly Hills, she swims, plays tennis and is generally active. I told Ginger I was so pleased the new film would be in color, as I've been waiting for that ever since "Lady in the Dark."

During my last visit to Hollywood, while Ginger was still at the ranch, Penny took me to the house in Beverly Hills and showed me all through the place. It is a real dream house—and very beautiful. The playroom was just as cozy as you can imagine and the famous soda fountain just as I had pictured it. The swimming pool looked inviting enough to jump into. When I went into the studio where Ginger does her painting and sculpturing, I noticed the table with her paints was just as she'd left it when she and Jack Briggs went on vacation.

Ginger always has cooperated with the club, and it has been a wonderful association through these years. Our club journal is issued every three months, and a rather recent feature is a Question Box in which Ginger personally answers questions asked by our members. This department has made a big hit, and everyone, including Ginger, is getting a big kick out of it. We always include one snap each issue and Ginger has several times donated them to the club. She sends out a personally autographed photo to all members. I have always done my best to keep in close personal contact with the members, and the club has a reputation of being a very friendly one. We have a large British Chapter, and are very proud of our English members. Included, of course, are some in Scotland, Wales and North Ireland. We also have members in Canada, Holland, New Zealand, Australia, South Africa and Trinidad, B. W. I., so feel truly international. Our honoraries include some of Hollywood's biggest stars, and most of them take time to write very nice letters about our journal.

I have had many happy years and made so many friends through the club that I look back on this time with pleasant memories, and with many thoughts to the future. Ginger, one of Hollywood's most versatile stars, is bound to continue to reach new heights with each new role she undertakes.

THE END

I don't like to do this, but Kirk insisted he had to be up early to start working on his latest film, "Letter to Three Wives." Well, here goes!

Arise, My Love!

"Get me up early—by hook or by crook," demanded Kirk Douglas, and his loving Diana took him at his word. Her method isn't recommended but it certainly worked!

The rains came. Maybe I had better stop laughing and get ready for a quick retreat.

"Is this necessary?" howls Kirk. He'll get to the studio early—but not cheerful.

WHAT'S WITH JUNIE AND DICK?

(Continued from page 31)

about three-months-old Allyson, and Richard, and the happy home life of the Dick Powells. June was really sick with a cold, so for once a movie star's apartment wouldn't be full of wandering visitors, including assorted members of the press; dear friends who had known her way back when and dear friends who had known her for all of five minutes; people who do radio interviews; people who always visit stars when they are in town; waiters rushing back and forth with little sandwiches and canapes, and distracted publicity representatives of the star's studio, eager to see that both press and public were being kept happy.

There would be none of *that* mixed up in *this* interview. We'd have a quiet couple of hours, June and I.

I could hear June's voice as I knocked on 802. "Wait a minute," I heard her say, "there's someone at the door." She opened it. "Oh, hello," she greeted me. "Take off your coat and get comfortable. I'm on the telephone. Be through in a minute."

June finished apologizing to someone for not being able to go somewhere, hung up the phone, sighed, sneezed, gave a croaking cough, gulped some cold coffee. "She's beautiful," she started right out. "Simply beautiful. The most wonderful baby you ever saw. It was Richard's idea to name her Allyson. I wouldn't have thought of it."

"How long have you had her?" I asked.

"Her birthday with us will always be August 10, the day she arrived at our house when she was six weeks old. And what do you think? She—"

The telephone rang. "Oh," June said into the mouthpiece, "you really mean you were looking for me last night? You mean she wanted to meet me? She's a fan of mine? Oh, isn't that wonderful! I'm very anxious to meet her, too—imagine my missing that chance! Oh, that would be wonderful. Will you call me tonight?"

June jumped up and down on her knees at the end of the big davenport where she had been answering the phone. In her cute, light-blue wool slacks and white sweater she looked like a twelve-year-old. Her bobby-pinned bright hair shook as she rocked with excitement.

"Imagine!" she said to me. "Gloria DeHaven and I went with Mary and Bob Cummings to see Tallulah Bankhead last night in Noel Coward's 'Private Lives'—and Tallulah wanted to meet me. Me! She's a fan of mine! And I think she's so wonderful. Isn't that just wonderful! My hands are all trembly with excitement."

"I think she's wonderful, too," I said. "Now, about Allyson—"

"What do you think—she looks like me! She has blue eyes and light hair and she even has my mouth. But her nose isn't like anybody's. It's just a little lump of putty, like a little ski-slide."

"A Junior Bob Hope's, you mean?" I interrupted.

"I should say not," she glared at me. "It's a beautiful nose. And she has dimples that go *bing* like that when she smiles. And the funniest thing—Richard thinks she looks just like him, and I think she looks like me."

There was a knock at the door. The waiter came to get the table. We settled back for conversation. The telephone rang. There was a knock on the door. June answered the phone. I opened the door and took a package from a bellboy.

"I don't know him," June was telling the operator. "I'm busy now. Could you tell him so, nicely, and ask him to call me later?

"This telephone!" June held her childish hands to her little heart-shaped face. "It's driving me mad. It never stops. I've had to change so many plans because of this silly cold. I've had to disappoint people. It's awful."

June sneezed. The telephone rang. "Tell her I'll call her back in an hour," June told the operator. She went on, "And I'm so upset about what they're saying about Richard and me. You see, I finished playing Jo in 'Little Women.' I've never done anything harder—or enjoyed any job so much. Why, in one place the script says Jo has to vault a fence, just once—but I must have vaulted it a hundred times before everything about the scene was just right. I was so tired when I finished the picture and I said to Richard, 'Now, where do we go for our vacation?' 'Vacation?' he asked. 'I can't take a vacation now. Doll, why don't you go east with Gloria DeHaven and you girls have some fun and see the shows? You know you love to do that.'"

The telephone rang. "That's so sweet of you," I heard June say before she hung up.

"People are nice," she commented, more to herself than to me, then went on, "I hated to leave Richard and the baby, but I have a wonderful nurse and I thought it would be good for me to have a little change. So I came east with Gloria—and look what people said about my leaving Richard! I want to go home. It hurts me to have them talk this way. If Richard were here he'd just say, 'Honey, you look awful sweet when you get mad.' But I am mad—and I don't look sweet. Excuse me a moment while I spray this horrible nose of mine."

She sprayed her nose. We settled back again to talk.

The telephone rang. "Gloria's out," June said. "She'll be back a little later. Can I take a message? Will you call again?"

I looked at my watch. "You told me you were going to be godmother at a christening today," I reminded her. "Are you going—and how soon?"

"Isn't it terrible? I can't. The doctor won't let me, on this cold raw day. It's out on Long Island. He says it would be taking a chance. And Marie Williams is one of my *best* friends. She was my swimming instructor—she made me a champion swimmer. And I was her maid of honor. And her baby's named Karen *Allyson*—that's for me. Isn't it awful that I can't go? Oh, I'm supposed to call the doctor now."

She picked up the telephone, put in her call. "Please ask the doctor if Miss Allyson can come late this afternoon, instead of early," she asked. "Five o'clock's fine." She hung up.

"About Allyson," I prodded. "What's her nursery like?"

"Just a nursery. Blue and white. The blue matches her eyes. It's cute. But nothing unusual. You'll laugh—we had just eight days' notice that she was coming. We didn't even have a diaper ready. We weren't expecting to get our order filled so soon. We didn't even care if we got

The June Allyson-Dick Powell Story

Happiness hit a new high when June became Mrs. Dick Powell on August 19, 1946.

Marriage brought Junie new poise, dignity.

a girl or a boy, just a baby we'd love. They called me up one day and someone said, 'Mother, your baby is here.' I couldn't talk. When I saw her I asked, 'May I pick her up?' 'You're her mother, aren't you?' they said to me.

"Allyson must have thought so, because she snuggled her little putty nose right into my cheek. She's a snuggly baby. Wonderful!" She laughed. "Want to know what Richard said when he first saw her? 'She's so *little!*' Then he got very businesslike. 'Don't forget when you give her the bottle that you have to hold it up so she won't suck in a lot of air.'" There was a knock at the door. June sprang to open it. "My mother and my father," she introduced a young-looking woman and a man whom June resembles.

"Isn't this awful of me?" She turned to them. "Does Marie feel too awful about it? I feel terrible I can't go."

"That's all right, Junie," her father said.

"Well, if you can't, you can't," her mother answered. "Are you better now, dear?"

"Yes, I'm feeling better, but the doctor says I simply can't go. I had to break all my appointments. What did Marie say?"

"Well, naturally, she's disappointed—and a little upset. She wanted you so much, June."

"Maybe I should go," June said.

"Not if you're sick." Her father shook his head.

"Well, let's go on with our talk." June turned to me, looking sad.

"About Allyson," I prodded. "Do you take care of her when you're home?"

She brightened. "Every minute on my days off. And always at night. I was afraid to bathe her at first."

"You should see her take care of the baby now," June's mother broke in. "She's grand. Knows just what to do for her."

"And what do you think?" June added. "I think Allyson's left-handed, just like I am. She reaches for things with that hand. Of course, I write with my right hand now, because at school I got bopped over the knuckles for being a lefty, but I'm really left-handed. Wouldn't it be funny if the baby is, too?"

"Excuse me," June's father interrupted to remind her to put in a telephone call she had promised to make. June phoned.

She hung up. "I think I ought to go, no matter what the doctor said," she suddenly decided. "I'm going to call up and say I'll come. I want to go."

"Are you sure you should, darling?" her parents asked.

"Yes, I'm sure," June nodded her head. "I'll call the doctor and tell him."

She telephoned. I heard her say she'd stop by at his office before they started to Long Island.

"I'm all thumbs without Richard here." She turned to me. "I lean on him so. He's so calm. I'm the one who always gets so excited about everything."

"How are you planning to bring Allyson up?" I asked, seizing my advantage to work in another question. "Do you think it's harder to do a good job with a child in Hollywood?"

"No. We're going to give her a sense of values. Believe me, there'll be no silver-spoon routine for her. When she has to have a tooth pulled, or anything like that done, we'll promise there will be a penny under her pillow as a reward—and a penny it will be, just like I used to get. No five dollars, either." Her tone was firm, her shoulders squared—and on such a little girl as June it looked incongruous. But she meant it.

"I want three more children—a boy, another girl, another boy."

Her father laughed. "One's enough right now," he said.

"And such a little one," June answered. "You know, Richard has the *biggest* hands, and when he picks her up you can't find her."

The telephone rang. "I'll get it," her mother said.

"No, I'd better," June told her. "Enough people are mad at me for messing up appointments."

June's father and I talked about the separation rumors.

"Would they adopt a baby if they were separating?" June's father asked. "Would that make sense? Richard and she are like two kids together. They both have good dispositions. They have a wonderful time. She worked hard for her success and she's crazy about her work. They love their home. They moved into it and decorated it while they were living there. There's a Wishing Well in the patio and June goes there when she wants anything and wishes for it. She says she always gets it then—but Richard says he has his doubts."

The telephone interrupted. "Gloria's out," she said, "Will you please call back later this afternoon, say about six?"

There was a knock at the door. He introduced the visitor—the father of the baby, Karen Allyson, who had come to pick them up in his car for the christening.

June emerged from the bedroom, scrubbed and glowing, the bobby pins removed and the page boy bob in shining perfection. She threw her arms around the visitor.

"I can hold the baby if I don't breathe in her face," she told him. "The doctor says he'll give me a mask to wear. We have to stop there first. We have to stop at the store for the christening robe, too. It will be ready then. We'll go in a minute." She went back into the bedroom for her coat.

When she came out she grabbed her nose spray, stuffed a bunch of paper hankies in her bag, and we started for the door.

The telephone rang. "I'll get it," June said.

"Oh, I'm so sorry," her husky voice came to us as she spoke into the phone. "I'm just leaving this moment. I'm going to be a godmother to a darling baby and we're late now. Will you call me later? I'd keep the number, but I never can find the little slips. So please call me. I'll be here tonight. Yes, I'll tell Richard when I talk to him later. Isn't all the talk *silly?*"

Junie was still smiling as she put down the telephone receiver and walked over to join our group.

"Let's get out quick," June's mother said, "before that phone rings again."

When we got downstairs a rain-laden gale was sweeping across Fifty-seventh Street. The autograph fans were standing in the rain, near the entrance, waiting. They pounced. June sneezed, coughed, drew her coat collar higher, held on to her windblown hair, smiled her sweetest, and started signing her name.

"It's just what I told you upstairs," June's father turned to me. "She never thinks of herself at all when other people have to be considered. Come on, Junie," he finally tore her away. "You're supposed to be on your way to the doctor—and a christening."

June signed the last child's book, got into the car.

"Nice girl, that Miss Allyson," the doorman said to me, as he put me in a cab.

THE END

1st anniversary, on location in Arizona.

As a star, she shares limelight with Dick.

June and Dick just laugh at divorce rumors.

By Marcella Palmer

TIME FOR *Career Love Marriage*

It's an ill wind that blows no good —and Karin Booth can prove there's truth to this old adage

★ Some girls get into pictures because they've been named Miss Clam Beach or because they go out with the right wolves or because they were plucked out of a Broadway hit or off a night club bandstand.

Karin Booth is positively the first girl who got into pictures because she walked down a Los Angeles boulevard during a stiff breeze.

Karin is a right pretty girl, you understand. Anyone who has seen "Big City" and "The Unfinished Dance" will agree to that. But in a city as crowded with beautiful girls as Hollywood is, it's like man biting dog for a talent scout to chase a pretty face and shin-bone down the street waving a contract in his hand.

But that's what happened to Karin; not once, but twice!

"It was my bones," explains Karin simply. "Both times the men who stopped me said they liked my cheekbones."

Which is a modest way of saying that while beautiful girls are as numerous as francs to the dollar, what Karin had that made the talent scouts jump out of their cars was a face that was exciting and interesting.

Karin isn't just another blonde doll with pouting lips and wide blue eyes. She has the exquisitely boned face of her Scandinavian ancestors; the high cheekbones, the intelligent broad forehead, the fine straight nose, the level blue eyes and a complexion that is a testimonial to soap and water and a well-chosen diet of everything. She is tall, lissome and as neatly put together as a P-38. She's not a girl you'd whistle at, for there's a certain dignity about her. But you would turn around and look.

Karin seemed like one of those "overnight finds" when she was seen in "The Unfinished Dance." Actually, she was discovered three times before she clicked.

She was born in Minneapolis and her name was June Frances Hoffman. Her father was a doctor, and when she was fifteen her father moved the family to Hollywood because his health demanded an easier climate.

When Karin arrived in Hollywood she was an unspoiled, healthy-looking girl who was completely unaware of her beauty and had no Hollywood ideas.

Then she walked down Wilshire Boulevard. It was a windy day for Los Angeles, and her short skirt—B. C. the New Look—whipped briskly about her knees. Her blonde hair was flying and the wind had whipped her skin pink. A man in a car waved wildly to her. "Hey —you! I want to talk to you."

Karin pursed her lips and walked on. Finally the stranger jumped out of the car and confronted Karin.

"Just as I thought," he said, talking as though she weren't there. "You've got the same bones Garbo has. I'd like you to make a film test."

She finally got her parents to say yes.

At Paramount she was lost in the shuffle. Her name was changed to Katherine Booth, but for all the work she did she might as well have remained in a UCLA biology class.

She and Paramount soon parted company, and Karin wondered what next when she met Lucille Ryman, an agent. Miss Ryman is an astute woman with a sharp eye for new talent. She saw Karin and pronounced, "You can make the grade in pictures, but you'll have to learn how to dress!"

Miss Ryman instructed her to get a smart suit, to forheavensakes wear her hair in a smooth long bob instead of that fancy birds'-nest on top of her head and to use a little makeup.

Eventually, Miss Ryman's persuasiveness won out and M-G-M gave Karin a contract. Then Karin plunged into work. She joined the Actors' Lab and she studied the drama from Bernhardt to Gypsy Rose Lee.

On the set one afternoon she met Joe Pasternak, the producer. He casually mentioned the fact that he was going to start a picture soon about ballerinas and he'd like to test Karin for one of the leading roles.

Every day, eight hours a day for six months she worked tirelessly at her dancing. It was exhausting work and at night she could do nothing but crawl into bed. But she never missed a day of it. She had set her heart on winning that important role. In those six months she became an accomplished ballet dancer. One of her teachers told her, "You could have been one of the greatest dancers in the world if you had studied earlier."

In "The Unfinished Dance" her dancing is so exquisite that it's hard to believe it is a talent she developed only recently. It was a demanding role. As Cyd Charisse's rival in "The Unfinished Dance," her toe work is sheer poetry.

Her acting matches her dancing. In "Big City" she does a straight acting role, and throughout the picture she has the poise and assurance of a finished actress.

They're doing nipups over her at Metro. The studio is talking of taking down the Garbo scripts and adapting them for Karin. That isn't bad for a girl who never thought of becoming an actress!

All this hasn't affected her head-size. She lives with her family in a small house in Westwood which she furnished to her own taste in a gay, chintzy way. The rest of the family still holds a questioning attitude about the film business and Karin isn't treated at all like a movie star.

Although Karin realizes that she's on the brink of a great career and that's more important than anything else right now, she has had time for love (being normal and young and beautiful) and marriage.

The lucky man is Allen Carlisle, who has interests in Palm Beach. Karin and he have had a gloriously romantic romance. They honeymooned on his yacht, cruising around the Bahamas. Karin and Allen timed everything beautifully so that they returned just in time to start her next picture, as yet untitled, at Metro.

Karin will continue studying dancing, dramatics, singing, French—anything that will make her a more rounded actress. She likes fun but she goes out only on Saturday nights. She likes to dress up and go dancing at Ciro's but allows herself only the one night out of the week for such frivolity. Needless to say, the stags about town were devastated when Karin married.

Karin has worked out her career so that it will dovetail nicely with her marriage and we'll put our money on Karin that she'll be successful at both.

THE END

STRICTLY BOX OFFICE

(Continued from page 59)

Sex has always been big box-office. The earlier movies depended so heavily on its appeal that finally Hollywood was forced to set up censorship agencies to keep it under control.

Although liberally tinted with sex, Yvonne's pictures have never aroused the wrath of censorship groups.

Her sex-appeal is exploited in wholesome backgrounds. It is never flaunted. None of her pictures has been ruled objectionable, even in part. Yet there is no denying that S-E-X is Yvonne's chief selling point.

On a recent personal appearance tour through the west and mid-west, Yvonne's b.o. attraction was put to the test. She wrote the act herself, including a torrid song and dance version of "Temptation," which admittedly was a few degrees warmer than Chicago's sultry summer weather.

Bob Stack was once a beau, but Yvonne says she hasn't found her true love yet.

The provocative brunette broke every record in the history of Chicago's leading theatre.

Admittedly, sex is an important factor in Yvonne's phenomenal box-office appeal. But there are other reasons, too.

Technicolor is always a healthy spur for low box-office. Up until the time she made "Criss Cross" with Burt Lancaster, Yvonne was known as the Technicolor Girl. Nearly every one of her seven starring pictures in her three years with Universal-International was done in color.

Add the appeal of picturesque outdoor scenery, a good amount of rough-and-tumble action, a few songs, an exotic dance or two, and you had the important ingredients of a De Carlo film.

The story itself is part of the De Carlo film recipe. Her pictures are never too heavy on plot. There are no earth-shaking problems involved; nothing to send the patrons home worrying or feeling depressed.

Films like "River Lady," "Black Bart," "Slave Girl," and the others in which Yvonne starred, are all pretty much alike. They are presented with only two goals in mind. Their purposes are (1) to provide sheer entertainment, and (2) to make money. A great segment of the American public apparently is in the market for this type of entertainment found in these pictures. This is evident from the box-office returns.

Unlike many actresses, Yvonne is not particularly disturbed about her peculiar niche in the realm of cinema stardom. She has been quite satisfied with her lot—up till now. She had been starring in innocuous westerns and outdoor dramas exploiting her photogenic beauty and her singing and dancing ability.

Her first big change came in a small bit-part. The late Mark Hellinger selected her for a short flash-back sequence in his black-and-white drama, "Brute Force." The studio liked her performance so well, they decided to divorce her from Technicolor. Yvonne is particularly proud of her first full-length black-and-white film, "Criss Cross."

But the divorce was temporary. Yvonne and Technicolor were reconciled for two more pictures. Then she got her biggest break since winning Walter Wanger's "Most Beautiful Girl in the World" contest and stardom in "Salome, Where She Danced."

She was awarded the feminine lead opposite Burt Lancaster in "Criss Cross," a realistic romance in which Yvonne is called upon to act—really act, for the first time.

This break whetted her appetite for bigger and better things. After a trip to Europe, she returned to Universal and with some misgivings, accepted the lead in another western—"Calamity Jane and Sam Bass."

One-time romance Howard Duff and Yvonne star in "Calamity Jane and Sam Bass."

Unfortunately for her dramatic career, Yvonne is an expert horsewoman besides all of her other attributes. And with the box-office predicament the studios are in, low-budget westerns, especially with this beguiling brunette, have proven the best tonic for box-office blues.

Yvonne is a little disappointed at this reversion to westerns. But she isn't too greatly put out about it. For she confides that her secret ambition is to appear in light opera, in preparation for which she has been studying under the tutelage of one of America's great operatic teachers.

She was recently offered a chance to appear in a production of the opera "Salome" by an impresario who heard her sing. Yvonne turned it down. She explained that she doesn't believe she is ready yet for the public.

She would like also to do musical comedies, both on the stage and in movies. So, in the meantime, whatever the studio sets her in, she accepts with good grace, and prepares for the day when she can fulfill her true ambition.

While in Europe Yvonne entertained some of the British troops in the British occupation zone in Germany. She caused almost as great a commotion as V-E Day.

She was pleased no end at the crowds which turned up in Antwerp to see her in person at the showing of "Casbah." The police, she said, had trouble keeping the crowd in check, and it made her feel very humble seeing people struggle just to see her in person.

Yvonne didn't get a chance to entertain the boys in the American sector. That fact "nearly broke my heart," she says. Her burning ambition now is to return to Germany to "warm up the G.I.'s fighting the cold war."

On the romantic front, Yvonne has been through the usual number of movie-star entanglements.

Howard Duff's persistent campaign almost won Yvonne in 1947. He received an affirmative answer to his proposal in April of that year. But Yvonne doesn't like parties. She discovered that Duff did. She left him at an early-morning soiree one April day, and Duff has been squiring Ava Gardner since.

As for Yvonne, she gets around to dates every now and then. But actually she's too busy with amateur photography, French lessons, singing lessons, horseback riding, painting, and, oh yes, making pictures and money for Universal, to give men too much thought.

THE END

Good friend Dan Duryea has appeared in several of Yvonne's Universal pictures.

EXCITING WOMEN

(Continued from page 41)

standing; she could have a wonderful sense of humor. Men won't give a hang. For as long as she lives, Elizabeth is going to be an exciting woman—because beauty such as hers *is* exciting.

Then there is a woman I have never met—*Greta Garbo*. She's been off the screen a long time, but the legend lingers on. The other night I was having dinner at L'Aiglon. Evidently, I had just missed her, for, as I sat down, my waiter whispered excitedly, "Guess who was just here—Garbo!" I was working out at the gym last week, and the place was in an uproar. *Garbo was just here,* they said. Garbo was never beautiful in the conventional sense of the word, but there is something about her classic bone structure, the intellect that shows in her face, that stimulates your imagination. She has mystery, to an exciting degree. When a man meets Garbo, it will never be a casual thing.

To me, there can't be real sex appeal without mental appeal. That's why I think *Bette Davis* is exciting. I don't know her, but I always idolized her. I'm sure she is an extremely interesting, vital person. I like what's in back of her eyes —what they say. With Miss Davis, her physical appeal is partly a challenge of the mind.

Now, you can have great intellect and still be boring. It takes more than a good mind to be an exciting person. There must be feminine appeal as well. Any woman who combines both these qualities would make a wonderful companion. As far as I'm concerned, Bette Davis fills the bill.

Claudette Colbert has this same exciting appeal. She is an amazing person. She can talk on any subject. She has a wonderful sense of humor. It sparkles in and out of her conversation. But I think the reason she belongs among Hollywood's ten most exciting women is because she has honesty. More important than being honest with the other fellow, she's honest with herself. There's a feeling of integrity about her. You feel . . . here is a woman who has everything—allure, charm, and intelligence . . . *and it's all real.* None of it is put on. Another word for it is sincerity. Claudette has it.

Then there is *Irene*, the dress designer. She, too, has a tremendous amount of sex appeal. It's not just that she dresses beautifully, nor that she has an attractive, arresting face. It isn't even that she has glamor, for glamor is something you put on. You can take a girl and put her in a Cadillac convertible with the top down, give her the right clothes to wear, and she'll be glamorous. With Irene, it's a combination of the trappings of glamor and a brilliant mind—a mind that has made her outstanding in her field and outstanding as an individual. She's intelligent, well-read, informed.

Then she's like Rocky Cooper in some ways, too. She shoots, loves the beach. In fact, she's completely the reverse of what you would expect a glamorous dress designer to be. And that's another thing. Women who are different, refreshingly and stimulatingly different, from what you expect them to be—are exciting women. The career girl who has warmth and understanding and time for your problems is a refreshing surprise; a glamor girl who likes to go fishing is a refreshing surprise; the capable editor who can cook and sew is a refreshing surprise. The unexpected has enchantment. The baby-faced blonde who discusses Freud. The star athlete who dazzles you in an evening gown. These things intrigue your imagination.

I think that is one of *Ava Gardner's* charms. Here's a really beautiful girl, so you might think she would sit around looking at herself in her compact all evening. Well, Ava has a wonderful sense of humor, and she never plays the femme fatale. She doesn't *"use"* her beauty. She has healthy energy, a love of life. She goes for spur-of-the-moment things. If I say, "Let's drive to Laguna," she says, "Great, let's go." We put the top down and go. Someone else might say, "I have to be up early in the morning," or "I have to go home and change first." But not Ava. She's beautiful and she dresses beautifully, but she's also a good guy. A glamor girl is the last person in the world you expect to be a good guy. It's different and it's bound to intrigue you.

I guess the most exciting woman I have ever known is a girl who isn't in pictures at all. She's married to Jock McLean, of the Evelyn Walsh McLean family, and she's a composite of all the women I have been talking about. *Betty McLean* is not beautiful, but she's pretty and dresses stunningly. I wish I could describe her to you. For one thing, she's not a wishy-washy person. Anything she puts her mind to she goes through with—with vitality and enthusiasm. Anything she's doing, she enjoys—wholeheartedly. She has a wonderful sense of humor, a wonderful adaptability.

When I try to describe her, I feel frustrated. She has something—but I can't describe just what it is. Perhaps it's her enormous zest for living, Her overwhelming interest in her fellow man, a complete lack of malice, an irrepressible gaiety . . . and yet a strength underneath the superficialities of glamor and breeding that makes her a very real person.

For a real person, who is still interesting and provocative without fripperies and surface charm, will always be an exciting woman.

THE END

Pete knows how to pick 'em!

Not mentioned, but rating high on Pete's list of exciting women could be Dorothy Patrick, Judy Garland, Martha Vickers.

LOVE-STARVED JOAN

(Continued from page 54)

in a series of A pictures, and they were relegated to B's, plus long terms of inactivity.

What does any woman do when she is successful and her husband is not? She tries to build up his ego. She tries to make him believe that success is just around the corner. She tells him that all he needs is one good lucky break, and the fans will be clamoring for him.

She bolsters his sagging morale. She tells white lies. She tries to infuse him with confidence, drive, an optimistic outlook. And she does this because she loves him but the truth is that he is destined to mediocrity and the tarantula of jealousy is webbing its insidious way into their mating; and she knows it is only a question of time before the mating is rent asunder, but there is nothing she can do to save the marriage, except give up her career, and how can she do that? How can anyone ask her to do that when they look back on her early life; the waiting on tables, the dancing in chorus lines, the scrubby little towns in Missouri and Oklahoma where she worked and slaved to keep body together.

And it is a terrible thing for a woman to realize after two or three years of marriage that her own success, her own progress is tearing her away from her husband.

There are very few husbands for women who have careers. This is a sad, undeniable truth, especially in Hollywood, and especially when the careers are similiar.

Betty Grable and Jackie Coogan, Rita Hayworth and Orson Welles, Greer Garson and Richard Ney, Hedy Lamarr and John Loder—the list is endless. Actors and actresses together don't make good mates.

Crawford has proved that three times and now stands at the turning point in her private life.

Will she marry again? I don't know—but I believe if she doesn't, she is doomed to unhappiness. I think she needs a husband; I think her children need a father. I know she herself needs the concomitant love, tenderness, and affection.

Most of the men Crawford meets are connected with the motion picture industry. Such men, as we've iterated before, make poor husbands.

The best husbands for screen actresses are professional men, doctors and lawyers who have their own careers and who are respected for their own professional achievements. Two outstanding examples are Dr. Joel Pressman who has been married to Claudette Colbert for the past fifteen years and Dr. Francis K. Griffin who has been married to Irene Dunne for twenty.

Such men are exceedingly rare, however, especially in Southern California. Most of them are married and those who aren't, avoid motion picture actresses because reputedly they are highly-strung, temperamental, and difficult to live with.

This doesn't happen to be true of Joan Crawford. Hers is one of the most compatible natures in the movie colony. She has been in pictures for twenty years—ever since she was sixteen—and she is adored by every prop man, every grip, every studio policeman in the cinema capitol.

Unlike other movie stars, she never avoids autograph hunters. She poses with her fans for snapshots. She answers all her fan mail personally, and her household help who have been with her for years, insist that she is the most thoughtful and considerate employer they have ever worked for.

Joan Crawford looks over Mrs. Flo Vinsen's program of Hollywood's first film premiere in 1926. A real movie fan, Mrs. Vinsen has attended every premiere since that date.

In short, Joan Crawford has all the attributes of the ideal person; a pleasant personality, a fine mind, a good nature, a beautiful body, the ability to mother children, and the knack of babying men.

In view of these endowments, one would think that Crawford could have any man she wanted. As a matter of fact she can, but at the moment there is no man she wants.

There are many who besiege her night after night with whispered pleas, tender proposals, and determined declarations of eternal love, but Joan is moving cautiously these days. She will not marry Greg Bautzer, Hollywood lawyer and erstwhile man-about-town, despite all the rumors.

"If I marry again," she says, "I will marry for love, companionship, respect, and togetherness."

One would think after her previous experiences that Crawford might be jaded as regards love, that by this time she had soured on it, had come to believe that it was illusory, transient, never lasting. And yet she hasn't. Like a sixteen-year-old girl who has never been kissed, her approach to it is classic, romantic, almost dewy-eyed.

She believes firmly in the power of love to transmogrify evil into goodness, sordidness into beauty, darkness into light. She believes too, that when a girl really loves, when a man really loves, there is a complete unselfishness about the loving, a willingness to sacrifice and give all merely for the pleasure of the loved.

Psychologically, it is interesting to trace the behavior pattern of this actress who has made love such a necessary requisite of her life.

The answer, of course, lies in her childhood, and a review of it indicates that it was completely barren of love and affection.

For example, when the subject was eight months old, her parents, Mr. and Mrs. LeSeuer, separated in San Antonio, Texas. Her mother married Henry Cassin, a theatre owner in Lawton, Oklahoma, and it was there that Joan became known as Billie Cassin.

She used the two names, Lucille LeSeuer and Billie Cassin, interchangeably until she came to Hollywood. Here, as a result of a magazine contest held in conjunction with M-G-M, she took the name by which she is now known, Joan Crawford.

Her youth was consigned to labor, to support herself, to get an education without any parental aid. Joan attended Stephens College in Columbia, Mo., for three months and paid for her tuition and board by waiting on tables. While most of the other girls were dating college boys from the nearby University of Missouri, Joan was stacking dishes in a hot, sweaty kitchen.

In the first thirteen years of her life, she knew no comfort, no economic or emotional security.

Mentally and physically she matured quickly, so quickly in fact that when J. J. Shubert signed her to appear in the chorus of a Broadway musical, "Innocent Eyes," he had small idea that this young woman, buxom and beauteous, was only fifteen.

Once in Hollywood and established at M-G-M, Joan, denied love all her life, was ripe for tenderness and affection of any sort. Inexperienced, she didn't know what love was really like. She had never engaged in the puppy-love affairs of most teen-agers.

She mistook attraction for love. She carried her heart on her sleeve. She was ripe and ready for the first Sir Galahad who came along, and the first one in this case was Douglas Fairbanks, Jr.

Joan and Doug were married and for many years their mating was colored with the rosy glow of happiness. But as the years winged on, Joan became a bigger and better star. At the boxoffice her pictures made a fortune. Directors called her "a fine, sensitive actress."

The career of young Fairbanks did not progress as well, and finally in 1933, the couple was divorced.

Joan was heartsick at the time. But she has never been one to run away from life or its problems. She faces them. She makes decisions. She takes steps forward, and if she gets hurt in the process, she blames no one but herself.

There are many in Hollywood who declare at this moment that Crawford is afraid of marriage, that she will never try it again, that the hurt she has suffered at its hands has been too great.

In my opinion there is no word of truth to this. I believe Joan Crawford will marry again, because she is one woman who thrives on love.

She lives by her heart, and her heart runneth over with goodness.

THE END

SENSATIONAL MR. CLIFT

(Continued from page 28)

the man is a great actor must be an idiot!"

Office girls on the lot at Paramount, normally not too susceptible to new masculine charm, somehow managed to sneak on the set to watch his love scenes with Olivia De Havilland in "The Heiress"—scenes which had them drooling.

This is just part of the acclaim and attention bestowed on Monty Clift. Hollywood currently hails him as a "fabulously sensational newcomer." Monty, however, thinks this is all just so much eyewash, and is unimpressed. He literally cannot understand all this furor. For one thing, although his screen career has been brief, he is no apprentice. He has been an actor since he was 14—exactly half his life. For another, he is so sincerely interested in acting that he thinks he, as a person, isn't anything to arouse all this hoopla. If people think he does a good acting job, fine. But why should they care about what he eats or how many times a day he brushes his teeth?

It's like pulling a wisdom tooth to get him to talk about himself. Interviews, it must be granted, are somewhat new to him, but he doesn't give with the information as most actors do. He feels he leads a normal, unexciting life, with his interests centered almost exclusively around acting. He'll talk glibly about plays, books, directors and acting. But he has a faculty for discouraging personal questions, even before they are asked.

Although his performances on the stage—especially that in "The Searching Wind," which first interested movie talent scouts in him—and in his first two pictures, "The Search" and "Red River," have been termed brilliant, he sincerely believes he has a great, great deal to learn about acting.

"My real object in life is to become a better actor. That's why I wouldn't accept a picture contract which would not permit me to go back to the stage between movies," he explains. "If one feels the need for the money that Hollywood offers, then it's understandable to make one picture after another. To me, however, it's more important to learn more about acting. I can do that best on the Broadway stage."

To live up to this ideal—and be assured it is real, not something dreamed up for good copy—Monty foregoes the greater income he could enjoy if he would accept the traditional movie contract calling for more pictures per year, that he has been offered. He now is signed with Paramount for one picture a year with the privilege of doing plays or other movies between his commitments there. He has been offered many roles which he has turned down.

"I don't demand *great* roles. I'm not that self-satisfied. But I do ask that they be *interesting*," says this handsome young man with brown hair, sharp blue-green eyes and a winning smile.

Monty's modesty extends to his living, too. In Hollywood he has a rather ordinary one-room apartment with a pull-down bed that squeaks horrendously, he says, as it is pulled down from the closet or pushed back up. Because of the great distances around Los Angeles he bought a car—he hadn't owned one in New York—but it is a somewhat beat-up convertible of 1940 vintage.

Just as an example of how completely without pretense he is, when a magazine photographer wanted to shoot a picture of him at Paramount standing next to a very elegant, new, high-priced car, Monty said he could take all the pictures he wanted by *his own car*. The photographer, after futile argument, agreed.

People who work with him on the set say he is essentially serious, not given to clowning or gags between scenes, but friendly with the entire crew. Although he is a star, he refuses to be waited on; he declines special attention. He reads a great deal, but insists he never has nearly enough time for it.

Monty is, in short, that rarity found quite seldom in Hollywood, an actor through and through, one who seriously believes that acting—good acting—is more important than the fame and fortune usually connected with success in Glamour Town.

But don't jump to any conclusion that he's stuffy. Far from it! He likes the beach, and wishes somehow he could take three months off to stay in the sun.

As for real romance, Monty, a bachelor, girls, admits only that he is "romantically interested" in a New York girl who visited in Hollywood last summer. Beyond that he clams up. He doesn't tell her name. He feels the entire matter is their exclusive business!

It's a good thing Monty Clift likes to dance. He had to learn the gavotte and mazurka in order to dance with Olivia DeHavilland in their film, "The Heiress."

Although he has dedicated his life with rare fervency to acting, Monty's choice of a theatrical career was more or less accidental.

He was born in Omaha, Nebraska, on October 17, 1920. His father, William Brooks Clift, is a stock broker and Monty had no theatrical heritage. His family moved to Chicago in his infancy, lived there briefly and then went on to New York City where he grew up. In 1934 they were wintering in Sarasota, Florida. Monty, then 14, was invited to appear in a little theater production of "As Husbands Go." He doesn't recall who asked him or why. It just happened.

The following summer Monty decided to get a vacation job. He wangled several letters of introduction, one of them to a theatrical producer for whom he read for a part in "Fly Away Home" which was to be given a summer trial at nearby Stockbridge, Conn. He was given the role.

"If that hadn't happened I might have gone into some other work through one of the other letters," he says. "I feel I was very fortunate in that my family didn't object to my trying the theater. I made my first New York appearance on January 15, 1935, in the same 'Fly Away Home' with Thomas Mitchell—and I've been an actor since."

Monty was also fortunate, he points out, in being able to continue acting without an "awkward age" hiatus. However his schooling was sporadic; he had to skip classes a lot when he was in a play.

"You mean you might still be dodging the truant officer?" he was asked recently.

"Maybe," he answered with an engaging grin. "My older brother and twin sister, who is married and lives in Dallas, Texas, both went to college, but my education—well, let's not talk about it."

Monty appeared in a dozen plays, including "There Shall Be No Night" with the Lunts; "The Skin of Our Teeth," and the trio in which he had favorite roles, "Our Town," "The Searching Wind" and "Foxhole in the Parlour."

His first screen test (he never did one for Metro and never made a picture while under contract there) was for Milton Sperling's "Pursued." Again he didn't sign a contract, but that test footage was seen by Howard Hawks and led to Monty's signing with Hawks for "Red River," which was made in 1946 but is just now being exhibited.

Monty had to learn to ride for his role of he-man of the Old West, and to learn in a hurry while the company was on location near Tucson, Arizona. His one regret is that his best riding, done at the end of the shooting schedule, has been cut out of the picture.

Incidentally, for a scene in that he sings a love song to Livvy and accompanies himself at a spinet, and for your information the playing and singing are his own—not someone else's dubbed in. He had played piano as a child and practiced enough to manage the keyboard routine. As for the singing, he says it's "terrible," but producer-director William Wyler says it's just what he wanted.

Even if his singing were that of a Lawrence Tibbett or a Bing Crosby, he would gracefully discount it. That Monty is *really* a modest guy!

THE END

VERONICA LAKE

(Continued from page 25)

funeral expenses. I have tried to be fair.

"The reason I've cut the allowance now is because I'm supporting my grandmother, my mother-in-law, two children, a nurse, and now another baby is due. (By the time this appears in print, Miss Lake will probably have given birth to a third child.)

"At times I wasn't financially able to pay mother every week but as soon as Andre or I was put back on salary we always paid the backlog.

"This money trouble with mother has been going on for years although I've already given her more than $25,000. I feel awful that a mother and daughter should have this sort of relationship. I realized that if she filed the suit it would be a black eye for Hollywood and for my children, but I can't and won't live my life under a threat."

Miss Lake was married to director Andre De Toth in 1944.

Andre De Toth's Side of the Story

"Veronica's having labor pains already. She's in her room sobbing and crying, all on account of this terrible thing.

"This is a fine thing with which to confront a woman who's about to have a baby. Also a fine way for a grandmother to act.

"My wife and her mother haven't gotten along for years. Veronica and I have been married since 1944 and I've never met Mrs. Keane. She never calls up and we know nothing about this charity business and I wish she'd have picked some other time to raise this rumpus."

Veronica Lake is merely one of several stars who have been sued through the years by their parents for financial grants. One such actress recently said sadly, "Sometimes I think the price of screen fame isn't worth the court trouble."

Movieland's Side of the Story

Now that you have read the statements of the people involved, you will agree that the situation is fairly obvious. If Veronica Lake signed the alleged agreement which we have reproduced for you to read, she certainly displayed a rich, deep generosity. She has already made Mrs. Keane a large and bountiful settlement.

Besides, who can really weigh the measure of "filial love and affection" which are the values mentioned in the agreement and on which her mother is now suing? In view of Veronica's physical condition, the suit brought at this psychological moment by Mrs. Keane makes it more than clear that the "filial love and affection" was pretty one-sided.

We congratulate Veronica Lake on her courage in making these facts public so that you, her fans, may know the truth and so that you won't be influenced by garbled versions. We believe in justice for all—and we sincerely believe that just because a woman happens to be a successful movie actress is no reason to penalize her for her fame.

THE END

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What Hollywood Has Done To Me
by Van Johnson
in February *Movieland*
on newsstands January 9th

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Here's one way of combining business with pleasure! Judy Garland and Vincente Minnelli talk about Judy's next film, "Annie Get Your Gun," while Stork Clubbing.

DO YOU WRITE LIKE Judy Garland

By Helen King, President, American Graphologists Association

★ Is your signature so "flourishy" that it is a bit difficult to decipher? Have you a signature which literally "sweeps" across the page? If so, you are a vivacious, magnetic personality who has had much public attention, and who probably will get it for some time to come. If your writing is as distinctive as that of Judy Garland your work is definitely before the public, and you won't be happy in any minor role in life.

It isn't often one so youthful as Judy has this "waterspout" under the signature. Generally it takes years to develop the personality to such a stage that it stands right out. But Judy has been a trouper since early childhood, and has crammed much experience into her youthful life— Still, the "waterspout" is unusual to find in one so young.

The signature reflects the personality, the ego, the side of us which we show to our friends. It often covers up a sensitive soul by forcing the development of a "protective coloring." Thus you may be the life of the party to the rest of the world, but a sensitive soul at heart, covering up personal feelings through a protective-personality. The signature spills the graphological beans, telling if this is so.

When the personality and the real character are different, the signature and the rest of the writing will be different. When the personality is consistent with the character we find the same style of writing throughout just as in this case.

Judy's writing is the same throughout: large, sweeping, impulsive. She has big ideas, a personality which registers immediately on contact, and gives those who meet her the feeling of Pep. She is sure to respond to praise, to appreciation. And she is sure to better herself, and her work, in some way as she continues to get it.

If you write like Judy Garland you're affectionate, impatient for results, somewhat intuitive, and definitely know what you want out of life.

THE END

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ODD MAN IN

(Continued from page 51)

They're very un-Hollywood and it's not surprising that, as a result, they've been the target of some very typical Hollywood mud-slinging.

"The Masons are snobs," you can hear, or "What has he got that he should be so exclusive?" or "Just who do they think they are?"

The Masons believe first of all that they're human beings, persons entitled to the fundamental decency and dignity and privacy that comes with being a human.

After that, they're actors, and as actors, they are constantly in search of the best possible roles. Mason feels quite strongly that all actors if they're worth their salt should be ready to play any kind of part no matter how small.

For his first role in Hollywood, for example, he chose to play the second lead in "Caught," opposite Barbara Bel Geddes and Robert Ryan. "I liked the part of a young, poor country doctor," Mason explains, "and that's why I agreed to play it. I don't think an actor should judge a role by the number of lines he has."

Can you imagine Gary Cooper or Cary Grant playing the second lead to Robert Ryan in any picture?

By the same token, Mason refuses to sign a contract with any studio unless he can have the right of script approval. Unlike most actors, he is not interested in making money. He wants only to make good pictures, and he realizes that very frequently this is impossible when an actor has signed away his life to a studio and has to play any part the executives choose for him.

When you find an actor who is not interested in prostituting his art; when you find an actor who has no publicity agent; when you find an actor who brazenly speaks his mind—when you find that such an actor has been the Number One box office draw in Great Britain for three years; when you find that such an actor gets 6,000 fan letters a week, half of them from American girls—then you've really got a character on hand whose background must be very carefully examined.

For what is there about Mason's life which has made him the unique actor with the unique philosophy that he has? To begin with, he wasn't born poor. Since most actors make a great to-do about their "rags-to-riches saga," this was a decided advantage, particularly in class-conscious England.

James Neville Mason was born on May 15th, 1909, at Huddersfield, the third son of a well-to-do Yorkshire woolen merchant.

As a boy, he says he was average, neither very bright nor very dull. His parents sent him to Marlborough, a rather good private school, and it was here that he earned the only nickname he's ever had, "Piccolo Jim." As a youngster, he played the piccolo fairly well but he hasn't fooled around with it for years and says now that he'd have a tough time making anything come out of one except a lot of unharmonious noise.

His wife regards the instrument with much sentimental attachment, however, and home in England on a shelf in the study, a flute quietly reposes amongst other Mason mementoes.

Like the sons of most wealthy Englishmen, young Mason was sent to Cambridge where he decided to become an architect. He wasn't crazy about architecture, but it seemed like a good profession, so he said, "Okay, I'll become an architect."

He studied long and hard but at the end of his third year, he got a summer job in an architect's office as a junior draftsman. From that point on, architecture was a dead duck with him. He realized that any architect would have a tough time making a living in England, so back he went to Cambridge. He got his degree and then decided that it would be more fun to starve as an actor than as an architect.

Mason's first acting job came as the result of his answering an advertisement in a theatrical newspaper. No one asked him if he had any background or previous experience. He was merely signed to play a small role in the stage production of "Rasputin." His part called for him to whip Rasputin.

After wielding his whip for one month, Mason came around to the front office seeking his salary. The management had skipped.

There followed then a series of jobs in repertory companies. These lasted three years in which Mason played a variety of roles for the Old Vic Company, the Noel Coward Company, and other organizations. Mason believes that his years with the "reps" afforded him the most thorough and valuable basic acting experience he's ever had. He recommends a similar tour of duty to all aspiring actors.

In 1935, Mason was given his first film role in a punk picture entitled "Late Extra." It came about this way. Diana Churchill was giving a cocktail party. Present at the party was a director of quota pictures named Al Parker. Al spotted Mason and asked his hostess what he did. "He's an actor," Diana said. Whereupon Parker walked up to Mason, introduced himself, and asked if Jim would like to test for a motion picture. Mason quickly said yes.

He was tested and got the lead opposite Virginia Cherrill who later was to marry Cary Grant.

Al Parker then directed Mason in one more picture, "Blind Man's Bluff." After that he quit and became an agent. His first client was James Mason.

Mason has been with Parker ever since. They have no written contract, only a gentlemen's agreement that they will stick together, and despite the enticements of many other agents, Mason has never gone back on his agreement. Al Parker is still his friend, agent, and manager.

It was Al who got Mason a seven-year contract with 20th Century-Fox in England. While Mason was under contract to 20th, he took a test which was sent back to Hollywood just in case the powers there might want him to cross the Atlantic. In Hollywood the executives decided, after viewing the test, that Mason showed no promise. They'd let him continue at $200 a week to make those quick quota pictures in Britain.

At that time in 1935, Mason first met Pamela Kellino. She was the wife of Roy Kellino, a very fine cameraman and the daughter of Isadore Ostrer, a British banker with large investments in motion picture theaters.

The first time Mason saw Pam was when she stormed onto the set of "Troubled Waters." Al Parker was directing the picture. He had two weeks

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in which to do the entire film, and as a result he kept most of the cast and technicians working during the night. Pam, whose husband Roy was shooting the film, insisted that schedule or no schedule, her husband had to spend a certain amount of time at home. She gave Al Parker a bit of her thinking on the subject, and Al called for a "break."

For the next four years, James Mason and the Roy Kellinos were inseparable. They were very much like the Keenan Wynns and Van Johnson, before Van married Evie.

Eventually, the same thing happened with Mason and the Kellinos. Roy and Pam decided to get a divorce, and Mason very quickly married his good friend's ex-wife.

Mrs. Mason is both a fine actress and a fine writer in her own right, and she has collaborated with James on many projects. He has done the illustrations for her books. They have written stories and a motion picture together. They have played opposite each other on the stage and in films and apparently the combination is a most successful one.

Both James and Pamela are outspoken intellectuals. Both of them come from moneyed families. Both of them like to paint and write, and both of them agree on their opinion of films and their future.

They came to the United States in 1947 after Mason had become the most popular actor in British pictures despite his frank criticism of their weaknesses. Mason gave as his reasons for quitting England the desire to get some sun, the desire to get away from the Arthur Rank octopus, and the belief that better pictures were being made in Hollywood.

When Mason got to New York, however, he got himself involved in a law suit with some British producer and as a result he was prevented for a while from making any pictures in the U. S. He thereupon became a more or less regular guest on the Fred Allen radio program.

As a comedian, however, he was only fair. He then wrote an article on why he wouldn't go to Hollywood in which he criticized the social life there. In view of the fact that Mason had never been to Hollywood, and couldn't possibly write about it from first-hand experience, many people felt that this constituted the height of stupidity and surprisingly bad manners.

Mason didn't care. He knew that his picture "The Seventh Veil" had grossed more in the U. S. than any other British picture. He knew that he was box office, and he realized that as soon as he could clarify his legal position, Hollywood would forgive whatever he had written and beckon with open arms.

Sure enough, Mason was right. This year when the courts declared him a free agent, he came to Hollywood with his then-pregnant wife and began turning down the offers of dozens of producers.

They sent him hundreds of scripts and Mason returned them all, all but one—the script for "Caught."

He decided to play in that one even though he didn't have the lead, and he went to work for Enterprise.

The people on the lot claimed he was business-like and pleasant and knew his stuff. He agreed to talk to all the newspapermen. He gave interviews graciously. He didn't seem endowed with a very sharp sense of humor, but many journalists thought that was because he was unacquainted with the American medium.

He moved his wife into a hillside home in Beverly Hills. It was equipped with a swimming pool. Also with the Masons came a writer-secretary named John Monaghan whom the Masons had met in England during the war. Monaghan acts as a man Friday around the household.

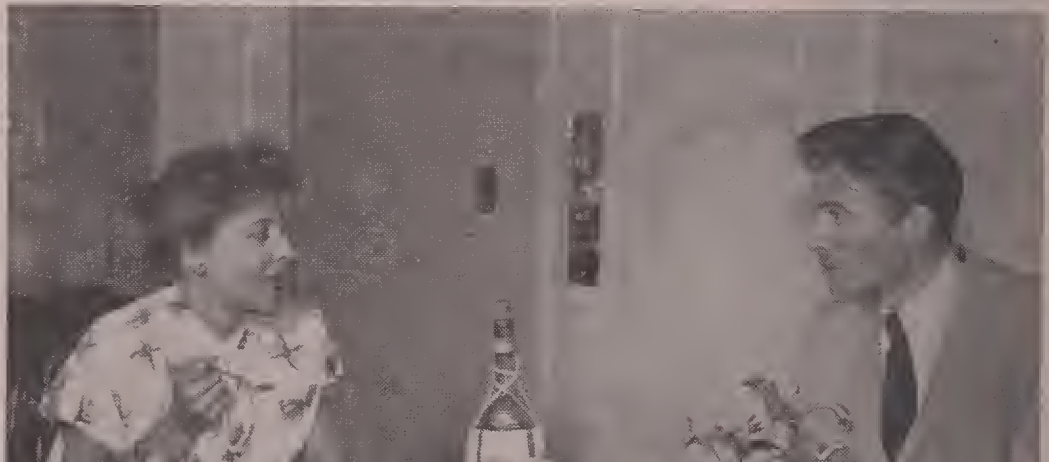
Having finished "Caught," Mason had a bit of spare time, so he sat down and wrote a series of articles on Hollywood for the London *Star*. Much of what he wrote was incorrect and superficial. Since Mason doesn't get around much, he has to rely mostly on hearsay which usually makes for bad reporting.

Whether he will return to England after having had a taste of the soft life in Hollywood is a matter he doesn't particularly care to discuss. He and Pam both like to travel very much, and one of his standard spiels about actors goes like this: "I think that acting, stage and screen, should be international and not bound by any barriers."

Don't be surprised, however, if James Mason hangs around Hollywood for a long long time.

Britain is brutal in Winter.

THE END



By the time you read this, the James Masons will be three. If the baby's a girl they'll name her "Portland," after good friend Portland Hoffa, Mrs. Fred Allen.

KISS THE VILLAIN

(Continued from page 65)

Vincent Price really isn't sad about always being cast as a screen meanie, but fans are. For a change they'd like to see him as the guy who gets the girl.

who has developed a sort of zipper lounging suit for around-the-home wear which combines the advantages of being comfortable and easy to get into while still looking smart. Vince plans to make a crusade of this.

Vincent has other projects which are equally as exciting. When he was evicted from his apartment a couple of years ago, he found a tumbledown adobe house which looked pretty hopeless in a canyon near Beverly Hills. Most of the windowpanes were missing and the acre or so of garden was a mass of weeds and poison ivy. So-o-o-o he bought it. Fixing it up was one continuous adventure for Vince. Deer sometimes invade the garden and on cold nights he can hear coyotes howling. Yet the house is only a few minutes from the Sunset Strip.

The house became a terrific outlet for Vince's ingenuity. He designed drapes which were made of heavy hand-woven materials in blue, yellow and green stripes which keynote everything in the long living room which has a big corner fireplace. After that, two yellow walls, a white one and a gray one "came naturally."

Vince started his collection of modern paintings and etchings before he bought any chairs and immediately began building bookshelves from the packing cases which had contained the books. (He can't bear to waste anything and was upset about the quantities of excelsior until he found it was fine stuff for starting hearth fires!)

He finally acquired a long tomato red couch and what he calls "some *slime* green chairs'" and was well on his way to a home.

As "Vince, the landscape artist," he cleared the small bushy jungle around the house and insisted upon planting Eastern lilacs, although experts assured him that they could not flourish without frost. He solved this by pouring ice water on the things and they confounded everyone by blooming like crazy, although the peonies, on which he tried similar measures, weren't so rewarding. Anyhow, he half won his argument!

He did hire someone to put in some fences for him and the result was that he found himself completely lost one evening when he returned from the studio. The workmen had erected an eight-foot redwood fence across the front of the property ("It looked just like Alcatraz!" he reported later), so that he drove a mile or so past the home up the canyon. He began stopping people and asking them if they could direct him to where he had imagined he lived.

Vincent is six feet four inches tall, so you can believe it was quite a fence.

Vince grew up in St. Louis, attended the Community School and the Country Day School there. Then he went to Yale to receive a bachelor's degree. After that, he turned to teaching which prevented his starving to death while he was trying to get a start as an actor but which also prevented his giving enough time to his dream profession to make a real dent in it.

A brain wave sent him to London, ostensibly to do post-graduate work at the university there. He cannily cultivated some rising actors who liked him so much that they promoted a role for him in the stage showing of the play "Chicago." A few more stage roles followed and he was subsequently brought back to the land of his birth as a "new discovery" . . . a "talented young *British* actor," if you please, to play in "Victoria Regina" with Helen Hayes.

Later, Vince won critical acclaim in the Mercury Theater production of "Shoemaker's Holiday," and after the play closed came out to Hollywood where he has been doing very well in pictures ever since, with a brief interlude of Broadway plays, "Mamba's Daughters" and "Angel Street." Now that he has a long-term Hollywood contract and the house, Vince considers himself a permanent resident.

Vince's friends are mostly artists or

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people who are interested in art and Vince's pleasure is to dine his friends at buffet suppers, combining good food and good conversation.

Vince likes to make really hot curries, with all the trimmings, and spicy Spanish dishes and he waxes ecstatic over his own special salad dressing which is mixed with olive oil, lemon juice, cottage cheese and crumbled Roquefort, a pinch of thyme, a great deal of celery seed and *no* garlic whatever.

"People always say that a man can't make a salad dressing without too much garlic," he protests. "Well I don't put *any* of the stuff in mine. Just taste it!"

The day I was invited to dine and make with the artistic talk, it appeared that we might have to sit on the floor. Vince had gone to Palm Springs for a brief trip the week before and had forgotten to "explain" his absence to his enormous dog, Panda. This so enraged Panda (who is the size of a Shetland pony) that he almost literally devoured four of the green chairs, upholstery, frames and all and they were being repaired. So we sat on the floor!

Price likes sloppy clothes for puttering at home and feels that he is a frustrated man because he can't buy ready-made dungarees. He's too big. "And you can't have things like that *tailored*, now can you? They'd lose their meaning!" So he wears the tweeds he has until they are shabby enough for comfort and for puttering.

He likes to see women dressed in simple, well-tailored suits or rather severe evening clothes.

"Most women's evening things are absurd," he says, "because they aren't functional. I mean . . . if a girl is going dancing, then she should wear something in which it will be comfortable to *dance*. Not something that will get in her way." He likes the new look, especially wide, full skirts and a flow of line and color. He can't stand hats—any kind of hats—on women or men either.

He observes only two superstitions, the one about throwing spilled salt over your shoulder and the one about saying "Bread and butter" if a post or person separates two walking companions. If he knew any more, he says amiably, he'd observe those, too.

The wonderful man says he doesn't care whether the house is really tidy or not, so long as it looks tidy on the surface. It's all right with him if things are heaped on closet floors as long as they're not in the living room when guests are coming. He rarely notices dust. He insists upon one thing, however. All the lovely pictures are hung at *his* eye-level, which means that if guests want to enjoy them too, they will have to resort to footstools or small ladders.

He can't bear to waste leftover food, old clothes, boxes of last year's Christmas wrappings and he spends a good deal of valuable time trying to figure out ways to use these things. He has no particular personal extravagances, except paintings and books which he considers necessities.

Price loves crowds and goes alone, quite happily, to mingle with the Christmas mobs on Hollywood Boulevard, the teeming hot weather beach throngs in August, or the choked traffic of the New Year's Day Rose Parade.

His greatest idol and perhaps the man who has had the strongest influence in his life was John Barrymore. He worshiped him as an actor from the time Vince was a small boy. When he was mature, he saw in Barrymore not only the great artist but also the most colorful and exciting personality on both the stage and screen.

After considerable difficulty he bought John Decker's drawing of the late John on his deathbed.

His greatest ambition is to play the Barrymore role in "Topaze." "Not only because he played it, but because it is a great role. And he showed an actor the way. . . ."

Vincent is a chain smoker, who likes an occasional drink. He likes people, books which help him to understand people and paintings which interpret people to him. No one could ask for more.

BACK WITH A BANG

(Continued from page 15)

Her first job on a newspaper was with the Los Angeles *Times* as a cub reporter "covering fires mostly." A girl friend kept urging her to get into pictures. "I decided to try," Ann recalls, "and found myself doing chorus routines at Metro-Goldwyn-Mayer." In a very short time she signed a contract, as assistant dance director. Among the actresses she coached was Joan Crawford.

She continued to direct dancing for M-G-M for two years. Then came the big break.

Karen Morley, who was her very good friend, urged her to try for a part in "Scarface," and introduced Ann to Howard Hawks. Ann was tested for a role and got the part! It was a break any successful, veteran actress would have given her eye teeth for—playing opposite the great Paul Muni. With her first part, she was signed by Howard Hughes to a contract.

After that you saw her in a wide variety of characterizations which include: "Sky Devils," "The Crowd Roars," "Three on a Match," "Midnight Alibi," "Dr. Socrates," "Thanks a Million," "We Who Are About to Die," "Merrily We Live," "Stranger Than Desire," "Cafe Hostess," and "Girls of the Road."

While under contract for many years to Warner Brothers, she pulled up stakes several times to take trips around the world with her actor-writer-director husband, Leslie Fenton, from whom she is now divorced. Each time she returned and picked up where she left off.

In 1940 Ann followed Leslie to England when he joined the British Navy and Ann drove an ambulance through the blacked-out, bombed, tortuous countryside. When Fenton was based at South Devon, she followed him, joining the Women's Land Army.

Shortly after she and her husband returned to the States, she and Fenton separated. Later she married actor-dancer Igor Dega.

Next to gardening, she loves to travel. She had her heart set on a voyage to the Pitcairn Islands in the South Pacific and for several years made a hobby of studying the islands. Her plans to go there recently were upset by a technicality—transportation.

One thing is sure. No matter how many times in the future Ann gives in to her curiosity and interest in exciting, strange corners of the world, she can always return and continue where she left off.

The End

Ingrid Bergman found reading aloud helped her develop breath control.

Precision in speech without affectation is an art—one Barbara Bel Geddes had to acquire.

Talent School

DOES YOUR VOICE SPEAK WELL OF YOU?

By Ben Piazza, RKO Talent and Casting Director

★ Hollywood is beginning to go in for what I call the Ventriloquist Style of Acting. If continued, those who follow it will talk themselves right out of pictures.

I saw a recent film in which the star was apparently imitating George Sanders, wearing a slight sneer, not moving his lips, mumbling confidentially to the other players, who mumbled back to him. Mr. Sanders may be able to get away with this, but no one else can. The scenes were played mostly in the dark, and as the audience could neither see what was going on, nor hear what was said, they walked out, completely baffled.

Let your audience understand what you say, or presently you won't have one.

The basis of voice is breath control. Take deep breathing exercises to obtain it. Learn voice placement and diction, but don't take *singing* lessons with the idea that they will help your speech. You'll be inclined to sing your lines, specializing on tone instead of content.

When I was a boy, I asked one of the great stars of the day how to improve my voice. "Go into the hills and repeat: 'The road to Rome is rough and round,' etc. Use your full voice, deepen it, increase it, make it flexible." That's still splendid advice.

Reading aloud is invaluable. Ingrid Bergman built the foundation for her success by reading plays aloud against a background of records that cloaked her reading from disapproving relatives. For breath control, read books with long, involved sentences and discover the use of pause. A slight one-two pause can be effective; use it to draw a breath; a longer pause may ruin a line. Take a breath on a word that ends in a vowel.

When I discovered Barbara Hale, I saw only photographs—I had no clue to her voice. Actually, she had a Mid-West accent to overcome. This accent is the result of placing the voice too high, "talking through the nose," we call it. Barbara worked hard to bring her voice down, and to soften her hard R. That unattractive *R* is the result of turning back the tip of the tongue. Bring this tip to the teeth in pronouncing your words.

Don't be affected, though. You must be sincere. It was the deep sincerity of Barbara Bel Geddes in "The Long Night" that touched her audiences and made her a smash hit. Recently, I saw a test of a girl rumored to be marvelous. I hadn't heard her speak two sentences before I realized nothing she said sounded true. I knew there was nothing in her heart, and little in her head. She was concentrating only on being pretty.

Projecting the voice is a matter of imagination. If you are at my desk, you speak so I will hear you, but not so those in the hall will stop to listen. If you call to me across the lot, you automatically raise your voice. A youngster on a local stage annoyed me by holding his head down and talking into his boots. He thought that was "in character," forgetting that his audience couldn't hear. That was lack of imagination.

Woman's chief voice fault is too high a pitch, which makes her strident. This comes from nervousness, which is in turn the result of concentration on self. In private, practice speaking in a lower range; in public, think of the other fellow.

Man's chief voice fault is monotony. This leads to the Ventriloquist Style of Acting I mentioned above. To relieve monotony, use the vowels up and down the scale. Don't sing them—speak them! Try single sentences: "Was that thunder?" using different inflections. Take: "It's not late!" and flirt, plead, urge, reassure, argue and pout with it.

Remember to move your lips, reflect what you're saying, look interested, and you'll be interesting!

THE END

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Lust for Life

By Louise Janus

There's an art to enjoying life—one that Howard da Silva mastered even before he acquired the art of acting.

SOMETHING VITAL AND STIMULATING ABOUT HOWARD DA SILVA MAKES EVERY

★ The instant you meet Howard da Silva you feel the impact of his personality. It's terrific!

It's not just that he's vital, stimulating and words and ideas tumble out of him like a waterfall; there's a very special, rare quality in that personality.

He makes you feel the sheer, utter excitement of life. He makes you feel it because he believes life is exciting, dramatic and it should be enjoyed.

"Everyone should develop within himself the ability to enjoy his life," he said as we lunched at the Paramount Commissary, where he is making "The Great Gatsby," the famous F. Scott Fitzgerald novel starring Alan Ladd. "I respect most those people who recognize that all things in this life are to be enjoyed," he added over a bowl of strawberries and cream.

What's the basis for this enjoyment? Da Silva believes it stems from the inner security within every human being that comes only from love and respect for people. That Howard has achieved this security from which he gets tremendous pleasure in everything he does—whether it's tackling a role, building a house, reading a story to his four-year-old son, talking to a stranger, or fighting the high cost of living—is evident the moment you talk to him. There's nothing lukewarm or mild or indifferent about him. He feels things with his whole soul. He's the kind of guy who can make an old pair of shoes the subject of a fascinating discourse.

His lusty, healthy appetite for living, his acceptance of life as something to be enjoyed to the fullest drop did not spring full blown after he had attained success as a highly versatile feature player. It goes back to the days when he was a small boy whose family moved from Cleveland, his birthplace, to the Bronx in New York. Those were lean and struggling years.

Howard worked at all sorts of odd jobs while he went to Stuyvesant High School to implement the family income. And he was already trying to decide whether to be an actor, since he was an outstanding performer in student theatricals, or a farmer, since he loved the outdoors and had worked as a harvest hand in rural New York during summer vacations. Or to be a writer because he loved English and was an outstanding student. Or to be a physicist or chemist. He loved everything mechanical. As a boy he built the largest aerial set in the Bronx.

The choice of a career finally narrowed down to farmer or actor. Since he didn't have enough money to buy a farm, he decided on acting. Not that he had the cash to study acting! But he managed to pay for a course at the Carnegie Tech School of the Drama in Pittsburgh, to which his family had then moved, by working at the Jones-Loughlin Steel Mills where, he says, "I learned more than at Carnegie Tech."

His acting career began when the illustrious Eva LeGallienne interviewed him and put him to work in her apprentice acting group. After a year's study, he was made a member of her company, and during the next four years toured the country, acting in forty different roles.

He was beginning to attract the Broadway critics' attention when he received an offer that took him back to his native Cleveland to direct and star in a group of plays, among them "Rain From Heaven," "The Master Builder" and "Between Two Worlds."

Then Station WMCA in New York offered him a chance to direct air dramas, and he met Orson Welles of the renowned Mercury Theatre. Welles cast him in the leading role of "The Cradle Will Rock."

He joined the Group Theatre soon after and played in some of its now-famous productions, including "Golden

His role with Shelley Winters in "The Great Gatsby," is a sympathetic one for a change.

ONE NEAR SHARE HIS ENTHUSIASM

Boy," "Casey Jones" and "Waiting for Lefty." Rapidly after, followed performances on Broadway in Elmer Rice's "Two on an Island" and as the White Knight in "Alice in Wonderland" and the Jack Armstrong role in "Abe Lincoln in Illinois."

It was inevitable that Hollywood take notice of da Silva, whose stature as an actor was now fully recognized. He was called to Hollywood to recreate his role in the movie version of "Abe Lincoln in Illinois." Warner Brothers put him under contract and, though da Silva played in "Strange Alibi," "The Sea Wolf," and "Sergeant York," among others, they were all secondary roles. He hadn't yet reached stellar status.

After the Warner Brothers' contract ended, he went to MGM where he played in "Reunion in France," "Omaha Trail," and the gatekeeper in "Keeper of the Flame" with Spencer Tracy and Katharine Hepburn. There followed an interlude in Mexico City where he played in "Five Were Chosen."

He returned to Hollywood, and 20th Century-Fox cast him in a featured role in "Tonight We Raid Calais." And then again he answered the call of the footlights when he accepted the Theatre Guild's offer to play the part of Jud in the fabulously successful "Oklahoma." His characterization shot him to prominence in the legitimate theatre which he had never before enjoyed.

It was while he was playing the nasty, evil hired-hand in the famous musical hit that Paramount chose him to portray one of the screen's juiciest roles—the ruthless, brutal skipper in "Two Years Before the Mast." Studio executives, watching the daily rushes, were so enthusiastic over da Silva's acting that he was signed to a long-term contract before he was half-way through the picture.

His next featured role is now history—the bartender in the Academy Award Winner, "Lost Weekend." "Duffy's Tavern" and "The Blue Dahlia" followed.

Later came "Unconquered," starring Gary Cooper and Paulette Goddard in which Howard plays the heavy. Paramount has renewed his option for the fourth time.

He was loaned out to RKO, playing a maniacal killer in "Your Red Wagon," starring Cathy O'Donnell and Farley Granger. He is back now on his home lot for "The Great Gatsby."

It is a tribute to da Silva's ability and talent as an actor that he, a friendly, pleasure-loving, buoyant person, should be cast as the menace in so many of his pictures.

"Wherever possible," he says, "I try to find some facet in every role, no matter how unsympathetic, that I can interpret sympathetically. This fairness in characterization is communicated to the audience. Without this quality, the characterization is bound to be a failure."

No matter how richly satisfying acting is, how much he finds creative expression in it—and very successfully—it isn't enough; not for a person like da Silva who loves life, who has such an unbounded zest for enjoying it.

He loves all art forms—radio, vaudeville, burlesque, both as an actor and viewer. He loves music; goes to every concert he can and has an enormous collection of classical and modern records. He's a fight fan; he also enjoys puttering around with automobiles. Right now he's building a pool at his ranch in the Malibu Mountains where he spends weekends mostly playing with his son, building things with him, encouraging him to develop his hobbies.

Nor is all his spare time devoted to play and recreation. He is on the Board of the Coronet Theater and the Actors' Lab in Hollywood where he also teaches. Teaching is a labor of love for Howard—he considers it one of the most exciting kinds of work, communicating to people and making some small contribution toward their development.

He is a member of the Museum of Modern Art. He is also on the executive board of the Arts, Sciences and Professions division of the Progressive Citizens of America.

Discussing his activity in PCA, he said, "When an organization has for its program the enlightening of people, the struggle for better conditions, for maintaining and extending civil liberties, that's where I belong. Actors must respect reality and truth and struggle with reality wherever it is found."

Quickly he added, "This activity in a progressive organization is nothing vague and self-sacrificing and outside of myself. It's determined by immediate self-interest. I believe in participating in this way because war and depression and misery affect me and my son and all the people I regard."

Plans and dreams for the future? A man like Howard da Silva has a barrelful of them. He has just completed a new poetic version, with a collaborator, of "Peer Gynt." As other actors have wanted to play Hamlet, so da Silva has dreamed for fifteen years of playing "Peer Gynt."

One of his hopes is to go to Europe to work on a film. Eventually, he wants to direct.

That he will be successful, there is no doubt. A man with so much ability and talent, with such a capacity for giving of himself, is bound to stay on the wondrous beam of life. Howard da Silva just can't miss.

THE END

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JOAN OF ARC (RKO) .... ◆◆◆◆

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Ingrid Bergman's Joan surpasses all the great work she has done on the screen. Hers is a truly inspired performance. She brings the dim historic figure of The Maid to life, shining in beauty and greatness. Through her early struggle to power, her glorious victory in battle and her tragic death at the stake, you'll be torn by the sweeping power of her emotions—her hope and triumphant joy, her anguish and despair.

The battle scenes are breathlessly thrilling. The bloody struggle on the field as the courageous Joan urges her men on, in spite of repulsion, to final triumph, is unforgettable. Then, following the magnificent heights of her victory, the story goes on to the sorrowful depths of her betrayal, trial, and tragic end at the stake. You'll live every experience with her.

All of the performances are outstanding. The producer (Walter Wanger) has cleverly divided the action into five parts and each part has been painstakingly cast so that each stands alone as a distinct era in the life of Joan. The cast is so terrific—Selena Royle, Irene Rich, Gene Lockhart, Frederic Worlock, J. Carrol Naish, Francis L. Sullivan, Shepperd Strudwick and John Emery—to mention only a few—that it is difficult to know to whom to give special mention.

Jose Ferrer, who plays The Dauphin, and later Charles VII King of France, does an unforgettable job.

Yes, Joan of Arc is a great picture; a deeply moving experience. It is a film that will rank as a masterpiece among great films. It is one you certainly shouldn't miss.

De Havilland's performance in "The Snake Pit" may well win her another Academy Award.

THE SNAKE PIT (20th Century-Fox) .... ◆◆◆

Olivia de Havilland is at the height of her dramatic career as an actress in her penetrating characterization of the unhappy mental case who is the heroine of "The Snake Pit." She is undoubtedly the First Lady of the Movies and surely deserves an Academy Award for this role.

If you read the book, you will be spared the first shocking realization that the story, except for flashbacks, takes place in the State Insane Asylum. Everyone connected with the making of the picture has done a magnificent job. The characterizations are works of art; the music, the settings, the dramatic effects are all superlative.

Much good will come from this film; there is a hopeful message that mental cases are curable and that a great many can be brought back to sanity. This is not, however, a picture for everyone—certainly not a picture for children. It is shocking, but not the spine-tingling shocker of the suspension melodrama that keeps you sitting at the edge of your seat. No, it is another type of shock and is not for the sensitive or the emotionally immature.

Nevertheless it's a challenging picture—one that will be talked about all over the country—admired, criticized, condemned and lauded.

Bob Cummings tries to soften the blow when Wendell Corey accuses Loretta Young of murder.

THE ACCUSED (Paramount) .... ◆◆◆

There are some pictures you can see, be entertained and then forget. However, with "The Accused," although you'll be completely entertained (if remaining tense for 90 minutes can be called that) but you won't forget it. The incident is one that could happen to anyone—and I'll wager there are few of us who haven't at some time or another wondered how we would react were we unjustly accused of a crime.

Loretta Young turns in a magnificent performance as the young psychology professor to whom a student (Douglas Dick) is violently attracted. He manages to make a date with her and when he makes advances, she kills him in self defense. Overcome by the realization of what she's done, Loretta makes the death look accidental. When the incident is investigated, no one is implicated but a lieutenant of the Homicide squad (Wendell Corey) isn't satisfied with the verdict and announces to the student's guardian (Robert Cummings) that he plans to probe further until he uncovers the truth. Loretta is tortured by her guilt and her mental anguish becomes more intense when she falls in love with Cummings. If suspense is your meat, so is this film.

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Lancaster's mind plays tricks on him to ruin the thing he needs most—Fontaine's love.

KISS THE BLOOD OFF MY HANDS (Universal-International) .... ◆◆◆

Just as we thought we'd had our fill of psychological dramas, one comes up to top all the rest. As the title suggests, it's a grim piece, thoroughly gripping and you'll find yourself as emotionally involved in it as anyone on the screen.

The story is of a veteran (Burt Lancaster) whose scars of the war are psychological. Two years in prison camp have left him with an uncontrollable temper. He gets into a barroom brawl and accidentally kills a man, then runs away leaving the piano player (Robert Newton) who can identify him. Burt takes refuge in the apartment of a London hospital worker (Joan Fontaine). She realizes his problem and tries to help him, during which process they fall in love. When Newton calls on Joan with a blackmail plot against Burt, she stabs him. The lovers then face the decision of trusting the justice in which neither of them believes or trying to run away.

Direction, photography and excellent performances by each member of the cast pack punch into every minute of the film. Several scenes are worth special note: the chase, the lashing scene and in the midst of all this unpleasantry, several of the most beautifully tender love scenes you'll ever see. For suspense, superb acting and a provocative theme, don't miss this picture.

Two-gun Hope isn't afraid of Indians—not when Calamity Jane Russell's protecting him!

THE PALEFACE (Paramount) .... ◆◆◆

If you can believe that a western with practically no plot can be good entertainment, "The Paleface" is your dish. It might interest the boys in the backroom that Jane Russell is the leading lady in this sagebrush saga. Early in the picture, Paramount gives Jane Hope in the person of Painless Peter Potter, a dentist named Bob Hope. From this point, the lone prairie is the setting for a fast-moving horse opera.

The story concerns itself with Calamity Jane (Russell, that is) hired by Uncle Sam to track down a bunch of renegades who are smuggling arms to the Indians. Since she traveled fastest who traveled married, Jane talks Bob into marrying her.

Bob's interest in his bride distracts him from his driving and he leads the wagon train off the right trail, right on to the trail of Indians who have scalps in mind. Painless Peter mistakenly becomes the Great White Hope when Jane's crack shooting drives off the Indians. He's lauded as such a hero in fact that he's awarded a fancy torture—for heroes only—when the Indians finally do capture them.

Bob sings "Buttons and Bows" and Iris Adrian does a cute blues number. But Russell takes the prize. As a deadpan, overacting frontier lass, she's terrific—and you'll never see her more appealing than in buckskin and Technicolor.

Cattleman Bob Mitchum winds up on the right side of the law—with Barbara Bel Geddes.

BLOOD ON THE MOON (RKO) .... ♦♦½

There's no doubt about it, the Western pictures (called "Oaters" by the B producers) have come into their own and all our best stars are now busily riding the range and conquering the west in 1850 vintage costumes. Yes, there is still "gold in them thar hills."

"Blood on the Moon" is a formula western concerned with the grazing of a herd of cattle on the Indian reservation and complicated by a dishonest Indian agent out to fleece the owner in order to line his and the pockets of a crooked cattleman.

What makes this picture outstanding (and it is good, robust entertainment) is the fine characterizations of ranchers and badmen and above all the hero, played superbly by Robert Mitchum.

He's a roving cattleman, not averse to making an off-color dollar but he's got a conscience and can't take the gunman methods of his former pal, expertly played by Robert Preston. So he goes over to the right side and after a fair fight (and what a fight!), kills off the badman, rescues the herd and marries the cattleman's daughter. Barbara Bel Geddes plays the daughter with tremendous authority and all the rest of the actors are equally convincing. Here is a well-acted and absorbing film.

Rex Harrison doesn't trust wife Linda Darnell—especially with handsome Kurt Kreuger.

UNFAITHFULLY YOURS (20th Century-Fox) .... ♦♦

With such potential—good script, Preston Sturges directing, a capable cast and fine music, how could a movie miss? But this one does, somehow. Perhaps it's because when we think of Sturges we recall his wonderful days of "The Lady Eve" and "Miracle of Morgan's Creek" and we expect this one to measure up. Well, it doesn't do that, but it's still good entertainment and Sturges is still out-directing most of the others in Hollywood.

The story's about symphony conductor, Rex Harrison, whose beautiful young wife, Linda Darnell, seems to be cavorting with other men. Rex takes a dim view of her activities and hires a detective to try and catch her in a "situation." During his concerts, Rex concentrates more on his domestic troubles than on the music and comes up with several methods of approach to his problem: to murder Linda; to try and recapture her love; to make sure he can keep her happy once she returns. Thanks to fate and his own clumsiness, he muffs the chance to murder her—and lucky he does because he learns Linda's as innocent as a baby.

You'll like Rudy Vallee's performance as Linda's snob of a brother and Barbara Lawrence does herself proud as Linda's sister.

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Fine acting by Richard Basehart makes "He Walked By Night" another exciting documentary.

HE WALKED BY NIGHT (Eagle-Lion) .... ◆◆

In "He Walked By Night," producer Brynnie Foy has stuck to a formula which has been making him money for years with box office attractions like the recent "Canon City" and sensational "T-Men."

He lifts the plots from the newspapers. The interest in "He Walked By Night" revolves around a man now in San Quentin's death row awaiting execution. Presenting his film in documentary style, Foy makes the Los Angeles Police Department the hero. A policeman, off duty, is driving home one night and he notices a suspicious-looking man lurking about a radio shop. Pulling the man to the curb for investigation, the policeman is killed. The force turns out in a body to find the killer but justice comes up against a stone wall. Through slender clues, a detective, played by Scott Brady, traces the killer by scientific methods but not until his co-worker is paralyzed by the killer bullets and other murders and robberies have been successfully committed.

Richard Basehart as the killer turns in a magnificent performance. The ending is violent enough to pull patrons from their seats—and when actors can do that, boy, that's really acting!

Dick Powell doesn't mind tracking down Nazis—as long as Marta Toren's waiting for him.

ROGUES' REGIMENT (Universal-International) .... ◆◆

If you've seen Dick Powell, the tough guy, in recent thrillers, you know what to expect from "Rogues' Regiment." It's cut from the same pattern only this one's so full of plot you may weary trying to keep up with it. As a whole, though, it adds up to an exciting yarn.

This time Dick journeys to Saigon, hot on the trail of a big-shot Nazi. Many war criminals go there to join the Foreign Legion called Rogues' Regiment and escape trial. Dick joins up too—hoping to get on the inside with the Nazis and persuade them to double cross each other. The scheme finally works but not before Dick's been in several rough and ready brawls, goes through some exciting shooting scenes and falls in love with newcomer Marta Toren, a French agent working on Dick's side of the law.

Vincent Price as the smooth operator aiding the Nazis is terrific. So is Stephen McNally, the sought-after Nazi. Having seen him, we don't wonder he's being sought after! Miss Toren is a lovely young thing and it's just unfortunate that so far, she's not had a role to do her justice.

For adventure-lovers, this is good movie fare.

Pat O'Brien tries to make Dean Stockwell understand why he's different from other boys.

THE BOY WITH GREEN HAIR (RKO) .... ◆

Even Dore Schary's capable directing hand didn't save this picture. There's a message somewhere, but just what it is remains so well hidden it never comes to light. The story is about Peter (Dean Stockwell) who has run away from home. When the police pick him up, he refuses to identify himself until the psychiatrist (Robert Ryan) gains his confidence. In a series of flashbacks, Peter tells the tragic story of his young life

His family leaves him with relatives when they take a trip to Europe. When the war starts, Peter helps with a clothing drive and one day by chance discovers he's been left a war orphan. The day after he learns this, he wakes up with bright green hair. At first he suffers because of his conspicuousness but soon by some miraculous happening finds that the fact that people notice him and know he's a war orphan, will help in the fight for peace—since everyone will be kept aware of the terrific price of war.

Robert Ryan and Barbara Hale are good in all-too-small roles and Pat O'Brien is his usual understanding, kind-hearted self. Dean Stockwell, we must say, is a truly fine child actor.

Orson Welles takes too many liberties with Macbeth—both in production and in his portrayal.

MACBETH (Mercury Production, released through Republic Pictures) .... ½

William Shakespeare probably is rolling in his grave because of this presentation of his famous play, "Macbeth."

The poorly lighted production suggests that even director Orson Welles wasn't too anxious to have the audience view this epic, from the way Macbeth and his clansmen move through caverns of darkness over what seems like boundless wet rocks while groaning about their tragic circumstances.

It seems to be fashionable these days to take liberties with the Bard's words and, in the case of Sir Laurence Olivier's breathtaking "Hamlet," the act is forgivable. However, the same can not be said for this latest Welles venture! His editing of the play was done without feeling, understanding as was his own characterization of the leading role.

Jeannette Nolan gets an auspicious introduction to films as Lady Macbeth. She may be a splendid actress, but this picture gives little indication of her talents. Dan O'Herlihy, Roddy McDowall, Edgar Barrier and Alan Napier struggle through the unwieldy direction, poor photography and thick phony accents as best they can. But their efforts aren't enough to save this from being dreary movie fare.

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Hattie N. Jones
Austin, Texas

State the Facts!
I would like to add my voice in the protest against changes made in books adapted to screenplays. My particular gripe is "The Foxes of Harrow." I found I couldn't put the book down until I had finished it—but I could have walked out of the film—in the middle—with no trouble at all! I realize that some changes must be made but not to the extent of altering all of the events in the story.

Janet Farrell
Decatur, Illinois

I've just seen the 20th Century-Fox film "Deep Waters" and I have been wondering how an author of a best seller can sit back and let Hollywood writers mutilate a good story like they did this one. Only five of the book's original characters were used in the film. And in the adaptation of the novel to the screen, most of the interesting parts of the story were omitted entirely. I'd just like to see one picture taken from a book which follows the story from beginning to end.

Robert C. Adams
Niagara Falls, New York

Douglas for Stardom
I've been fickle, yes. I liked one star one day, another the next and so on down the line. But I've changed plenty and now my very favorite is a guy I'd like to see get some breaks.

I'm speaking about one Warren Douglas, a wonderful and versatile actor. Just the other night I saw "The Babe Ruth Story" and was thrilled to see Warren in a small but impressive part. I know many people noticed him and took notice of the top performance he gave. Here's hoping the "right people" in Hollywood noticed him too!

Toni Venturelli
San Mateo, California

Private Life—No Trespassing!
I'm disgusted listening to all the rumors about Lana Turner. We live our own lives—let her live hers! I like her for her acting, not for what she does off the screen. That's her business.

Donna Willard
Denver, Colorado

I was very happy to read the article "It's Tough to Be Me" by Laraine Day (September). I've always had much respect for Miss Day and admired the way she handled herself through all the months she was criticized and abused by press and public. She deserves to live her life without being pushed around by anyone.

Olivia Whitney
Boston, Massachusetts

Who Could Ask for Anything More?
When I saw "Street with No Name" recently, a terrific pesonality came to my attention. While others drooled over Mark Stevens and were held spellbound by Richard Widmark, I was breathlessly watching that wonderful newcomer, Barbara Lawrence. She not only played her role to perfection, but looked beautiful and talented—perfect star bait. What more could Hollywood ask for?

Mary Jean Petrone
Jackson, Michigan

Another Great Love Story
Concerning the article "10 Greatest Love Stories of Hollywood" (August), I quite agree with all of them; but Helen Weller omitted the one which, in my estimation, should have received top billing.

It was the story of Carole Lombard and Clark Gable. Even though Miss Lombard has been dead six years, Clark Gable has far from forgotten her. I'm sure during their brief married life they were as close to each other as any couple you could find in Hollywood today.

Rubyio Wilbanks
Spearman, Texas

Now, Seriously—
Judy Garland rates high on my list of screen favorites. Some people prefer to see her only in musicals, but in my opinion she is equally good in serious drama. She was unforgettable in "The Clock." Not that I want her to give up musicals but I do think she might alternate between musicals and straight dramas. Judy could score again as a serious actress if she were given a part of the same high calibre as in "The Clock."

Ralph Skipper
Macon, Georgia

All's Welles . . .
I, for one, would like to see more of Orson Welles. He might not be the most popular actor but it is quite evident that he is one of the greatest. I have noticed that the truly great actors have something more to offer than good looks; and they give magnificent performances in contrast to those stars who only survive because of the adulation and praise accorded them by the teen-agers.

Sissy Lancaster
Dallas, Texas

Rogers
I read Movieland's recent letter from little Jerry Stone's mother about how kind Roy Rogers was to her little boy after his accident. I wondered then if Jerry would ever have his chance to ride Trigger as Roy had promised. So I was really thrilled while attending the Roy Rogers convention in Chicago when I saw Jerry astride Trigger with Roy leading them around.

You should have seen the look on the little boy's face. We all had lumps in our throats as we watched the boy's dream come true.

Joe Metzger
Milwaukee, Wis.

SEP 27 1949

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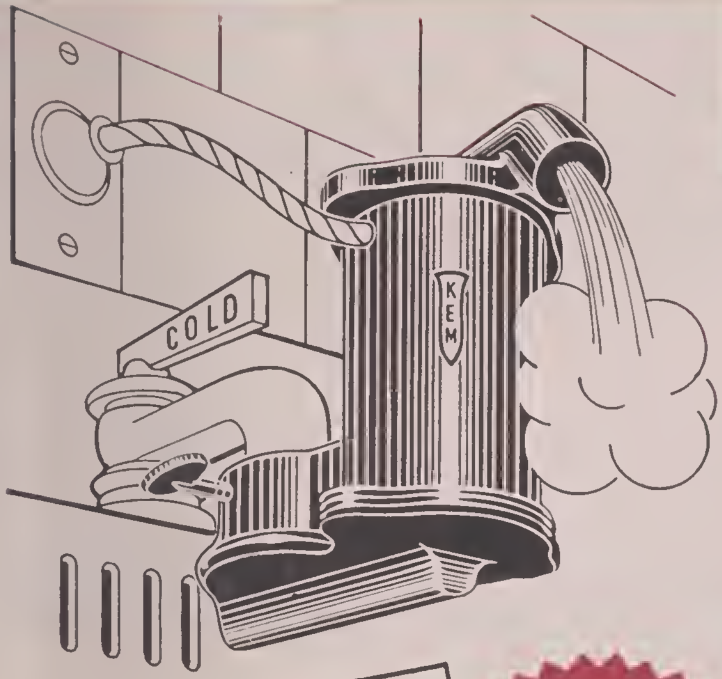

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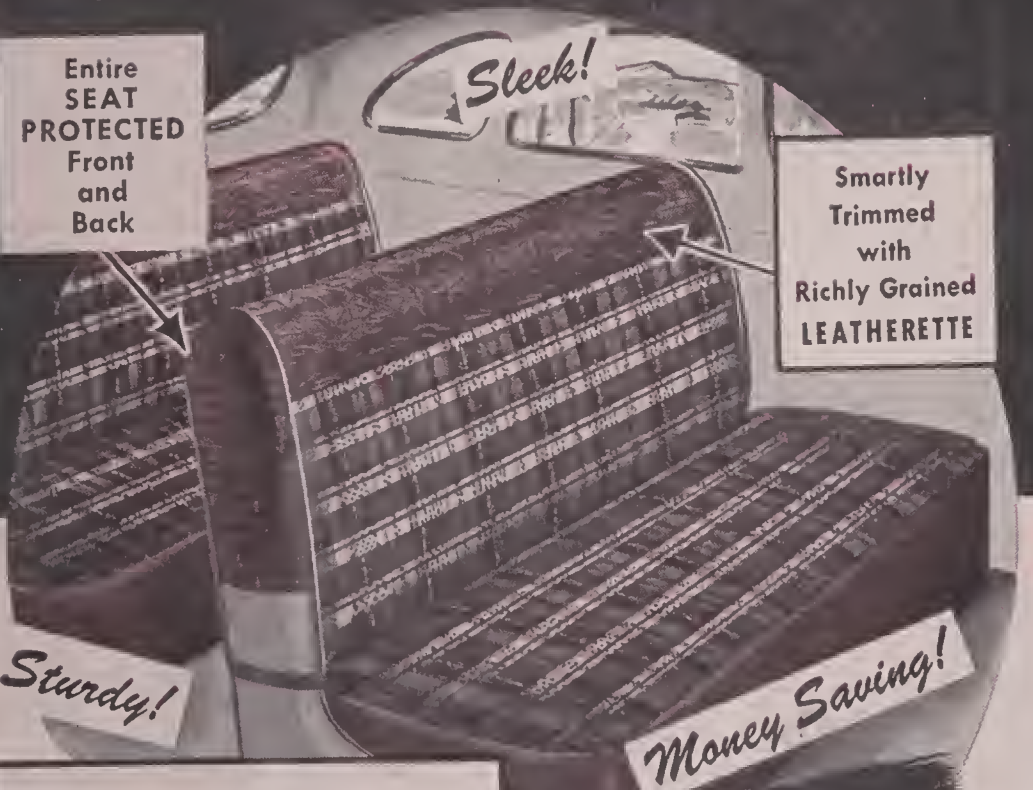
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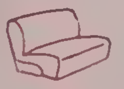

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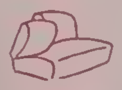

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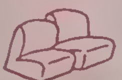

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